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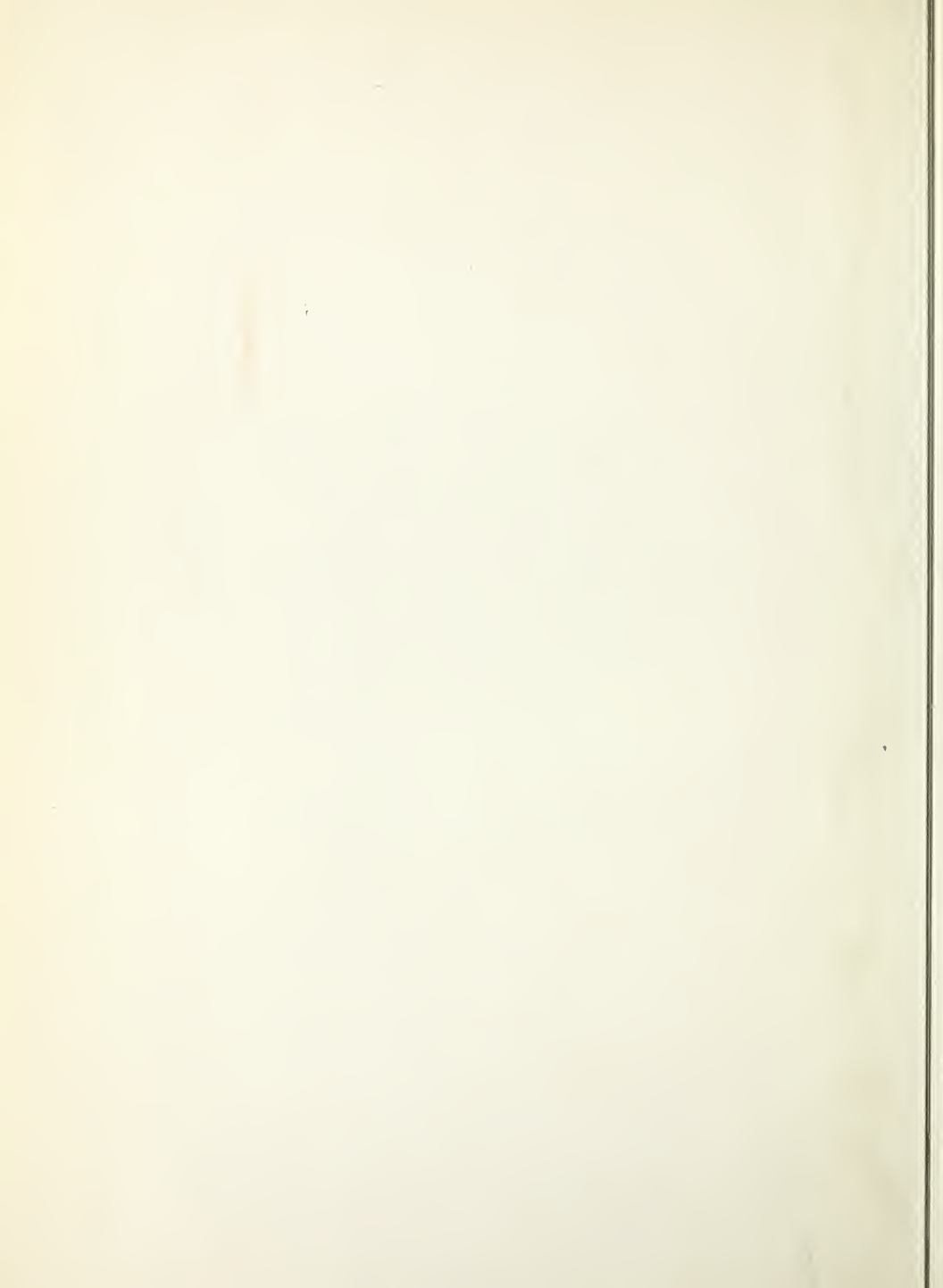
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# NOTES AND QUERIES:

A

Medium of Inter-Communication

FOR

LITERARY MEN, GENERAL READERS, ETC.

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"When found, make a note of."—CAPTAIN CUTTLE.

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FOURTH SERIES. — VOLUME FIRST.

JANUARY — JUNE 1868.

LONDON

PUBLISHED AT THE

OFFICE, 43 WELLINGTON STREET, STRAND, W.C.

1868.

**GAMBLE FUND**

68v.#65

Sec. 4. VII, 1868 Jan - June

59465



LONDON, SATURDAY, JANUARY 4, 1868.

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## OUR FOURTH SERIES.

"Unam Neuta manum notus Cullaus habebat,  
Filius at centum manibus complectitur orbem."  
E. L. S.

After eighteen years of, we hope, increasing usefulness, and, we gratefully acknowledge, of increasing public favour, we are preparing to give an account of our recent stewardship in the shape of a General Index to our Third Series; and in the meantime we invite the attention of our Friends and Readers to the Series which is here commenced.

In doing so we are specially gratified at being able to point to the various interesting papers in the following pages by those old and valued friends who contributed to our opening number in November, 1849—who lent the bantling a helping hand when he first tried to walk alone, and now are ready to stand by him, as he does his best to keep the crown of the causeway. We gratefully acknowledge their long-continued kindness, and the more so, that we regard it as evidence of their recognition of our endeavour to maintain the principle that all discussions in NOTES AND QUERIES shall be carried on in a catholic, courteous, and friendly spirit, and of their willingness, when we fail, to

"Piece out our imperfections with their thoughts."

But this proud retrospect is not unalloyed with deep

regrets, as our thoughts turn to those who have dropped one by one from our side as we have journeyed to our present stand-point. Must we not at such a moment remember what we owe to that profound scholar and learned divine, who wrote our opening address, and contributed so largely to our early numbers—to that acute critic and unflinching advocate of truth, who has in our columns thrown so much light on our secret history, both literary and political—to that distinguished scholar and statesman, whose articles in NOTES AND QUERIES may be numbered by hundreds, and whose last literary essay appeared in its pages?

Were we at a moment like the present to forget these, and the many other kind friends who have helped to make us what we are, we should ill deserve a continuance of that encouragement and assistance, without which NOTES AND QUERIES would lose all its usefulness—encouragement which we are happy to say we receive at all hands—assistance which is still so liberally promised us, that we feel we are holding out no unfounded expectation when we declare our belief that, like good wine, NOTES AND QUERIES will improve with age (and our own experience), and that our FOURTH SERIES will be found to be an excellent vintage.

## Notes.

## THE CARICATURES OF SAMUEL WARD OF IPSWICH.

One example of the talent of this celebrated preacher as an emblematiser or caricaturist has been the subject of frequent comment in the pages of "N. & Q." On that one occasion, and on that only, does he appear to have exercised his satirical talent upon a subject which may be termed political. By so doing he gave great offence in high quarters. He represented, as I gather from the descriptions of the picture given in your pages and elsewhere, the Pope and his Council in the centre of the picture, and beneath, on one side the Armada, and on the other the Gunpowder Treason. The print was published in 1621, when Gondomar was in England as Spanish Ambassador. He complained of it as insulting to his master; and Ward, whose name was engraved upon the print as the designer, was thereupon sent for by a messenger. After examination by the Council, he was remitted to the custody of the messenger. I have lately seen two petitions of his, presented whilst he remained in custody, which have relation to this affair, and have never, I believe, been published. One of them gives some additional particulars respecting the history of his caricature, and both seem worthy of a place in "N. & Q." The first was addressed to the Council, apparently very shortly after Ward had been before them, and whilst he seems to have expected that there would be some proceedings against him in the Star-Chamber:—

"To the Right honorable the Lords of his Majesties most honorable Privy Council.

"The humble Petition of Samuell Warde.

"Whereas hee was charged with three Articles before your Lordships, whereunto hee hopeth hee hath given a satisfactorie answer, and doth in all things most humbly submitt himselfe to your Lordships.

"Hee doth in all submissive manner beseech your Lordships that hee may be discharged from legall and expensive proceedings, and dismissed to the attendance on his charge, promising to be more cautious for the future, and ever to pray to God," &c.

It was probably intimated to him in reply to this petition, that he had given special offence to his majesty, who deemed the publication of the caricature to be an endeavour to excite in the country an anti-Spanish feeling, and thus to thwart the royal policy, which at that time aimed at alliance and union with Spain. Ward then addressed King James in the following words:—

"To the Kings most excellent Majesty.

"The humble petition of Samuel Ward, committed for publishing the picture of '88 and November the 5th.

"Humble shewing that this embleme was by him composed, the english verses excepted, and some other addition of the Printers, five yeeres since, in imitation of antient rites gratefully preserving the memories of extraordinary favors and deliverances in Coines, Arches, and such like monuments, sent nigh a yeere since to the printers, coupling the two grand blessings of God to this nation, which Divines daylie ioyne in their thanksgivings publike, without anie other sinister intencion, especiallie of meddling in any of your Majesties secrett affaires: of which at the tyme of the publishing your petitioner was altogether ignorant, and yet heares nothing but by uncertaine reportes As hee lookes for mercie of God and to bee pertaker of your Royall clemency.

"May it therefore please your most excellent Majesty to accept of this declaration of your petitioners sinceritie, and after his close and chargeable restraint, to restore him againe to the exercise of his funccon, wherein your petitioner as formerlie will most faithfully and fervently recommend both your person and intencions to the speciall direccion and blessing of the KING OF KINGS."

The soft-hearted monarch was probably mollified by this appeal. Ward was released, and returned to Ipswich, where he never again meddled with Pope or King of Spain, but confined his talents in that way to the ornamentation of the title-pages of his published sermons. His contrast of the Old Times and the New on the title-page of his *Woe to Drunkards* (Lond. 8vo, 1635), ought to be reckoned among emblems or caricatures, but does not seem to have been so regarded by writers on those branches of pictorial illustration. It is in two compartments. In the upper, entitled "Thus of Old," there is the muscular leg, and the foot firmly fixed in the stirrup, and armed with a powerful spur; and opposite are a mailed arm, and a gauntleted hand grasping a lance; with an open book in the centre of the compartment. In the lower compartment, entitled "Thus Now," there is a dwarfed leg and a slippered foot, the former ornamented with ribands

fringed with lace, and the latter with a rosette; the arm, no longer mailed, is set forth by a laced cuff, and the hand holds a lighted pipe and a cup in which lurks a cockatrice. Between the leg and the hand, cards and dice occupy the place of the open book.

Such pictorial illustration, which tells a whole history at a glance, probably helped to sell his books, and thus to add to that great influence which he exercised throughout the eastern counties of England until he fell into the iron grasp of Bishop Wren and Archbishop Laud.

JOHN BRUCE.]

5, Upper Gloucester Street, Dorset Square.

#### THOMAS CHURCHYARD AND THE ROMANCE OF "FORTUNATUS."

It is known from his *True Discourse historicall of the succeeding Governours in the Netherlands, 1602*, and from other sources, that Thomas Churchyard served for some time during 1585, 1586, and 1587 in the wars of the Low Countries; and, as he was always fond of writing, he even then kept his pen employed. Among his other acquirements he learned Dutch or German; and while abroad he translated, or, as he terms it, "abstracted" the romance of *Fortunatus*, which had its origin on the Continent. When he returned to England he brought his manuscript with him, and published it under his initials "T. C.," which, before and afterwards, he prefixed to not a few of his productions, whether in prose or verse: *The right pleasant and variable History of Fortunatus* thus made its first appearance in English as "abstracted by T. C." The popularity of the romance was so great, that it became the foundation of a most celebrated play by Thomas Dekker, which was purchased by Henslowe for his theatre in 1599, and came out in a printed shape in 1600. There seems to have been even an older drama upon the subject, which had been acted in 1595, and of which it is most likely that Dekker availed himself; and hence we may be led to conclude that Churchyard's prose narrative had come out before 1595. Be that as it may, it is singular that, often and often as it must have been reprinted in the interval, the oldest known copy of the romance bears date about eighty years afterwards, and that has only very recently been discovered. It was then, as the title-page shows, "Printed by A. Purslow for George Saurbridge, at the sign of the Bible on Luddgate Hill, near Fleet-Bridge 1676." 12mo.

Many later impressions published by "J. Blare on London Bridge," &c. are extant, but that of 1676 seems to be the only one which has preserved two copies of verses by Churchyard: at later dates it was, perhaps, not thought necessary to reprint them, because, as the price of

the chap-book was only twopence, the publisher seems to have fancied that the expense of adding the four pages might be avoided. Both pieces are highly characteristic of Churchyard, the first being headed "The Moral Documents and Considerations which are to be noted in this Book," and the other "The Sum and Argument" of the whole story. In the last, consisting of fifty-six lines, the old poet, with much ingenuity, compresses all the main incidents; but as the former is quite in his style of versification and reflection, and as neither has ever been hitherto noticed, perhaps it may be thought worth while here to subjoin "the moral documents" which Churchyard deduced from his narrative:—

"How careless youth, to pleasure bent,  
when wealth doth flow at will,  
Till raging riot all hath spent,  
they never have their fill.

"How falshood, wrought by flattery,  
the simple doth assail,  
When spite with open enmity  
by no means can prevail.

"How bankrouts pincht with poverty,  
when grace is not their stay,  
Do seek relief by villany  
to work their just decay.

"How those which murder do conceal  
to plague the Lord is bent,  
Which all men ought for to reveal,  
though guiltless of consent.

"How thieves by custom, in their need,  
do venture for their prey,  
Until, when they think best to speed,  
they work their own decay.

"How some that fear their state to stain  
for dread of worldly shame,  
Will sin procure for private gain,  
deserving no less blame.

"How Venus, lust inticing, may  
soon force the amorous knight  
His greatest secrets to bewray  
to work his wofull plight.

"How strength and beauty soon do fail,  
and health and wealth decay:  
All fortune's gifts do nought avail,  
where wisdom bears no sway.

"How virtuous life an honest end  
doth commonly ensue,  
And they which sin do still pretend  
with violent death shall rue."

Opposite each stanza Churchyard places references to the forty-seven chapters into which the work is divided, adding that what he has stated "appears by the whole course of the history, especially by the divers dispositions, and final destinies of Fortunatus and his two sons." The above verses are certainly not of much value in themselves, but they deserve preservation as a relic of a poet who was a writer of verse for nearly half a century before the demise of Elizabeth. It is worth adding, that the edition of 1676 is in black-letter—that the

numerous woodcuts are obviously from Dutch or German designs, and that, from their worn and worm-eaten state, it is probable they were the very same that were used for the work when it first came out in English anterior to the year 1595.

J. PAYNE COLLIER.

Maidenhead, Xmas, 1867.

#### GEORGE TURBERVILLE: A NEW-YEAR GIFT.

I never could quite reconcile myself to the phrase *I wish you a merry Christmas*. It has seemed to me, adopting the *modern* interpretations of merriment, as an incongruity. On further inquiry, this is my conclusion: the phrase is an archaism, and the word *merry* should be interpreted in accordance with the sense which it bore in early times, i. e. *Pleasant, sweet, agreeable, etc.* (*Jos. Bosworth + Todd on Johnson*).

The other wish of the season is beyond the reach of objection. Nevertheless, an incidental circumstance must here be recorded. Christmas day was formerly the commencement of a new year (*T. D. Hardy*)—so we now join the two wishes without the reason which prompted it!

To conciliate the lovers of folk-lore, I waive that point and proceed. When we salute our friends with *A happy new-year, to you!* we unite the duties of charity and courtesy, and I hope the custom will never be laid aside. It has substantial claims to perpetuity.

The sympathising wish accepted, it rests with the receiver to turn it to account. The question is, What most contributes to happiness? I should be inclined to advocate, in plain prose, *The culture of the wits*; but I find the task so skilfully performed, and in attractive verse, that I avail myself of it without any misgiving as to their appreciation. It was set forth by a man of note, now seldom named, in the year 1567:—

#### IN COMMENDATION OF WIT.

Wit farre exceedeth wealth,  
Wit princely pompe excels,  
Wit better is than beauties beames,  
Where pride and daunger dwels.  
Wit matcheth kingly crowne,  
Wit maisters witlesse rage;  
Wit rules the fonde affects of youth,  
Wit guides the steps of age.  
Wit wants no reasons skill  
A faithfull friend to know:  
Wit votes full well the way to void  
The smooth and fleering fo.  
Wit knowes what best becomes,  
And what unseemly shoves:  
Wit hath a wile to ware the worst,  
Wit all good fashion knowes.  
Since wit by wisdom can  
Doe this, and all the rest,  
That I imploy my painefull head  
To come by wit is best:

Whome if I might attaine,  
Then wit and I were one;  
But till time wit and I doe cope,  
I shall be post alone.

George TURBERVILLE.

I have transcribed the above verses as a suitable new-year gift to the authors and readers of *Notes and Queries*, and as an additional proof that marks of genius and taste are to be met with in English literature before Spenser had framed a sonnet or Shakspeare had learned his A B C.

BOLTON CORNEY.

Barnes, S.W.

THE AUTHOR OF "THE CHERRIE AND THE SLAE," AND HIS DESCENDANTS.

When, by the rebellion of O'Neil, in the latter years of the reign of Elizabeth, the greater part of the North of Ireland came to be at the disposal of the Crown, Sir Hugh Montgomery of Braidstane, a cadet of the Eglintoun family, managed affairs so judiciously at the court of James I., that the lands of O'Neil were, by a tripartite arrangement, divided between Braidstane, Hamilton, and O'Neil. The latter was Chief of Ulster, and held the district by the Celtic law of tanistry, which, being illegal, no doubt had its influence in bringing him into the schemes of Montgomery. Letters patent to this effect passed the great seal of Ireland on the 16th April, 1605. At that time the North of Ireland, it is said, resembled the wilds of America, with this difference, that it was not "encumbered with great woods to be felled and grubbed," but nearly as desolate in point of population. Under the leadership of Montgomery, who became Viscount of Ardes in 1622, the colony of Scots, with whom he had peopled Ulster, speedily became a thriving community. Upwards of a thousand settlers, chiefly from Ayrshire, including tradesmen of all kinds, followed him at first, and numerous others found their way across the channel in subsequent years. It was these people who introduced the manufacture of linen, which ultimately became the staple trade of the district, and it was by their means that Protestantism took such a prominent position in the North of Ireland. Though the family of the Viscount has failed in the male line, and the title of Mount-Alexander is extinct, yet there are branches of the Montgomery and other Scottish families, who, springing out of this settlement, have taken root and still flourish.

Amongst those who joined the community from Scotland, some years afterwards, was "Mr. Alexander Montgomery," whom the Viscount of Ardes settled near Derry; and, being a minister, he became *prebend* of Do. There is no appearance of Do having been connected with a cathedral; but that he was an Episcopalian is confirmed by what the author of *The Montgomery Manu-*

*scripts*\* tells us. "When debarred," says the writer, "by the Presbyterians to use the Word, he took the sword, and valiantly wielded the same against the Irish; and he got a command, in which he served diverse years in the beginning of the grand rebellion [about 1641] in Ireland, and never turned tail on the King's cause, nor was Covenantant, so he well deserved the satisfaction which his posterity has for his said services before June 1649." The author further says, he lived till 1658, and quotes the following epitaph, which he had from "Mr. Alexander M'Causland":—

"Now he to nature his last debt bequeaths,  
Who, in his life, charged through a thousand deaths.  
One man y'have seldom seen on stage to doe  
The parts of Samuell and of Sampson too;  
Fitt to convince or hew an Agag down,  
Fierce in his arms and priestlike in his gown.  
These characters were due as all may see  
To our divine and brave Montgomery.  
Now judge with what a courage he will rise  
When the last trumpet sounds the great assize."

Montgomery could thus wield the Word or the sword with equal power. He married Margaret Coningham, sister of Sir Arthur Coningham, an ancestor of the Marquis of Conyngham. By this lady he had at least two sons, the eldest of whom, John, was a major in "the third viscount's party," and was taken prisoner "by the usurper's soldiers," during the Cromwellian struggle. He was proprietor of several estates—amongst others, Castle Aghray, in the county of Donegal. At his death his will was recorded in the Probate Court, Dublin, on the 28th August, 1679; and, singular enough, adhibited to his signature are the *arms* of the *Montgomerys of Hesselheid*, with the initials "A. M." above. Major John left a family, whose descendants still enjoy the property; and one of them, with the true Montgomery *penchant* for arms, is a brigadier-general in the Bombay army, and may now be on his way to Abyssinia.

This brings us to inquire whether Captain Alexander Montgomery, author of "The Cherrie and the Slae," had a family. Although one of the best and most celebrated poets of his age, little is known of his personal history. When Dr. Irving printed his *Lives of the Scottish Poets*, in 1802, he literally knew nothing of him, save a few inferences derived from his writings, to which he added his belief that he belonged to the Eglintoun family. When he published the collected poems of Montgomery, however, in 1822, he brought proof enough that he was of the Hesselheid branch—the first of whom was Hugh, third son of Alexander, Master of Montgomery, and grandson of the first Lord Montgomery. The poet was the second son of Hugh Montgomery, third laird of Hesselheid. He was born, not at

\* Published at Belfast in 1830.

Hessilhead, as Pont states, but in Germany, as he says himself; and he further incidentally mentions that his birth took place "on Eister-day at morn"; but in what year the world is left to guess—perhaps in 1554.

Of the early habits and education of Montgomery little is known for certain. His aunt Marian, sister of his father, married for her third husband John Campbell of Skipnish, in Argyleshire. It is supposed from what Hume of Polwart says, in one of their *flying* epistles, that he had passed some portion of his boyhood at Skipnish; and Dempster remarks that he was usually designated *eques Mohtanus*, a phrase synonymous to "Highland trooper." The poet himself alludes to his residence in the Highlands in his epistle to Robert Hudson:—

"This is no life that I live vpland,\*

On raw red herring reisted in the reik;

Syn I am subject sometyne to be seik,  
And daylie deeing of my auld diseise."

As to his personal appearance, Montgomery says, "I schame not of my schape;" and adds, "though I be laich, I beir a michtie mynd." He is invariably styled *Captain*, and, from *Melville's Diary*, it would appear that he was captain of one of the companies maintained in Edinburgh under the regency of Morton in 1576. It is curious, at the same time, that his name does not occur in the Treasurer's Accounts, either during the regency or the reign of James VI. There are, to be sure, several volumes wanting—as for example from 1574 to 1579, and from 1584 to 1590. There are at least six captains, with their companies, mentioned—the germs of a standing army—during the regency of Morton—almost all of whom disappear after the accession of the king. At the same time it is universally understood that the poet was a favourite at court. He had a pension of five hundred merks, payable out of the rents of the archbishopric of Glasgow, given by the king, at Falkland, 27th September, 1583. This pension he seems to have quietly enjoyed until 1586, when he obtained the royal licence to travel abroad for the space of five years. The best account, perhaps, of this affair, and his consequent troubles, is supplied by the Privy Seal itself.

... "Ane lettre maid, makand mentiou that our souerane lord, for divers guid causes and consideratiounis moving his hienes, and for the gude, trew, and thankfull service done and to be done to his Maestie be his gude servitour Capitane Alex<sup>r</sup> Montgomerie, with avise and consent of the lordis of his Maesties secreit Counsall, gevand, grantand and disponand to him azeirliche pensiou, during all the dayis of his lifytyme, of the soume of fyve hundredth merks money of this realme, to be zeirliche tane, and vplifit furth of the reddiest mailis, &c. of the Bishoprick of Glasgow. . . . Beginnand the first payment thairoff the crope and zeir of God Jaj V<sup>c</sup> four scoir tua zeiris . . . according to the quhich the said

Capitane Alexander obtainit decret of the Lordis of Counsall, with letters in the foure formes thairpoun, be vertew of the quhiliks he become in peacabill possessioun of vplifing and intrometting with his said pensiou fra the tenentis and othisr addedit, in payment thairoff, continuallie quhile the zeir of God Jaj V<sup>c</sup> four scoir sex zeiris, at the quhilk tyme, upoun speciall and guid respects moving our said souerane lord, his hienes gave and grantit to the said Capitane Alex<sup>r</sup> his Maesties licence to departit and pass of this realme to the pairtis of France, Flanderis, Spaine and othisr bezond sey, for the space of fyve zeiris thaireffir, during the quhilk space our said souerane lord tuk the said Capitane Alex<sup>r</sup> and his said pensiou under his Maesties protectioun, maintenance and saifgaird, as the proteioun maid thairpoun at mair lenth beiris, according to the quhilk he departit of this realme to the pairtis of Flanders, Spaine, and othisr beyond sey, quheras he remanit continewallie sensyne, deteynit and halden in prison and captivitie, to the greit hurt and vexatioun of his persoun, attour the lose of his guidis. In the menetyne, notwithstanding of the said licence and protectioun, the said Capitane Alex<sup>r</sup>, his factouris and servitouris, has bene maist wranguslie stoppit, hinderit and debarrit in the peceabill possessioun of his said pensiou, but ony guid ordour or forme of justice, to his greit hurt, hinder and prejudice, quhairas his guid service merited rather augmentatioun nor diminisching of the said pensiou, his hienes thairfor, movit with the premises, and willing the said Capitane Alexander sall have better occasioun to continew in his said service to his maestie in all tyme hereffir, now efter his hienes lauchfull and perfyte aige of xxi zeiris compleit, and generall revocatioun maid in Parliament, ratefeand, apprevand and confermand to the said Capitane Alex<sup>r</sup> all and haile the letres of pensiou above specifieit. . . . In the meantyme, and speciallie the restitutioun of James Bishop of Glasgow, out of the quhilk our said souerane lord now as then speciallie exceptis and reservis to the said Capitane Alex<sup>r</sup> the said pensiou, sua that he may bruk the samin siclyke as gif the said present restitutioun had never bene grantit; attour his hienes of new gevis, grantis and disponis to the said Capitane Alex<sup>r</sup>, during all the dayis of his lifytyme, all and haile the said zeirliche pensiou of fyve hundredth merkis money foirsaid. . . . Beginnand the first terme's payment of the crope and zeir of God Jaj V<sup>c</sup> four scoir aucht zeiris, four scoir nyne zeiris approucheand, and siclyke zeirliche and termelie in tyme cuming."

Thus we see that the poet's pension had been illegally interfered with during his absence, notwithstanding the king's protection, and he himself thrown into prison. In his sonnets the author makes heavy complaint on the subject, and hesitates not to accuse the Lords of Session of a perversion of justice.

"The Cherie and the Slae," on which the fame of Montgomery chiefly rests, was first printed by Robert Waldegrave in 1597; and although it seems inferable that he resided in or about Edinburgh, yet no memorial of this is to be found. It is supposed that he died between 1605 and 1615. At all events he certainly was dead before the latter year. He appears never to have possessed any landed property, hence the impossibility of tracing him in the public records. That he was married, and had at least two of a family—*Alexander* and *Margaret*—is the problem we shall now attempt to demonstrate.

\* A mountainous country.

A trial for witchcraft took place in Glasgow, on the 22nd March, 1622. *Margaret Wallace* was accused of having consulted the late *Cristiane Grabame*, a notorious witch, for various purposes; and a somewhat voluminous charge was made against her, amongst other things for having bewitched the child of Alexander Vallance, or Vallance, burghess of Glasgow, and *Margaret Montgomery*, his spouse. The verdict sufficiently explains the accusation:—

“And siclyk, all in ane voice, ffyles hir of the *four* poynt of dittay, and haill circumstances mentioneit thairinfull, anent the consulting with unquhile Cristiane Grabame, ane notorious witch, for cureing of hir self of ane suddane disease, he taking the samyn off hir, and laying it vpon Alexander Vallance bairne: and thairefter cureing the said bairne of the said disease, in forme and manner specifieit in the dittay.\*”

“Mr. Alexander Montgomery,” brother of Mrs. Vallance, had been called as a witness regarding the trouble of the child, but he absented himself, on the ground of sickness, and forwarded a certificate to that effect. In the pleadings it was urged specially that “his (Mr. Alexander’s) deposition could nocht have been ressauvit gif he had compeirit, because it wald haife bene objectit contrair him, that he and *Margaret Montgomerie* (Mrs. Vallance) are brother bairns of the hous of *Hessilheid*, quhais dochter is allegit to haif bene witchit,” &c.

Now, there was no one to whom the expression “brother bairns” could apply save to the children of Captain Alexander Montgomery, whose elder brother, John, succeeded to the family estate of *Hessilheid*. True, when the trial took place, in 1622, Robert, the grand-nephew of the poet, was in possession of the property; but the passage does not state the precise relationship of the parties; it merely says that they were “BROTHER BAIKNS OF THE HOUS OF HESSILHEID;” and there are no others in the pedigree of that family to whom such a reference could be made but to the brothers *John* and *Alexander*.

The Glasgow city parish register in so far confirms the prolocutor’s statement at the trial:

“5th May 1614. Alexander Vallance, Margaret Montgomerie, ane lauffull dochter, Margaret. Godfatheris, Mr. Johnne Huchesoune, William Cleland.”

This apparently was their first child. In 1617 they had a son baptised *Robert*, at whose baptism one of the godfathers was “Mr. Robert Montgomerie,” for whom the child was no doubt called. This Mr. Robert must have been the minister of Symington, who surrendered the archbishopric of Glasgow in 1587. He was a younger brother of Captain Montgomery. There was, indeed, only one other Mr. Robert Montgomery, described in his latter will, which is recorded 4th April, 1611, as “sumtyme minister at Stewartoun.” It therefore

could not be this Mr. Robert. Alexander Vallance and Margaret Montgomery had several other children: Marie in 1619, and Christiane in 1621. The poet seems to have been dead before his daughter’s marriage to Vallance—hence his name does not occur as a witness at any of the baptisms. The presence, however, of “Mr. Robert,” his younger brother, shows the connection. Did the parish register of Glasgow or Beith go far enough back, we might have found the marriage of Vallance and his spouse.

“Mr. Alexander Montgomery,” brother of Mrs. Vallance, was no doubt the same party who afterwards became “prebend of Do.” That his father, Captain Alexander Montgomery, was an Episcopalian is to be presumed from his being a courtier of James VI., and from his intimacy with “Bishop Beton” (Archbishop of Glasgow from 1552 to 1560, and again from 1598 to his death in 1603); hence the fact of his son being also an Episcopalian, “prebend of Do.” He had every inducement to go to Ireland. The Viscount of Ardes was his *cousin*, by the mother’s side, and the houses of Braidstane and Hessilheid were descended from the same source. Nor had he reason to complain of the reception he met with from the viscount.

These facts are confirmed by the *Hessilheid* arms, which, as given in Pont’s MSS., Advocates’ Library, are: “Azure, two lances of tournament, proper, between three fleurs-de-lis, or, and in the chief point an annulet, or, stoned, azure, with an indentation in the side of the shield, on the dexter side.”

The arms of the poet, being a younger son, were slightly different—two lances, with three fleurs-de-lis in chief, and three annulets in base—which he and his family seem to have cherished. They are found on a tombstone at Do, where “Mr. Alexander” was prebend, united in a shield with those of the Conynghams—now Marquis of Conyngham—descended from the Earls of Glencairn, together with this inscription:

“Here lyeth the body of Margaret Montgomery, Alis Coningham, who was the wife of Alexander Montgomery, whoe deceased the 18 of June, Anno Domeny 1675.”

Margaret Coningham had thus outlived her husband seventeen years.

The arms attached to the will of Major John Montgomery, in 1679, with the initials “A. M.” must have belonged either to his father or grandfather. With the exception of his son, the poet was the only one of the *Hessilheid* branch called Alexander, and the probability is that he himself had the seal engraved when he went abroad in 1586. In his day it was customary for gentlemen going on a tour to carry with them proofs of their descent, if from a noble or ancient family—and coats of arms were considered amongst the most effective. “Mr. Alexander,” on joining his relations in Ireland, did not need such evidence of his descent.

\* Criminal Trials.

It will thus appear that there are substantial reasons for believing that the house of Hesselheid is still represented by the descendants of the author of "The Cherie and the Slae." J. Px.

#### ANCIENT DRINKING GLASS.

I have met with a coloured drawing of the figures upon a very interesting old drinking glass of the date of 1596, which at the time when the drawing was made (1818) was in the possession of the Comte François de Thiennes, at Ghent. The glass measured ten inches in height and fifteen and six-eighths in circumference. The following inscription runs round the top of the glass:—

"Die Romische Kayserliche Majestat Sammt den Sieben Churfte: In Frey [*illegible*] durg ampt und Sitz."

Below these words, the emperor appears in the middle, seated on his throne, wearing his imperial robes and crown, and holding a globe and sceptre, with an escutcheon before him emblazoned with the black double-headed eagle displayed. On his right, stand three prince-bishop electors, with the arms of each on a shield before him, and each holds the insignia of his office. These are, *Trier*, holding a roll of parchment; *Cöln*, holding a glove; and *Mainz*, bearing a deed, to which a seal is appended, in one hand, and a pointer, or puncturing style, in the other.

On the left hand of the emperor are four other figures. The first is the King of Bohemia, crowned, and carrying a covered golden vase and a sceptre; and above him is inscribed *behem*. Next comes the Count Palatine, bearing three cushions piled up, and bound with a broad band, and long sleeves or legs depending from his wrists. Over his head is the word *Pfalz*. The Duke of Saxony stands next, bearing a sword of state, and the word *Sachsen* appears over his head. Last is the Margrave of Brandenburg, holding a huge golden key, from the bow of which hang three small keys. Above him is the word *brandenburg*. These, like the other three, have each arms on their shields before them, that of Brandenburg being argent, a red eagle, single-headed, displayed.

Underneath the emperor's throne is the following inscription:—

"Also in all ihren ornat,  
Sitzet kayserliche Majestat,  
Sampt den sieben Churfürste . . . } *illegible*.  
Wie den ein jeder sitzen . . . . .  
In churfürstlicher kleidung sein  
Mit an Zeigung der ampts hin.  
1596."

Under the three prince-bishop electors are these lines:—

"Der Ertzbischoff zu Mentz bekannt  
ist cantzler in dem Deutzschen landt,

So is der Bischoff zu Cöln gleich  
Auch Cantzler durch gantz Frankreich,  
dar nach der Ertzbischoff zu Trier  
ist Cantzler in Welches resiers."

Below the four figures on the other side are inscribed the following verses:—

"der könig in bohmen der ist  
des reiche ertzshenk zu aller frist  
darnach der Pfaltzgraf bey den rein  
des heyligen reiche truchfass thut fein.  
der Herzog zu Sachsen geboren  
ist des Reiches marschalch auserkorn  
der Margraff von Brandenburg gutt  
der Reichs ertztkammer fein thut."

Between the two groups of electors rises a very conventional lily of the valley. But what is most striking is to consider what the Margrave of Brandenburg, who ranks here the last, has since become. F. C. H.

#### "A TRUE AND ADMIRABLE HISTORIE OF A MAYDEN OF CONFOLENS,"

AN UNDESCRIBED TRACT BY ANTHONY MUNDAY.

I have before me a little volume of considerable rarity, which undoubtedly came from the prolific pen of Anthony Munday, although it only bears his initials. It is not mentioned in Mr. J. Payne Collier's "List of Anthony Munday's Works," prefixed to *John a Kent and John a Cumber*, printed for the Shakespeare Society in 1851; nor in the same gentleman's valuable *Bibliographical Account of Early English Literature*. The copy about to be described I purchased some eight or ten years back of Mr. Bumstead the bookseller. It has the book-plate of "Edward Winstanley," and, as far as I can learn, is the only known exemplar. Until a slight mention of it appeared in Mr. W. Carew Hazlitt's *Hand-book of Popular English Literature*, it had entirely escaped notice.

The title of this rarity is as follows:—

"A True and admirable Historie of a Mayden of *Confoleus*, in the Prouince of *Poicitiers*: that for the space of three yeeres and more hath liued, and yet doth, without receiuing either meate or drinke. Of whom his Maestie in person hath had the view, and (by his command) his best and chiefest Phisitions have tryed all meanes to find whether this fast and abstinence be by deceit or no. In this Historie is also discoursed, whether a man may liue many dayes, moneths, or yeeres, without receiuing any sustenance. Published by the Kings especiall Priuiledge. At London, Printed by J. Roberts, and are to be sold at his house in Barbican. Anno Dom. 1603."

The tract consists of 102 pages in octavo, exclusive of title-page and preliminary matter, occupying 16 pages more. It is dedicated

"To the Worshipfull *M. Thomas Thorney*, Maister. *M. William Martin*, *M. Edward Rodes*, and *M. Thomas Martin*: Gouvernours of the Misterie and Cominaltie of the Barber Chirurgians. And to the whole Assistants of the clothing: happie success in all their actions most hartly wished."

In the dedication, which is subscribed "Your worshippers in true affection, A. M.," the writer says:—

"The author of this labour in French, as (by reading) I am sure your selues will say no lesse, is both an excellent Philosopher, Phisitian, Chirurgian, and a skillfull Anatomiste, and of all these hath made good witness in this discourse. I could not be-thinke me, to bestowe my paines any where more desertfullie, then on such as are auswerable to the first Authours qualitie: which neither I would not ouer-boldly presume to doo, till (by a kinde examen) of some of your selues, the worke was thought worthie your entertayning. It hath cost me good paines, and therefore may merit the kinder acceptaunce: which if it do finde at your hands, as I would be sorie but it should, I remaine yours in my more serious employ-ment."

The dedication is followed by an address "To the Reader," which commences thus:—

"Friendly Reader, hauing seriously read ouer (and with no meane admiration) this present Historie: I made stealth of some priuate houres, from my more weightie employments, to let thee haue the same in thine owne familiare language. Wherein (I hope) thou wilt thankfully accept, if not my paines yet (at least) the kinde affection I beare thee, in acquainting thee with one of the rarest meruailes which can be found among the histories of elder ages, or those more recent and of later times."

We have then the testimonies in Latin and French (sometimes Englished) of many "worthie, grave, and credible persons," in favour of the "marvel." These include the names of N. Rapi-nus, F. Citois, M. Vidard, Pasch. Le Coq, L. De la Roche, and others—

"Who have all seene the Maiden now in question, and (by his Majesties commaundement, they being his best and cheefest Phisitians) they haue made triall to their verie vttermost, to finde out the least scruple of deceite heerein to be imagined. They haue committed her from her Parents, to diuers Noble and worthie persons, some of which haue kept her close lockt vp, some foure, fiue, or sixe weekes, some for as many and more monethes together, where not so much as the sent of any fode was to be felt: and notwithstanding, they found her in the verie same estate as when they shut her vp vpon this prooffe."

After these testimonies we have a poetical epistle, in French and English, "To Monsieur Lescarbot, vpon the traducing of this history;" and another in English (by far the most interesting thing in the book), which I shall make no apology for transcribing in full:—

"To his good friend A. M.

"Wonder, bee dumb: and (now) no more prefer,  
(Like to some selfe lou'd, boasting Trauailer)  
Thy past Aduentures: for an Age is borne,  
Vpon whose forehead, characters are worne  
So strangely, that ee'ne Admiration stands  
Amazed to read them (with heau'd eyes and hands).  
Times oldest Chronicle proueth it most cleere,  
England neere spent such a miraculous yeere,  
And (France!) thy maiden child-birth goes (by far)  
Beyond all those, bred in thy ciuill warre:

The wonder being (by thus much) greater growne,  
Last day she spake no language but her owne,  
Yet now shee's vnderstood by Englishmen,  
Such Magick waites (deere friend) vpon thy pen.

"THO. DEKKER."

If any doubt existed as to this brochure being the work of Anthony Munday, that doubt must vanish after reading the testimony of Dekker to his "good friend." The two poets were associated in 1598 (in conjunction with Robert Wilson) in a play called *Chance Medley*; and again in 1602, in another play entitled *The Two Harpes* [Harpies?] (in conjunction with Middleton, Webster, and Drayton). Both plays are mentioned by Henslowe, but they have not come down to our time.

We now come to the text of the book itself, which may be very briefly dispatched. It is made up of copious extracts from the ancients, intermixed with the experience and opinions of the moderns, as to the possibility of human and animal life being sustained without food—an experiment which I feel assured that none of the readers of "N. & Q." will care to try. The story of the maiden "who for the space of three years, and even till this day, hath lived and doth," without any bodily food or sustenance, is briefly thus:—

"The Maiden is about 14 yeeres of age, and is named *Jane Balan*, her Father *John Balan*, a Locksmith, and her Mother *Laurenca Chambella*: her stature is answerable to her age, somewhat Country-like of behaviour, a natieue of the Towne of *Consfolans*, vpon the Riuier of *Vienna*, in the confines of *Limosin*, and also of *Poictu*. In the eleuenth yeere of her age, being seized on by a continuall Feauer, the 16 day of Februarie, 1599, shee hath since then been assailed with the access of diuers other sicknesses: and beyond all the rest, with a continuall casting or vomiting for the space of 20 dayes together. The Feauer hauing somewhat left her, she grew to be speechlesse, and continued so 28 dayes, without the deliuerie of any one word: at the end of which time, she came to her selfe againe, and spake as she had done before (sauiug that her words were full of feare, and void of good sence). Nowe came vpon her a weakenes, and benumbing of all her senses and bodilie moouings, from beneath the head, in such sort, that *Oesophagus* it selfe, (being that part of the stomack, which serues as conduct for passage of meate and drink, into that which we terme the little bellie) being dissolud, it lost the force attractiue. Since which time, could not any one perswade this Mayden (in any manner) to eate, albeit they made triall, to haue her but suck or lick meates, delicate fruits, and sweet things, agreeable to such young yeeres. Notwithstanding, the vse and motion of her members, came to her againe about fiue months after: except in one hippe, on which side yet she goes with some difficultie. One onely impotence remaineth to her, that she cannot swallow or let down any thing, for she altogether loathes and abhors mightily, both meates and drinks."

Whether the maiden's secret was ever discovered, as doubtless it was, I have no present means of knowing. The more recent instances of pretended abstinence from food—viz. that of *Martha Taylor*, "the fam'd Darbyshire damsel,"



1669; the Swedish maid, Estrid, "who lived six years without food," 1711; and the celebrated Ann Moore of Tutbury, 1813—are, I believe, well-known cases of imposture.

EDWARD F. RIMBAULT.

#### LAMBETH LIBRARY AND ITS LIBRARIANS.

At a moment when the whole world of letters is watching with anxiety the fate of this remarkable library, a few notes on its origin and contents, and on the eminent scholars to whose care it has been from time to time entrusted, will, I hope, not be considered inopportune.

Archbishop Bancroft was the first founder of this library, who by his will dated 28th October, 1610, gave all his books to his "successors and the Archbishops of Canterbury for ever," provided they bound themselves to the necessary assurances for the continuance of such books to the archbishops successively; otherwise the books were bequeathed to His Majesty's College at Chelsea "if it be erected within these six years," or otherwise "to the publique library of the University of Cambridge."

Bancroft's immediate successor used all proper means to secure and perpetuate this generous bequest to the succeeding Archbishops of Canterbury, as will be seen by a remarkable document drawn up by him in October 1612, and which Ducarel has printed in his *History of Lambeth*, pp. 48-52. From this we learn that—

"James the First, conceiving it to be a monument of fame within his kingdom, and of great use to himselfe and his successors, as well as to the Church of God, that in a place so neare unto his royall palace these bookes should be preserved, did, after mature deliberation, commend the care and consideration hereof unto Sir Francis Bacon, Knight, his majesties solicitor, that he should thinke upon some course how the custody of the library might be established, and that by the negligence of those that came after so excellent a work might not be frustrated to the hurt of the Church and Commonwealth."

Bacon first directed that a catalogue of the books "should be carefully and exquisitely made," that it might be known in the ages to come what were the books so left to successive archbishops, and that this catalogue should be sent to the Dean and Chapter, to be there laid up *in archivis*, and that a duplicate should remain in the library at Lambeth, that each succeeding archbishop might know what books were in his custody, and carefully look to the conservation of them.

The document then recites the difficulties which Bacon saw in the way of binding each successive archbishop by bond, and the steps which Archbishop Abbot took to carry out, as far as possible, Bancroft's wishes. Catalogues were duly made, the books compared with them, and the accuracy of the catalogues attested by the subscription of the compilers.

The archbishop, after solemnly pledging himself to keep the books safely to the best of his power, then declares his intention to bequeath his own books to "encrease that number which my predecessor left to the greater use and more ample benefit of those that shall succeed me;" and of leaving a catalogue of such books, that those which come after may see that he had not been "a diminisher or dissipator of that which was entrusted to him, but rather an enlarger and increaser of the same."

The words with which this interesting document concludes are too important to admit of being abridged.

"It remaineth now that I do pray and beseech those that shall succede me in this archbishopricke, which by these presents I do, and in the bowells of Christ Jesus do adjure, as they will answer unto me and to my predecessor in that fearful day of God, that with the like care and diligence they looke to the preservation of this Library, and setting aside all subteltie, or fraude, or pretence, which worldly wisdome may devise to the contrary, they do suffer them, as farre as lyeth in them, to descend from age to age, and from succession to succession, to the service of God and his Church, of the Kings and Commonwealth of this realme, and particularly of the Archbishops of Canterbury. And God, who knoweth herein the integritie of my harte, besse this purpose and endeavour, of my predecessor and myselfe, and besse all them to whom the care of this may any wayes appertaine, to the honour of his name, the good of his Church, and their own everlasting comfort.

"G. CANT.

"October 15th, 1612."

The library thus constituted by the munificence and piety of Bancroft and Abbot,\* continued at Lambeth till, as Ducarel tells us, "the approach of the troublesome times when (Chelsea College having failed, and the order of bishops being voted down) Selden, to secure their preservation (they had been seized by the Parliament and transferred to Sion College) suggested to the University of Cambridge their right to the books; and eventually, by his advice and with his assistance and that of Dr. Hill, Master of Trinity and Vice-Chancellor, they were delivered to the University.

After the Restoration, they were reclaimed by Archbishop Juxon; but he dying before the books were restored, it was left to his successor Sheldon to see them replaced at Lambeth, who, moreover, by his will bequeathed a portion of his own library "towards the encrease and improvement of the publique library of the See of Canterbury, now settled at Lambeth house."

Archbishop Sancroft had actually placed his valuable collection of books and MSS. in the library for the use of his successors; but upon

\* There are but few of Laud's books at Lambeth; his entire library, both of books and MSS. which he had in the Palace having (according to Ducarel) been plundered by Colonel Scott about the year 1644.

his deprivation, presented them to Emmanuel College, Cambridge, of which he had been Master.

Archbishop Tension bequeathed a portion of his library to Lambeth, a part to St. Paul's Cathedral, and part to the library which he had founded in the parish of St. Martin's-in-the-Fields—which part was sold by auction a few years since!

During the next fifty years, when the see was filled by Wake, Potter, Herring, and Hutton, few additions were made to the library. But Archbishop Secker, besides expending upwards of 300*l.* in improving the MS. library, directed by his will all the books in his own library of which there existed no copies in the archiepiscopal collection to be added to it.

Archbishop Cornwallis caused the large collection of tracts which had accumulated between the time of Henry VII. and Queen Anne to be arranged and bound in sixty volumes; and Archbishop Manners-Sutton is said to have largely added to the collection of theology.

Of the nature and value of the library it is impossible to speak at length in these columns. The names of the donors are a guarantee for the richness, utility, and importance of the books. But there is one class of works which deserves to be specially noticed, the more so that neither Dr. Ducarel nor Mr. Beriah Botfield makes any allusion to it. I mean the books sent in for the approval of the licenser; but which, in consequence of the license being refused, were never published. The copies sent in for approval were, however, retained in the library, and have thus been preserved for reference at the present day.

The library, which consists of about twenty-five thousand volumes, is now deposited in the Great Hall built by Juxon, and beautifully restored for the purpose by Blore, at the cost of Archbishop Howley. The books are arranged in oaken book-cases which surround the room and project at intervals from the walls, making in each recess a little book-room, the very beau-ideal of a place of study.

Such is the origin of this remarkable and most important library—a library which the present excellent Primate has declared it was “his wish and intention to render as useful as possible to the public”—thereby acting entirely in the spirit of the founders, who, as we have seen, adjured their successors to suffer the books, “as far as lieth in them, to descend from age to age, and from succession to succession, to the service of God and His Church, of the Kings and Commonwealth of this Realm, and particularly of the Archbishops of Canterbury.”

The fact that, though intended particularly for the Archbishops of Canterbury, the library was not intended for their exclusive use, but for “the service of God and His Church, and of the Kings

and Commonwealth of this Realm,” opens up a point which does not seem to have been duly considered—namely, that while on the one hand the archbishop may fairly be called upon to contribute somewhat to the maintenance of the library, in return for the advantages which he may derive from it, the larger contribution should be made by or on behalf of the Crown, the Church, and the Commonwealth, who share that advantage, but in a much larger proportion.

I must reserve for another paper my notes on the librarians.  
WILLIAM J. THOMS.

**FOLK-LORE: SUPERSTITIONS.**—Pretty well acquainted with popular superstitions, I have this week met with two which are either new or very faintly remembered. A worthy laundress neighbour is in sore distress—the cock has crowed on two or three nights at nine o'clock! It is the sure sign of an early death in her family, and that will be the dying hour. The event happened exactly as fore-crowed when she lost her last daughter. The “robin weeping” on the window-sill was another certain indication of approaching death! As I had never heard of a robin weeping, I asked what was meant, and was told the name was given to the little sharp querulous note of the bird often heard when it perches near without breaking into song. Are these superstitions generally known?  
BUSHEY HEATH.

**IRISH FOLK-LORE.**—The two following bits of folk-lore are, I think, worth being laid up in the treasury of “N. & Q.” Some years ago I was on a visit at the house of a relative in the West of Ireland. The lands had been a grant from Queen Elizabeth to an ancestor, and the house had been inhabited by members of the family for nearly three hundred years. Originally a farm-house, rooms had been added on as required, with perfect contempt of facility of access. Sons brought home their wives, and of course settled down in the paternal mansion. Orphan cousins were adopted, particularly if of the weaker sex, until provided for by marriage (some never married), and at one time, exclusive of “the master’s” family, two male and three female branches of the stock, all long past the usual or unusual age of matrimony, were residing in the house, and a happier family was unknown through the length and breadth of the land. When I saw it, the house had taken the form of two sides of a right-angled triangle, and scarcely one room in it was accessible without passing through two or three others! Having been originally thatched, the additions were also thatched; and now comes my first bit of folk-lore. The tenants who had “lived under his honour and his honour’s father and grandfather for hundreds of years,” were highly

clannish in their feelings towards the "old family," and regularly on Candlemas Day the principal man among them, who was a sort of overseer of the rest, came with much ceremony and deposited in various parts of the roof short sticks, each with three branches, as a preservative against fire; and as the house was not burned down, no doubt the remedy was infallible. As my other bit of folk-lore contains a query as well as a note, I will keep it till another opportunity.

CYRIL.

Porth-yr-Aur, Carnarvon.

NAMES RETAINING THEIR ANCIENT SOUND.—It is curious to remark how often, and for how long a period, names retain their ancient sound in the vernacular pronunciation, though their written form may have been greatly changed. Thus, in a charter of King Alfred, the two manors of *Gissic* and *Fintmal* are granted to Shaftesbury Abbey, much more nearly representing the ordinary pronunciation than *Gussage* and *Fontmel*, as these names are now written.

Again, in another ancient West Country document, I find the word *flannel* written, as it is still commonly called by the poor, *flawnen*, suggestive rather of a Celtic than a Romance derivation.

But I would also call attention to another fact, which, if there be anything in it, is still more remarkable. There is a family in this neighbourhood whose name is constantly written *Elsworth*, but pertinaciously pronounced by the common people *Elford*. I have sometimes dreamed that this may possibly be the old Saxon name of *Wulfheard*, still lingering amongst us, land in Cheselborne, Dorset, having been granted by Eadgar to a person of that name.

C. W. BINGHAM.

THE MADONNA DELLA SEDIA (AFTER RAFFAELLE) BY MANY ENGRAVERS.—This most charming picture of Raphael's seems to have been the favourite theme of many engravers. In the catalogue of the "Valuable Stock and Collection of Works of Art of the late John Clowes Grundy," of Manchester,\* I find the names of the following engravers, who all have immortalised themselves in this work: Calametta, Garavaglia, E. Mandel, Raphael Morghen (two different plates—the small one is a very gem), Johann Gotthard Müller (perhaps the most refined of all modern engravers, the worthy pupil of the great Wille), Perfetti, P. Pelée, Petersen, Schaeffer, Schüller, and Schiavone.

HERMAN KINDT.

FIRST TURKISH NEWSPAPER IN LONDON.—The *Muchbir*, the first Turkish weekly newspaper in London, was begun in August of this year. It is

edited by Suavi Effendi. It was first published in Constantinople, and suppressed.

HYDE CLARKE.

32, St. George's Square, S.W.

SCRIPTURE BAPTISMAL NAMES.—Being called on to give private baptism last Sunday (third in Advent) to a child, I was struck with the names of child and mother; and on inquiry found, with some personal interesting family history, that the mother's family consisted of six sons, named respectively Absalom, Barzillai, Eleazar, Azariah, Ezra, and Benjamin; and six daughters, named Tamar, Abigail, Naomi, Tirzah, Unice, and Zipporah. I thought it worthy of a note in "N. & Q."

GEORGE LLOYD.

Darlington.

LINES BY DR. HENRY KING.—At no great distance from the communications of Mr. J. M. COWPER and DR. RIX, in pages 390 and 486 of your valuable miscellany, should appear the following lines by Dr. King, 1591—1669:—

"*Sic Vita*.

"Like to the falling of a star,  
Or as the flights of eagles are;  
Or like the fresh spring's gaudy hue,  
Or silver drops of morning dew;  
Or like the wind that chafes the flood;  
Or bubbles which on water stood;  
Ev'n such is man, whose borrow'd light  
Is straight call'd in, and paid to-night.  
The wind blows out, the bubble dies;  
The spring entomb'd in autumn lies;  
The dew dries up; the star is shot;  
The flight is past—and man forgot."

J. MANUEL.

Newcastle-on-Tyne.

BAKER'S "HISTORY OF NORTHAMPTONSHIRE." This valuable but unfinished work has an index to arms and a general index to vol. i. only. In the *Northampton Herald* of Dec. 21 is an index, by Sir Henry Dryden, Bart. of the pedigrees in both volumes.

JOSEPH RIX, M.D.

St. Neots.

### Queries.

WILLIAM CAXTON.

The interest felt in everything connected with Caxton and the introduction of printing to England, is perhaps more widely spread at the present time than at any former period; and I therefore hope that the following data, all seen in the original by myself, will be found interesting, as they form the foundation on which any correct account of Caxton must be built. The documents in full were published by me five years ago, although not in the consecutive form here given. The publication last month of an imposing folio on "The History of the Art of Printing," by H. Noel Humphreys, in which Caxton is again dressed up in much of the

\* Well known as an excellent connoisseur of works of art, and as the earliest friend of David Cox. The sale lasted from November 4th to the 23rd of the same month.

outlandish costume provided for him 100 years ago by Bagford and his successors, and in which most of the following "facts" are ignored, although the author quotes the very volume in which they appear, induces me to beg for them a greater publicity in the pages of "N. & Q." than they will otherwise receive.

1438. Caxton was bound apprentice to Robert Large: therefore the usual year ascribed to his birth (1412) must be erroneous.
1441. Legacy from Large to Caxton of twenty marks; the other and older apprentices receiving larger amounts.
1449. Caxton at Bruges, and defendant in the trial of John Selc *versus* William Caxton.
1453. Caxton came from Bruges to London, to take up his livery in the Mercers' Company. Caxton fined for not attending the "riding" on Lord Mayor's day.
1462. A letter from Caxton at Bruges to the Mercers at London.
1463. Caxton appointed to the highest office a foreigner could hold at Bruges—"Governor of the English Nation." This was the connecting link between Caxton and the Court of the Duke of Burgundy.
1464. A letter from the Mercers to Caxton at Bruges, sent by special courier. Caxton appointed an ambassador by Edward IV.
1465. Letter from the Merchant Adventurers at London to Caxton at Bruges.
1466. Reply from Caxton to the Mercers, enclosing a letter he had received from the Earl of Warwick concerning trade regulations. This was the nobleman to whom the Chess-book was dedicated. Also a reply from the Mercers' Company, signed by J. Tate, probably the same who erected the first paper-mill in England.
1468. Caxton, with two others, is recommended by the Court of Mercers as a fit man to be sent by the King on a trade embassy.
1469. Caxton as arbitrator gives a judgment at Bruges.
1471. The translation of "Le Recueil" completed.
1474. Caxton finishes the translation of the Chess-book.
1477. "Dictes and Sayings"; the first book connected with Caxton in which the date of printing is given.

Will Mr. Humphreys kindly state why he changes the name of Caxton's master, Robert Large, to Robert Strange (six times repeated)?—why he makes Caxton a partner in the business, while he was yet an apprentice?—why he says we know nothing of Caxton between 1441 and 1464?—and finally, on what evidence he turns our printer out of the Almonry and sets him up in King Street, Westminster? WILLIAM BLADES.  
11, Abchurch Lane.

"ADESTE FIDELES."—The well-known "Portuguese hymn" tune used to be commonly considered of Roman Catholic and Continental origin, but of late years divers editors have attributed it to John Reading, about whom they are not agreed. In the *Congregational Psalmist*, by Allon and Gauntlett, we read:—

"Reading, John, born in 1690, a pupil of Dr. Blow, organist of St. John's, Hackney, St. Dunstan's, &c., died in 1766. Author of the 'Portuguese hymn,' which was first sung in Lincoln Cathedral. The Duke of Leeds, then director of the Concerts of Ancient Music, heard it at the Portuguese Chapel about 1785. Supposing it to be peculiar to the Portuguese service, he introduced it into the Concerts of the Society, under the title of Portuguese hymn."

In the *Christian Knowledge Hymnal* we are told that

"The tune is by John Reading, organist of the Cathedral at Winchester 1675, who died 1692, and further, the *Adeste Fideles* was arranged by the late Vincent Novello for the Portuguese Chapel, of which he became organist in 1797, and hence it appears to have obtained the name of the Portuguese hymn."

These statements are sufficiently discrepant, and I cannot attribute much authority to either, as both the books contain numerous historical errors.

The question is, when was the tune first published, or where is the original to be found? During the examination of many hundred volumes of psalmody, I have not met with it before the end of the last century. If composed in the 17th century, where was it all the while? In the present state of the argument I have not ventured to name any composer in my *Church of England Psalmody*, but as I am now making a final revision of that work, I should be glad to be able to do so.\*

HENRY PARR.

Yoxford Vicarage.

ANGLICAN EPISCOPATE.—A STUDENT would be thankful to be informed when, and where, Archbishop Cranmer received deacon's and priest's orders. He would also be glad of similar information with regard to Merrick, Bishop of Bangor, 1559; Bentham, Bishop of Litchfield, 1559; Alley, Bishop of Exeter, 1559; Scambler, Bishop of Peterborough, 1560; Downham, Bishop of Chester, 1561; and Hooper, Bishop of Gloucester, 1550, and Worcester, 1552.

CONSISTORY COURTS, ETC.—At what date were consistory courts first held in cathedrals? At what date were fixed pulpits introduced into the naves of cathedrals? EDMUND B. FERREY.

CICINDELE.—As I was seated in front of a friend's villa close to the ruins of Velia, famed in Roman times for the mildness of its climate (Hor. *Epist.* I. xv. 1; Plutarch, *Æmil.* 39), I was surprised in the gloaming to see the whole landscape become suddenly lighted up with star-like points. On asking my friend how it was caused, he said, "These are little insects which we call 'luciole.'" They appear in the month of May, when I saw them, and again in August. I have no doubt that

[\* In "N. & Q." 3rd S. vi. 61, Dr. Rimbault has given some account of three musicians of the name of John Reading, which may have occasioned the discrepancies in the notices of the author of "Adeste Fideles."—ED.]

they are the "cicidela" of Pliny (xviii. 66, 4, ed. Lemaire) who thus speaks of them: "Atque etiam in eodem arvo est signum illius maturitatis, et horum sationi commune, lucentes vespere per arva cicidela. Ita appellat rustici stellantes volatus, Graeci vero lampyridas, incredibili benignitate naturae." No better expression than "stellantes volatus" could be selected to give the precise appearance, as they floated before the eye; and the benignity of nature was equally great as in the time of Pliny A.D. 23-79, for the whole air seemed to be replete with them. I tried to catch them, but their brightness at once disappeared, and I could make nothing of them. My friend, who was an entomologist, said that the bright light was given out from the abdomen, which was visible as the wings moved, disappearing when they closed. It is curious, though I was afterwards in every part of Italy, that I never witnessed the same scene. Have any of your correspondents ever seen them in other parts of Italy? My friend said that they were also called "baticesola." What can this mean? "Luciole" is plain enough. Can any one give the etymology of "baticesola"? I have heard "cesendolo" applied to an oil lamp. This seems to have some connection with the other word.

CRAUFURD TAIT RAMAGE.

THE CREED AND LORD'S PRAYER.—When did the custom commence of placing the Creed and Lord's Prayer in churches? What is the probable date of the oldest example of this practice? Were these formularies usually inscribed in Latin or English? I find that the Ten Commandments were first ordered, by Queen Elizabeth's advertisements, to be set upon the east wall in the year 1564.

W. H. S.

Taxley.

DRYDEN QUERIES.—1. What action is alluded to in these lines of Dryden in his poem addressed to Nathaniel Lee?—

"As his heroic worth struck envy dumb,  
Who took the Dutchman, and who cut the boom."

Scott explains the lines as referring to an action of Sir Edward Spragge against the Algerines in the Mediterranean; but as "the Dutchman" was the enemy, that explanation cannot be correct.

2. Can any of your correspondents fix the dates of the composition of Dryden's epitaphs on "Young Mr. Rogers of Gloucestershire," and on "Mrs. Margaret Paston of Burningham in Norfolk," or the dates of the deaths of the parties? The Rogers's of Gloucestershire are of Dowdeswell in that county.

3. Is there any knowledge of the persons for whom Dryden's pastoral elegy "On the Death of Amyntas," and his poem "On the Death of a very young Gentleman," were intended? Can the dates of these poems be fixed? CH.

EALING SCHOOL.—Can any of the readers of "N. & Q." point out where an account of the rise, progress, &c. of Ealing School, Dr. George Nicholas, may be found? and if any of Dr. Nicholas's sons are now living? \* Mr. Charles Knight, the eminent publisher, we learn from the story of his life, was at one period a pupil.

H. S. C.

Glasgow.

EVERY THING, EVERY BODY.—The article on Grammar which Dr. Stoddart (afterwards Sir John Stoddart) wrote for the *Encyclopædia Metropolitana* is one of the best, if not the best, in our language. He may therefore be taken as a good authority. On referring to that article, it will be found that he never joined adjectives and substantives together, as is sometimes done at the present time. For instance, he always used "every" as an adjective, thus: *every thing*, *every body*; but these words are now frequently joined together. Can any of your readers inform me why?

D\*\*\*N\*\*R.

FAUSTUS' CONJURING BOOK.—In Mr. Theodore Martin's *Memoir of William Edmondstone Aytoun*, pp. 40, 41, is a quotation from one of his lectures, in which he speaks of having examined when in Germany the conjuring-book of Dr. Faustus. When he saw it, the volume was preserved in the archives of the town of Aschaffenburg-on-the-Maine. Where shall I see any further information about this wonderful manuscript?

K. P. D. E.

GREYHOUND.—The etymology of this word is very doubtful. It is occasionally spelt *grehounnd* or *greihound*. Mr. Shirley, in his work on *Deer Parks*, quotes (p. 100):—

"A little before Lady Day, 1489, King Henry VII. rode into Wiltshire on hunting, and slew his gres [buck] in three places in that shire."—From *Leland, Collect.*, vol. iv. p. 248.

One would like authority for this meaning of "gres," because, if it is correct, *greyhound* only means buck-hound.

J. WILKINS, B.C.L.

BISHOP HORNE.—"The influence of the mathematical pursuits to which Bishop Horne assigns the heterodox propensities of some Cambridge theologians." Where? CYRIL.

HURSTMONCEAUX TOMBS, &c.—The fine tomb of Lord Dacre and his son 1537, in Hurstmonceaux Church, Sussex, is perfect on the south side, but on the north the stone has greatly decayed. I am told it was built of two materials, Caen stone and Sussex marble. I was too late in the day to observe accurately the structure, when I last

[\* George F. Nicholas, the doctor's eldest son, died rector of Haddiscoe in 1860. See "N. & Q.," 3rd S. xi. 105.]

visited Hurstmonceaux. Perhaps some Sussex correspondent will explain the cause. The Fiennes brass is hardly safe in its position on the floor. A little more care is needed to preserve the present state of the castle, or ere long the finest specimen of an English manor-house of its date will be lost.

THOS. E. WINNINGTON.

THE JOB'S DISEASE.—A paper on this subject was read before the Royal Medical Society of Edinburgh towards the end of the last century, and excited much criticism. Can any of your readers refer me to it?

CYRIL.

GEORGE LOCKEY.—A rude ballad once existed in a broadside form commemorating the execution of George Lockey, of Gainford, in the county of Durham, who murdered a person called Barker in a solitary place near Easby Abbey. He was hanged at Tyburn, near York, on Monday, March 23rd, 1789. I am anxious to see a copy of this. Some extracts from it are given in Walbran's *Hist. of Gainford*, p. 55.

CORNUB.

MARRIAGE LICENSE.—A man about to marry obtains a license, consisting of a piece of parchment or paper, which he hands to the officiating clergyman. This is not returned to him, but is retained by the clergyman. What does he do with it? Is it returned to the Probate Court of the Diocese, or put into the waste-paper basket of the vestry-room? If sent to the Court, is it registered, and rendered accessible? If so, would it not be the quicker mode of ascertaining where a marriage took place, say, a hundred years since, than hunting in the registers of divers parishes? W. P.

ADMIRAL MOULTON.—Will any of your readers be good enough to inform me where I can find an account of this worthy of the 17th century—what his exploits were, and of what family of that name he was? N. V.

RUDEE: DEFAMEDEN: BIRE.—What is the meaning of *rudee*, in the following passage?—

"Sothely no man sendith yme a medlynge of *rudee* clothe in to an olde clothe."—Wycliffe, *St. Matthew*, ix. 16.

Is *rudee* the same as ruddy; and are we to understand this *ruddy* in the sense of fresh, new? We talk of a "fresh complexion," meaning a ruddy one; and *rode* or *rudde*, is "the complexion" itself. Are the ideas of *redness* and *newness* synonymous? If so, does this meaning of *red* come from the Anglo-Saxon *dæg-red*=dawn?

In verse 31 of the same chapter, *defameden* seems used in the general, not the bad, sense:—

"But thei goynge out, *defameden* hym thoru 3l that lond."

In chap. viii. v. 32, we have another unusual word, *bire*=force:—

"And thei goynge out wente in to the hoggis; & loo! in a greet *bire* al the droue wente heedlynge in to the see."

In *Sir Gawayne and the Green Knight*, we have—

"With alle þe þur in his body he ber hit on lofte."

l. 2261.

Again, in *The Arcadia* (edition 1629, p. 54):—

"... while the terrible wit of Gynecia, carried with the *Beere* of violent love, runes through us all."

JOHN ADDIS, JUN.

Rustington, Littlehampton, Sussex.

SILBURY HILL.—As Silbury Hill has attracted some special notice of late, I enclose an extract from an old memorandum-book of my great uncle, dated 1776. It will of course only be taken for what it is worth, but it mentions the fact of Silbury Hill having been opened in 1723, and some articles found there. Is there any record of the examination then made?—

*From an old Memorandum Book of Mr. John Morgan of Tredegar, 1776.*

"SILBURY HILL.—Cumdha, King, buried at Silbury. His body taken up in 1723 in March, near the surface at top of the hill, which is 60 cubits in diameter. There was also a bridle-bit, some buck horns, and an iron knife with a bone handle taken up. Diameter of Silbury 100 ft. and 500 ft. at bottom. Exact perpendicular altitude, 100 cubits or 170 ft.; the solid contents of Silbury Hill amount to 13,558,809 cubic feet. Supposed now to make such a hill would cost 20,000!"

OCTAVIUS MORGAN.

The Friars, Newport, Monmouth.

SISYPHUS AND HIS STONE.—I have an indistinct recollection of two (I think) hexameter lines in one of the Latin poets, describing very graphically, by the clever use of spondees and dactyls, the work of Sisyphus in Hades with his stone. I should be much obliged if you can give me the lines, and the name of the author. A. SMITHER.

THREE ECLIPSES.—As calculated and drawn out by Shri Nat Veiaz, a Brâhmin at Cambay, according to a Sanskrit MS. in the Fraser Collection, v. p. 37, Fraser's Nâdir Shâh.

1. What memorable events were celebrated on the festivals of the different eclipses, Sun or Moon, above referred to, and what particulars are given regarding the Hindu days of the week and month on which they fell?

2. What account is given of the parentage of Shri Nat Veiaz of Cambay, and can he be identified with Vyâsa, the celebrated astronomer, who officiated at a sacrifice held at Harihara, in Western India, on an eclipse of the sun visible in Europe on April 7, A.D. 1521?

3. What date is affixed to the work? Who was the ruling authority at the time in Gujrat, and what account is given of the chief to whom it is dedicated? R. R. W. ELLIS.

Starcross, near Exeter.

WEDNESDAY.—Johnson derives this word from the Anglo-Saxon "Woden's-day," or Odin's day. Zalkind Hourwitz (who lived in the last century), a learned Jew and the author of *Apologie des Juifs*,

*La Polygraphie, &c. &c.*, in his work, *Origine des Langues*, favours us with a different derivation. He says that Wednesday is from "Wedian," to wed, and that it means "wedding day." He remarks that in all the languages of the north, no deity is connected with the day. Thus, he says, in German it is *mit-woch*, i. e. "middle week"; in the Russian and Slavonic it is *chroda*, which has the same meaning. But the Swedish and Icelandic are certainly northern tongues, and in them the names are *Woensday* and *Wensday*. (Vide Johnson.) Hourwitz would perhaps have argued that the Swedish and Icelandic names are derived from the same Saxon or Gothic root as *woo*, "to court, to make love." Hourwitz contends that our name is of Jewish origin. He quotes the Talmud, Cteboth, cap. i. to prove that the Hebrew name signifies "marriage-day," and that Wednesday is "especially set apart for the marriage of virgins." Perhaps some Talmudical scholar will favour "N. & Q." with a "note." Does the Catholic church consider Wednesday more appropriate for marriages than other days? I cannot remember any old Anglo-Saxon or Early English authority for "Woden's day." I know of course the

"Fine old ballad of Sir Patrick Spens,"

as Coleridge calls it, and I am aware that there we have "Woden's day"! But I am too good a balladist to rely on the authority of a modern-antique by Lady Wardlaw. I leave her "Woden's day" to keep company with her "skipper" and her "cork-heel shoon," "blood-red wine," &c. &c.

J. H. DIXON.

St. Maurice, Valais.

#### Queries with Answers.

SIR HENRY CAVENDISH'S "DEBATES."—May I ask you kindly to inform me how many volumes of Sir Henry Cavendish's *Debates of the House of Commons, 1768-1774*, have appeared in print? I have a copy of vol. i., published in London in the year 1841.

ABITBA.

[Sir Henry Cavendish's *Debates of the Parliament* which met on May 10, 1768, and was dissolved June 22, 1774—and which, from the strict enforcement of the standing order of the House of Commons excluding strangers from the gallery, has been called "the Unreported Parliament"—were intended by the editor, Mr. Wright, to have formed four volumes; and he promised to give an account of the MS. notes in the preface to the last volume. It was published in parts, four of which were intended to form a volume; but so little was the encouragement which the editor received, that only seven of these parts were published, and the work terminates abruptly at p. 480 of the second volume, in the middle of a speech of Mr. Sergeant Glynn, on May 27, 1771, on the motion for the committal of the Lord Mayor

to the Tower. When the important period covered by these reports is considered—a period which embraces the whole of the Junius controversy, and the early stages of the dispute with our American Colonies—and that they contain upwards of 250 unpublished speeches of Mr. Burke, one almost wonders that some patriotic member of the Commons has not brought the propriety of securing their publication in a complete form before the House.

It should be added, that Sir Henry Cavendish's *Debates on the Bill for making more effectual Provision for the Government of the Province of Quebec* were published under the editorship of Mr. Wright in 1839.]

MERCHANT TAYLORS' COMPANY.—Will some reader have the kindness to give the title of a work containing the biography, &c. of the citizens, &c. of the company from the commencement or incorporation up to 1600 or thereabouts?

GLWYSIG.

[We have never met with a separate history of the Merchant Taylors' Company; but an extended account of it is given in Herbert's *History of the Twelve Great Livery Companies of London*, ii. 383-529. There is much relating to the early history of this worshipful Company in Wilson's *History of the Merchant Taylors' School*, 4to, 1814; and a MS. List of the Livery of this Company is in the Corporation library at Guildhall. One worthy, said to be formerly connected with this fraternity must not be passed over, namely, Robert Fitzwalter, who left a gammon of bacon at Dunmow, as we are informed in *The Three Ancient and Curious Histories*, printed in 1743, 4to. This, however, must be left an open question, for this Society, originally styled "The Taylors and Linen Armourers," was incorporated by Edward IV., A.D. 1466; whereas we find Dan Chaucer (ob. Oct. 25, 1400) makes his Wife of Bath say,—

"The bacon was not fet for hem, I trowe,  
That some men have in Essex at Dunmowe."

William Winstanley also published "*The Honour of Merchant Taylors*," wherein is set forth the valiant deeds and heroic performances of Merchant Taylors in former ages, &c.; together with their pious acts and large benevolences; their building of publick structures, especially that of Blackwell Hall, for a market-place for the selling of woollen cloaths: Lond. 1668, 4to." Two interesting papers on this Company appeared in *The City Press* of Dec. 27, 1862, and Jan. 31, 1863.]

TOM PAINE'S BONES.—A distinguished physician of New York, Dr. E. G. Ludlow—a successful and well-known practitioner of more than fifty years' service, and who is now in Germany—informed me that Tom Paine, author of *The Age of Reason*, died in New York, and was buried at West-Chester in that state. That some years after his death, some English friend had his remains removed to England, where it was intended a monument should be erected to him. The doctor states that the last he knew or heard about

the matter was, that Paine's bones were left with Cobbett, and he thinks that they were with Cobbett when he died. Is this statement true, and was any monument ever erected to Paine in England? Dr. Ludlow communicates many interesting particulars about Paine, with whom he was acquainted, and which have never appeared in print. W. W. MURPHY.

Frankfort-on-Main.

[On the day after the decease of Thomas Paine, his body was removed, attended by seven persons, to New Rochelle, where he was interred upon his own farm. A stone was placed at the head of his grave, according to the direction in his will, bearing the following inscription: "Thomas Paine, author of *Common Sense*, died June 8th, 1809, aged seventy-two years and five months." In the year 1819 Cobbett disinterred his bones, and brought them to England; but instead of arousing, as he expected, the enthusiasm of the republican party in this country, he only drew upon himself universal contempt. It appears that Cobbett left the bones of Paine in the hands of a committee, who intend to honour them with a public funeral at some future day. Paine's political admirers in America erected in 1839 a showy monument, with a medallion portrait, over his empty grave at New Rochelle.]

ARMS OF CANTERBURY.—Can any of your readers explain why the city of Canterbury still retains on its arms the three Cornish choughs borne by Thomas à Becket on his escutcheon? Hasted says they were adopted by Canterbury in honour of its once popular saint. Upon Becket being "unsainted" by Henry VIII. they were ordered to be struck from the arms of the city. At what time were they restored? A. R. P.

[Our correspondent should have given an authority for the statement that "Henry VIII. ordered Becket's arms to be struck from the arms of the city." The arms of Canterbury are, Argent, three Cornish choughs proper, two and one; on a chief, gules, a lion passant guardant, or. Hasted adds in a note, "It appears that this city formerly regarded St. Thomas Becket as its patron and tutelary saint, and therefore borrowed and retains at this day a part of its arms from those borne by him, which were three Cornish choughs proper."—Hasted's *Kent*, edit. 1799, iv. 399.]

THE HUNDRED ROLLS.—In your number of Dec. 21 (p. 503), there is an allusion to the "Rotuli Hundredorum," temp. Edward I. Would you kindly give me some account of these rolls? Were they taken in each reign, and for each county? Where are they to be seen?

A SUBSCRIBER.

Exeter.

[The "Hundred Rolls" contain inquisitions taken in pursuance of a commission appointed by 2 Edward I., to survey all cities, boroughs, and market towns, and to inquire of all demesnes touching fees and tenements be-

longing to the king or to others. From the returns certain rolls were drawn up for the Court of Exchequer, containing a selection of "Extracts," which supply the deficiency of the lost original Inquisitions, as, for a few counties, no Hundred Rolls have been yet discovered. These "Extracts" are now in the State Paper Office, Fetter Lane. The Hundred Rolls and Extracts have been printed by the Record Commissioners, and entitled *Rotuli Hundredorum, temp. Hen. III. et Edw. I. in Turri Lond. et in Curia Recepta Scaccarii West. asservati*," 2 vols. folio, 1812-1818. See Sims's *Manual for the Genealogist*, &c. ed. 1856, p. 104.]

W. M. THACKERAY'S PORTRAIT.—In one of Thackeray's earlier novels, illustrated, I think, by himself, there was a vignette portrait of the author, which I have long searched for again in vain. I should be greatly obliged to any of your readers who could refer me to the edition, and the page where it may be found. C. W. B.

[This admirable vignette, "drawn to life," occurs in Thackeray's *Vanity Fair*, as the tail-piece to Chap. ix. p. 78, of the edition of 1848.]

### Replies.

EOBANUS.

(3<sup>rd</sup> S. xii. 435.)

When S. S. S. says, "Of Eobanus I know little, and that not to his credit," I suppose he alludes to the great poet's having unfortunately been a votary to Bacchus as well as to the Muses. This was indeed a lamentable fact, but it was not that which caused his name to go down to posterity; and one may perhaps be allowed to question whether it would be considered altogether fair, speaking of some other master-spirits of our day, in a no less enlightened country and in a more civilized age, who were equally addicted to this deplorable failing, such as R. B. Sheridan or C. J. Fox, *e tutti quanti*, to say, "I know but little of them, and that not to their credit." I trow not. Eobanus, who from his love of poetry had prefixed the word Helius to his name, and added Hessus to it, from the land of his birth, was the son of poor people in the employ of the monastery of Heine in Hessen, and born—some say under a tree—in January, 1448, at Beckendorf, a small locality belonging to the convent, where it was that he received, from the prior himself, the first rudiments of learning. Later he had the good fortune to become acquainted with the Arnold family, who had him brought up with their own son, and, when fourteen years of age, he travelled with this youth to Frankenberg, where the renowned Jacob Horläus had established a school. This learned doctor soon discerned the high mental faculties of his pupil, and predicted—if he would make a good use of them—he would rise to



celebrity. Eobanus next went to study in Erfurt, and in his seventeenth year first gave out some Latin poems. He was highly favoured by nature, as well physically as mentally. Strong, tall, and handsome, he was very expert in riding, dancing, swimming, fencing, and all kinds of athletic exercises; but these accomplishments gave him, perhaps, too much youthful conceit, and he strove to excel in everything, even in undignified struggles—such, for instance, as contend against prelates and noblemen as to who should have the mastery in drinking! Camerarius, his friend and future biographer, alluding to this, says, “De palma in isto genere cum Eobano contendere nemo volebat;” but he had many redeeming qualities. In 1518 he travelled to Louvain, in the Netherlands, where that powerful genius Erasmus was then residing. At first but coldly received by him, he was, however, soon duly appreciated, and they often interchanged letters. Eobanus likewise kept up an active correspondence with such men as Luther, Melancthon, Spalatin, Sabin, and other celebrated doctors, such as Justus Jonas, Joh. Draco, Joach. Camerarius, Jac. Meyllus, and the learned physician Geo. Sturz. *That* of itself shows his sterling worth. Eobanus was one of the first who frankly and openly advocated Luther’s doctrines of Reformation, and he inspired his numerous scholars and friends with the same feelings. When, in 1521, Charles V. summoned the Monk of Wittemberg to appear before him at the Diet of Worms, Eobanus sallied forth from Erfurt, with many other men of note, on horseback and on foot, to meet Luther. He welcomed him in a heartfelt harangue, and all escorted him to the Imperial City.

Eobanus, who was married to Katherine Spatarin, and had several children, seeing that he could not gain the livelihood of so many persons by his poetry alone, at first thought of following the law, which he had studied formerly; but by the advice of his worthy friend Sturz, who had given him instruction in his art, he turned his mind seriously towards medical pursuits, but more in writings than by practice. In 1526 Melancthon induced him to come to Nuremberg, there to give lectures on oratory and poetry in the newly-established Gymnasium, which he the more willingly accepted, that his friend Camerarius likewise got a situation there. In this city of learning, where, under the protection of wise laws, every respectable citizen could live in peace and quietness, and the followers of Reform were left unmolested, Eobanus wrote a poem setting forth these invaluable advantages, for which the Council gave him 78 gold gilders, a handsome sum in those days. His wit, mirth, and humour gave him admission to the first houses, and he was in daily and most pleasing intercourse with Hieron. Paumgärtner, Bilibald Pirkheimer, the learned lawyer

Joh. Mylius, and Wenceslaus Link, the eloquent preacher and friend of Luther. His love for the arts brought him likewise in frequent contact with the immortal Albert Dürer; and his bosom friend Camerarius rendered him great service, more especially in his translation of Theocritus in Latin verses. This work would perhaps never have been completed had not his friend unceasingly stimulated him, as Eobanus could not keep long to the same study. He thus spent six happy years in Nuremberg. During his absence from Erfurt, which had been much felt, the University had gone down a good deal, and his friends, trusting in him to give it its former reputation again, strove hard to entice him back, which he, though reluctantly, acceded to. But alas! what a falling off was there! Not only had the lustre of the University vanished, but the whole community was unhinged; a deadly religious and political strife broke out soon after his arrival, and he with his family, as well as many citizens, were obliged to flee. Thus baffled in his hopes and wishes, and wholly discouraged, Eobanus wrote many letters in which the bitterness of his soul gave vent. Erasmus answered him that what he complained of was perhaps not so much caused by the ill-will of those who governed as by the hand of a higher and All-mighty power, by way of punishment; that instead of lamentations he would do better, through his writings, to stimulate in the students the former love of learning, and that the evil would vanish. Eobanus followed this good advice, and buckled to in good earnest. An excellent work of his appeared—the Translation of David’s Psalms—which he dedicated to the Landgraf Philip of Hessen, and for which he received congratulatory letters from Luther, Melancthon, Jonas, Spalatin, and others. These letters have been printed in the Leipsic edition of 1564. The Landgraf, equally pleased with the work, gave Eobanus a lucrative and agreeable situation in the University of Marburg, frequently invited him to his table, played chess with him, and derived much pleasure and instruction from his communion with so learned a man. Eobanus thus lived happily in the midst of a numerous family, in easy circumstances, beloved and esteemed by all who knew him; seconding, to the best of his ability, the strenuous and successful efforts of Philip of Hessen towards Reformation. In 1537 he took part in the celebrated meeting of Protestant princes and theologians at Schmalkalden, the articles of which were written by Luther. He spent the remainder of his life peaceably, and would have been free from care had he not suffered much from the gout, which carried him off on the 5th October, 1540. The Landgraf, who loved him, took his sons at Court, and recommended the widow and her daughters to his spouse. Among the many writings of Eobanus

the best are his Translation of the Psalms, that of Theocritus, and Homer's Iliad. His Latin Elegies are worthy of the best Latin age. His *Sylvas*, his *Bucolies*, are highly esteemed; also his *Hessi et amicorum Epistole*, and the treatise mentioned by S. S. S., *De tuedâ bonâ Valetudine*. In the *Bibliothèque de David Clément* are to be found copious extracts of many of Eobanus's works, some of which have become very scarce.

"Qui fuerit vati vultus, dum viveret, Hesso,  
Expressit tabulis ingeniosa manus.  
Magnum opus ingenij magno celebratur in orbe:  
Quo melius mentem pingere nemo potest."

My wish to vindicate the memory and reputation of Eobanus Hessus has made me more prolix than I at first thought for. P. A. L.

WRITING KNOWN TO PINDAR: A HOMERIC SOCIETY SUGGESTED.

(3<sup>rd</sup> S. xii. 397, 510.)

Lord Wellington's *silence* regarding the word "telegram" is *not* analogous to Pindar's use of λέγειν and γράφειν.

MR. WILKINS'S quotation from Herodotus (v. 58) is too brief to show the absurd credulity of Herodotus regarding the art of writing, and the story there connected with it. We must take in, at a general view, what Herodotus says in v. 55-59. He says there that Aristogiton and Harmodius were by extraction Gephyreans, and that the Gephyreans were "of the number of those Phœnicians who came with *Cadmus* to the country now called Bœotia." And the credulous historian observes:—

"I myself have seen in the temple of Ismenian Apollo at Thebes, in Bœotia, *Cadmean* letters engraved on certain tripods, for the most part *resembling* the Ionian (!). One of the tripods has this inscription: 'Amphytrion dedicated me on his return from the Teleboans.'"

Does MR. WILKINS suppose that a Greek who flourished B.C. 443 could read the Phœnician characters introduced by Cadmus?

MR. WILKINS adds, that "Herodotus is not prophesying, but speaking of things within his own actual knowledge!"

MR. WILKINS subsequently observes that he "prefers the words of a contemporary historian to the conjectures of the modern critic." It is simply impossible that Herodotus could have been the contemporary of "times antecedent to Pindar, or B.C. 490," since MR. WILKINS admits that "Herodotus was born B.C. 484."

MR. WILKINS concludes by saying, that "Homer certainly [?] (*Iliad*, i. 168) shows that in his time the Greeks wrote on folding wooden tablets." The line in question says only this: "while I, having one small and agreeable [prize] come to the ships, when I am wearied with fighting."

This reference is evidently a mistake of some kind; but MR. WILKINS'S word "certainly" puts correction out of the question.

If MR. WILKINS had read Mr. Paley's *Introduction*, he would have seen (pp. xviii. and xix.) that there are more arguments against Pindar's knowledge of reading and writing than his use of λέγειν and γράφειν.

MR. WILKINS'S communication leads me to tell you that, since my last letter, it has been suggested to me by an old Homeric student—who is a learned, candid, and very intelligent man—that the way to obtain any comprehensive and satisfactory information regarding the Homeric question, is by forming a *Homeric Society*, with a periodical publication, specially or chiefly devoted to the promotion of its particular object; exactly similar to the late Shakespere Society, and to the Classical Societies in every university of Germany.

If a *Homeric Society* told the students of Homer the new arguments and views on the subject each year, such a society would be of use. This is taking the lowest view of the matter. But it is self-evident that a Homeric Society, properly organised, could achieve a great deal more.

THOS. L'ESTRANGE.

6, Chichester Street, Belfast.

DANCES MENTIONED IN SELDEN'S "TABLE-TALK" (3<sup>rd</sup> S. xii. 477.)—MRS. GATTY has not italicised all the dances mentioned by Selden in the passage she has quoted. "First," says he, "you had the grave Measures." *Measures* were indeed "solemn" dances, in our usual acceptation of the word. They were more fit for lord chancellors, judges, and for solemn aspirants to those dignities, to "tread," with stately dames, drawing long trains behind them, than for the "light heels and giddy pates" of Charles II.'s courtiers and favourites.

The correct mode of inviting a partner was to "have the honour of *treading*," a Measure, not to "dance" one. It was the stately opening movement to a ball. An Elizabethan writer (Sir John Davies) says in his poem, *Orchestra*, of this dance:—

"Yet all the feet whereon these *Measures* go,  
Are only spondees—solemn, grave, and slow."

*Corants* or *Corantos* were in country-dance time, but more for vertical than for horizontal skipping:

"There they did dance  
As in France;  
Not in the English *lofty* manner."

*Trenchmore*, the *Cushion Dance*, and the *Galliard* will be found described (so far as I could obtain materials) in *Popular Music of the Olden Time*, with their tunes. For the *Galliard*, the index of "Subjects" should be referred to, as well as the index of "Tunes." The "omniun gatherum,

tolly polly, hoite come toite," are but Selden's expressions of contempt. WM. CHAPPELL.

An account of the dance and the tune of *Trenchmore* will be found at page 82 of Chappell's *Old English Music*. The *Cushion Dance* is described in Playford's *Dancing Master*; and the account is extracted and given at page 215 of Mr. John Timbs's work *Something for Everybody, or a Garland for the Year*. LYDIARD.

NAVAL SONGS (3rd S. xii. 461.)—J. L. will find the song he enquires about in Captain Marryat's novel *Poor Jack*. It is there called "Spanish Ladies," and is supposed to be sung by a Greenwich pensioner. I am only quoting from memory, but I believe the lines run thus:—

"Farewell and adieu to you, Spanish ladies!  
Farewell and adieu to you, ladies of Spain!  
For we have received orders for to sail for Old England,  
But we hope that we shortly shall see you again.  
"We'll rant and we'll roar across the salt ocean,  
We'll rant and we'll roar across the salt seas,  
Until we strike soundings in the channel of Old England,  
From Ushant to Scilly is thirteen degrees."

Whether this is a genuine sea-song, or a clever imitation of one by Captain Marryat, I cannot say. He allowed no ranting and roaring on board his own ship, he being a very good and very strict officer. Mr. Midshipman Easy would have had very little scope for his pranks under the command of such a captain. *Poor Jack* is a capital novel, and the illustrations, by Clarkson Stanfield, are very beautiful. C. W. BARKLEY.

J. L. will find the song for which he enquires in Captain Marryat's novel of *Poor Jack*. Also, another version (slightly differing), and with the tune, in *Popular Music of the Olden Time*, ii. 737. I believe the first publication was in my early collection, entitled *National English Airs* (printed in 1838, 39, 40). Lord Vernon had then favoured me with a copy of the tune, and with the first verse, only, of the words. Three complete copies of the words were subsequently collected for me, from different sources, through the kind instrumentality of my friends W. Durrant Cooper, Esq., F. S. A.; W. Sandys, Esq., F. S. A.; and T. Oliphant, Esq. These versions differed as much as old songs, collected from tradition, usually differ. For instance, one commenced with the line—

"Now farewell to you, ye fine Spanish ladies,"  
another with—

"Farewell and adieu to you, Spanish ladies."

Here alone was enough variation to baffle an index. From these three, and from Captain Marryat's version, I chose the copy I have printed, sometimes guided in the selection by the accents of the tune. WM. CHAPPELL.

"ULTIMA RATIO REGUM" (3rd S. xii. 436.)—Louis XIV. perhaps took his motto from Cal-

deron, whose *En esta Vida todo es Verdad y todo Mentira* must have been familiar to a court in which Spanish literature held the first place. Corneille made this play the basis of his *Héraclius*, condensing the fustian into rhetoric, and eliminating the poetry. The Emperor Phocas while on a visit to Cinthia, Queen of Trinacria, is required by an envoy to give up the empire to Federico, Grand Duke of Calabria, who claims to be the lawful heir. Phocas cuts the envoy's speech short by an abrupt refusal, and says—

"¿Pues qué aguardas?  
¿Ya no llevas la respuesta?  
"Federico. Que sepas que en la campaña,  
Última razon de Reyes  
Son la pólvora y las balas."

Jorn. ii. t. i. p. 594, ed. Keil.

I cannot trace the thought farther back, but suspect that it was a proverbial phrase in Calderon's time. He cared little for such an anachronism as powder and ball under Phocas, but he would not deliberately have given them to the Duke of Calabria when the Queen of Trinacria's soldiers have only bows and arrows. On her ordering them to search for some fugitives, Ismenia says:—

"Y todas procuraremos,  
Pues todas arcos y flechas  
Manejamos, en su busco  
Ser, Señora las primeras."

Jorn. i. p. 579.

H. B. C.

U. U. Club.

AN ETCHING QUERY (3rd S. xii. 346.)—As an amateur wood-engraver and a professional engraver on steel and copper, and consequently well versed in the nature of *grounds* upon wood and the two metals just mentioned, I think it doubtful whether F. M. S. will ever meet with an ink which will prove satisfactory in its results upon such a *tender thing as an etching-ground* upon copper or steel. If, however, F. M. S. will read a paper written by myself, and printed in No. 392 of *All the Year Round*, under the title of "Engraved on Steel," I think F. M. S. will there see how, by a very simple process of tracing and burnishing, he may procure a beautiful transfer of the most delicate lines upon an etching-ground, and that without having recourse to the rolling press.

EDWIN ROFFE.

THE SILENT WOMAN (3rd S. ix. 431.)—In France you not unfrequently meet with signs over inn-doors representing a woman without a head, and with the inscription beneath, "*A la bonne femme*"; because, having no head, it is supposed she can do no mischief. This, I fancy, is likewise the meaning of *The Silent Woman* at Chelmsford. P. A. L.

LOUIS XIV. AND CHEVALIER D'ISHINGTON (3rd S. ix. 409.)—I have to apologise for this late notice of J. M.'s query. The elder sons of the last

proprietor of Ardross, Fife, were supposed to have gone to London in the train of James VI. of Scotland when the family estates were sold. The chevalier may have been descended from one of them. A younger son had previously gone to Orkney, of which and Zetland he became sheriff and commissary under Earl Robert Stewart, and afterwards under his son Earl Patrick. The male line of this branch will die with my informant, Mr. Dishington, corn-merchant, Leith.

SETH WAIT.

AGGAS'S MAP OF LONDON, 1560 (3<sup>rd</sup> S. xii. 504.) I fear that I put my query respecting this map somewhat ambiguously. I am aware that there is a copy of the original map in the wonderfully fine London collection at the City Library, Guildhall, but my query referred to the locality of the Sloane copy of it. It must be a map of the most extraordinary rarity, and I believe that Mr. E. W. Ashbee has resolved to produce a lithographic facsimile of it. A more valuable contribution to London topography can hardly be imagined. How well do I recall the pleasant conversations with my late dear friend, Mr. Fairholt, on this and other London maps; and his continual expression of regret that there was so little encouragement for the production of a contemplated work on the subject.

J. O. HALLIWELL.

There are two, if not three, original copies of this map in existence: one in the Guildhall Library; one in the Pepysian Collection in Magdalen College, Cambridge; and one stated to be in the Library, Lambeth Palace. The size is 6 ft. 3 in. × 2 ft. 4 in., on six sheets and two half-sheets. A facsimile was executed, in 1748, by Geo. Vertue on six sheets for the Society of Antiquaries. These copies are frequently to be met with.

T. H. W.

EXECUTION OF LOUIS XVI. (3<sup>rd</sup> S. xi. 521.)—The following anecdote may not be uninteresting to some readers. I had read on the morning of a day that I dined with Prince Talleyrand, an article in the *Quarterly Review* which was supposed to have been written by Mr. Croker. I forget what it was, but the subject was the French Revolution; and there were details of the execution on the Place, called, at different times, Louis Quinze, de la Révolution, and de la Concorde. Prince Talleyrand lived in a house at the corner of this Place, out of the Rue St. Florentin, and the room in which he received his guests had a balcony looking over it. It was one of the long days of summer, and, with Mr. Croker's article in my head, I, after dinner, asked the prince in what part of the place the guillotine was placed, thinking, as I believe most people do, that it was in the centre. The prince said "No," and, hobbling into the balcony, pointed out its situation, half way be-

tween the present obelisk and the wide entrance to the garden of the Tuileries, which I understood him did not exist at that period. HOWDEN.

LATTEN OR BRONZE (3<sup>rd</sup> S. xii. 301.)—Musical hand-bells, as used by members of campanological bands, are made of a compound metal called *latten*. It is a mixture of copper and tin, and therefore bronze. House-bells are likewise made of latten. The proportion of the constituents for the former bells is 16 parts by weight of copper, with 3½ of tin: and for the latter, 16 of copper with 4 of tin. THOMAS WALESBY.

Golden Square.

LETTERS OF GOTTLIEB SCHICK (3<sup>rd</sup> S. xii. 495.) The punctuation of lines 14–20 of the second column perverts the sense. Please to read:—"Joseph Koch, the German painter, whose works," says Friedrich von Schlegel, 'in his best time, are the most remarkable in the entire cycle of modern German art, from the deep feeling concentrated in them, and the luxuriant richness of nature which they represent'—the two Schlegels—Ludwig Tieck and his gifted brother Friedrich the sculptor," &c. H. K.

SPANISH DOLLARS (3<sup>rd</sup> S. ix. 368, 460.)—H. W. D. rightly says—"Your correspondent has committed an error in this couplet, which spoils the sense"; but I would beg to add, that both have spoiled the sense of justice. Although poor George III. was long blind and insane, he was no fool; no more was Charles III. of Spain an ass: and, to speak but of the latter, methinks the following will prove it:—

He first of all reigned over Parma, which he inherited from his mother Elizabeth Farnese, in 1731. His father Philip V. having ceded to him the Two Sicilies in 1734, he remained, after beating the Imperialists at Bitonto in 1735, undisputed king under the name of Charles VI.; and, for the space of twenty-eight years, governed these states with mildness and wisdom. In 1759 he succeeded his brother Ferdinand VI. on the throne of Spain. In 1761 took place the *Pacte de famille*, between him and Louis XV., which guaranteed the rights of the House of Bourbon. He was not fortunate, certainly, in the first war waged by France and Spain against England in 1762; but in the second (1778) he captured Mahon, and got Louisiana ceded to him. He knew well to choose his ministers, and always governed with judgment and justice. His constant efforts tended towards the amelioration of the state of Spain. To him is due the Canal of Tudela, good highroads, the Custom House and Post Office at Madrid, the Museum of National History, the Botanical Garden, the Academy of Painting, and the Hospital. He likewise abolished, for a time, bull-fights—was very much beloved, and his memory venerated. P. A. L.

THE CHAMPION WHIP (3<sup>rd</sup> S. xii. 413.)—The following extract from the Jockey Club rules refers to it:—

“The whip may be challenged for on the Monday or Tuesday in the first spring, or on Monday and Tuesday in the second October meeting in each year; and the acceptance must be signified, or the whip resigned before the end of the same meeting. If challenged for and accepted in the spring, to be run for on the Tuesday in the second October meeting following: and if in the October, on the Thursday in the first spring meeting following. Beacon Course, to stake 200 sovs. each, play or pay; weight, 10 lb.”

To the best of my recollection Mr. Chaplin, owner of Hermit, the Derby winner, challenged in the spring, and now holds the whip with his horse Rama, as the Marquis of Hastings, who held it with Lecturer, refused to run.

J. WILKINS, B.C.L.

MEDICAL QUERY (3<sup>rd</sup> S. xii. 347.)—If Mr. CRAWLEY were to go to the next horse-fair, and by the light of his own unassisted judgment buy a horse “tied up to the rail,” from “a coper,” he would most probably buy a “shotten piper,” i. e. a broken-winded horse, whose infirmity was for a time concealed by a liberal dose of shot and tallov. I believe the arsenic contained in the shot is the efficient cause. At any rate, arsenic is good for the wind of horses or dogs, and, possibly, indigestion in man. I occasionally run greyhounds, and always finish off their training by giving them, during the last fortnight, a daily dose of ten drops of *liq. potass. arsenitis*, or “Fowler’s solution,” which contains  $\frac{1}{4}$  grain of arsenic in the fluid drachm.

J. WILKINS, B.C.L.

BRITISH MUSEUM DUPLICATES (3<sup>rd</sup> S. xii. 342.) This note reminds me of some of my old experiences at the British Museum Reading Room. I had occasion, nearly thirty years ago, to study pretty closely the Complutensian Polyglott: the copy which was brought me was already stamped “Duplicate,”—just, I think, as I had seen books marked which have been sold from the library. In case of dishonesty, the book was already marked as if it had been disposed of. I wished to obtain a copy for myself of the Complutensian Polyglott; and seeing this stamp, I made inquiry if it were for sale. I was told that it was ordered to be retained, after it had been marked to be sold.

Soon after this, I obtained a good copy at a sale, which still holds a conspicuous place in my study; so that I have had no occasion to inquire for the Museum duplicate, which I hope (in spite of the stamp on it) is still in its location. It was bound in old red morocco, with the royal arms on the sides; such as they became from the union with Scotland in 1707, until that with Ireland in 1801,—that is, with the first quarter party per pale England and Scotland.

LÆLIUS.

Most probably STR T. WINNINGTON mistook T for F, and the book belonged to Francis Hargrave, the great lawyer, whose library of books and MSS. was bought by the Museum. He was Lord Thurlow’s “devil”; and upon seeing the pair in the Chancellor’s coach, Jekyll the wit said: “There go the lion and his provider.”

J. WILKINS, B.C.L.

PROPHECY OF LOUIS-PHILIPPE (3<sup>rd</sup> S. ix. 430.) IS BRIGHTLING very certain that—

“On that same day, in 1820, the Duke of Orleans went to congratulate the Duchess of Berri on the birth of a son, who might one day be King of France?”

I always understood that the Duke of Orleans, on the contrary, formally protested at the time, in the hands of Louis XVIII., against the recognition of *L’Enfant du Miracle*.

P. A. L.

JAMES KEIR, F.R.S. (3<sup>rd</sup> S. xii. 413.)—Some details of the life and works of this eminent man of science of the last century—the friend of Boulton, Watt, Murdoch, Priestley, Darwin, and others, who made Birmingham so famous a century ago—are now being published in the “Local Notes and Queries” of the *Birmingham Journal*, copies of which shall be sent if your querist will send you his address.

ESTE.

### Miscellaneous.

#### NOTES ON BOOKS, ETC.

*Historical Memorials of Westminster Abbey.* By Arthur Penrhyn Stanley, D.D., Dean of Westminster. (Murray.)

Dr. Stanley signalled his occupation of the Deanery of Canterbury by a very pleasing and instructive history of the magnificent cathedral of that city. Having happily been transferred to Westminster, he has done the same good service to the “Royal and National Sanctuary” entrusted to his charge: and as Westminster must hold far higher rank than Canterbury in historical importance, so will the work before us, in which the Dean has endeavoured, and very successfully, to give us “The History of England in Westminster Abbey,” greatly exceed in interest and information the Canterbury volume. The Dean has shown considerable judgment in the manner in which he has contrived to treat harmoniously the various, and in some respects discordant, materials with which he has had to deal. From the foundation of the Abbey, its legendary traditions, and the motives and character of the Confessor, he proceeds to consider his death; from which springs the coronation of William the Conqueror, which carries with it the coronations of all our sovereigns. The third chapter is devoted to the tombs of the kings; and their connection with the structure of the church is so intimate, that the Dean here introduces such notices of the architectural changes as are compatible with the object of his book. From the burials of the kings, follow naturally the burials of their more or less illustrious subjects; and the work is wound up by a notice of the events and personages (chiefly ecclesiastical) that have figured within the Precincts before and since the Reformation. It would seem diffi-

cult to imagine anything which could add to the interest of a meditative stroll through the glories of St. Peter's, Westminster; but a preliminary reading of Dean Stanley's *Memorials* will undoubtedly fit us to turn to still more profitable account the thoughts and reflections which must arise in our minds as we tread these solemn aisles, and think of the mighty dead by whose monuments we are surrounded.

*Curiosities of London, exhibiting the most rare and remarkable Objects of Interest in the Metropolis, with nearly Sixty Years' Personal Recollections.* By John Timbs, F.S.A. A new Edition, corrected and enlarged. (Longmans.)

The twelve years which have elapsed since Mr. Timbs first presented his *Curiosities of London* to the public have not effected greater changes in the metropolis itself than in the volume which our author has dedicated to its history. It was then a squat closely-printed duodecimo; it is now a goodly neatly-printed octavo of nearly nine hundred pages. Nor is the change confined to its size. It is enlarged as well as improved. And we think it would be hard to find a London building or locality of which the chief points of historical interest are not pleasantly related in Mr. Timbs' very useful volume.

*Sussex Archaeological Collections.* Vols. XVIII. and XIX. (Bacon, Lewes.)

The publications of this Society continue to possess general as well as local interest. That it has adopted a paid editor is only in the ordinary course of events, when the older members, like Mr. Blaauw, are obliged to withdraw from active participation in the volumes; but the two noticed above do credit to the members. They continue to give the results of more recent discoveries, as well as original documents extracted from the ample resources placed at the disposal of literary men by the Master of the Rolls, and from other MS. collections. Jack Cade's rising; the route of Charles II. in 1651; the notice of flint implements; the Royalist composition papers, and the early notices of Bosham, are of importance beyond the county. The authentic notices of Jack Cade and his followers, for the first time printed, give direct contradiction to the popular opinion as to that rebellion. Cade was not deserted by his followers, obtaining their pardons without his knowledge; and the participation in the movement by the Abbot of Battle, the Prior of Lewes, and many of the principal families in East Sussex, shows that it was not a mere revolt of uneducated men.

*Letters and Papers, Foreign and Domestic, of the Reign of Henry VIII., preserved in the Public Record Office, the British Museum, and elsewhere in England, arranged and catalogued by J. S. Brewer, M.A. Vol. III., Parts I. and II.* (Longmans.)

When we announce that this new volume of Mr. Brewer's Calendar contains in its two parts upwards of two thousand pages, that it comprises the papers relating to the years 1519-1523, and that Mr. Brewer's introductory view of the history which they illustrate extends over upwards of four hundred pages, it will be seen that we can do no more than recommend the book to the attention of all students of the period of our history to which it relates.

#### BOOKS RECEIVED.—

*The Journal of Sacred Literature, No. IV. Fifth Series.* (Williams & Norgate.)

We regret to find that this Journal, which has for twenty years, without regard to party, appealed to the patient, the learned, and the thoughtful, is about to cease; and many of those who read the article on "The

Talmud" in the number before us, an article adopting very different views from those of *The Quarterly*, will share our regret.

Talking of *The Quarterly* reminds us to bring under the notice of our readers *The Quarterly Review*, Nos. 241, 242, forming the *General Index to Vols. CI. to CXX.* inclusive. The value of a set of *The Quarterly* is greatly diminished when it wants the Indices; and these, if not secured at once, are sometimes difficult to meet with.

*More about Junius. The Franciscan Theory unsoiled.* Reprinted from "Fraser's Magazine," with Additions by A. Hayward, Q.C. (Longmans.)

If a perusal of Mr. Parke's *Life of Francis* has left upon the minds of any of its readers an impression that Sir Philip was Junius, Mr. Hayward's arguments will, we think, thoroughly remove it. This enlarged reprint of the article in *Fraser's Magazine* is a valuable addition to the long list of essays on Junius.

## BOOKS AND ODD VOLUMES

### WANTED TO PURCHASE.

Particulars of price, &c., of the following Book to be sent direct to the gentlemen by whom it is required, whose names and address are given for that purpose:—

SPIRIT OF THE PUBLIC JOURNALS FOR 1805. Vol. IX. LONDON, 1806. A LETTER TO THE DUKE OF GRAFTON, ON THE PRESENT POSITION OF AFFAIRS. Almon, 1768.  
THE VEGETABLE SOCIETY OF BIBLIOPHILES; SCOTTISH PRODUCTION OF ALL THE REMARKABLE AND PERSONAL PASSAGES IN THE BRITON, NORTH BRITON, AND AUDITOR. 1766.  
GENERAL COCKERIN'S DISSERTATION ON HANNIBAL'S PASSAGE OVER THE ALPS. (Privately printed). Dublin, 1815.  
THE HIBERNIAN MAGAZINE FOR 1771, 1772, 1773.  
THE LONDON MUSEUM OF POLITICS, MISCELLANIES, AND LITERATURE. 4 Vols. 8vo. 1769, 1770.

Wanted by *William J. Thoms, Esq.*, 40, St. George's Square, Belgrave Road, S.W.

GRASSE'S ANTIQUITIES. Vol. VI. Large 8vo, published by Hooper, 1785.

Wanted by *Mr. H. T. Cooke & Son*, Bookseller, Warwick.

REV. E. FORSTER'S Translation of the THOUSAND AND ONE NIGHTS, ("Arabian Nights' Entertainments").

Wanted by *Mr. G. W. M. Reynolds*, 41, Woburn Square.

## Notices to Correspondents.

*Among other articles of interest which will appear in early numbers of "N. & Q." are: Society of Bibliopiles; Scottish Production of Latin; Samuel Paterson and his Universal Catalogue; Lawrens Beyerlinck: The Handwriting of Junius, &c.*

CALEB. We had hoped that by this time it was generally known, that there is no charge for inserting Queries.

FAMILY QUERIES. We have again to explain that all Queries respecting persons or families, not of general interest, must be subscribed by the name and with the address of the Querist, so that the information sought for may be sent to him direct.

TO OUR CORRESPONDENTS generally we would suggest—

1. That Contributors should append their names and addresses.
2. That when writing anonymously they should give the same information to the Editor.
3. That Quotations be certified by precise references to edition, chapter, or page; and references to "N. & Q." by series, volume, and page.
4. Write clearly and distinctly, more particularly proper names, and on one side of the paper. We cannot undertake to puzzle out what a Correspondent does not think worth the trouble of writing distinctly.

HARFRA. A Jave is a small coin of Genoa, or Java; supposed to be the same as the galley halfpence mentioned by Stowe. See Nares's Glossary.

J. MANUEL. We fear that the subject of baptism in Scotland by a layman may lead to a long discussion.

ERARAT.—3rd S. lii. p. 503, col. i. line 24, for "De la Le" read "De la Se"; col. ii. lines 17 and 18, for "Revesly" read "Reveshy."

A Reading Case for holding the weekly Nos. of "N. & Q." is now ready, and may be had of all Booksellers and Newsmen, price 1s. 6d., or, free by post, direct from the publisher, for 1s. 8d.

\*\*\* Cases for binding the volumes of "N. & Q." may be had of the Publisher, and of all Booksellers and Newsmen.

"NOTES AND QUERIES" is published at noon on Friday, and is also issued in MONTHLY PARTS. The Subscribers for STAMPER COPIES for six Months forwarded direct from the Publisher (including the Half-yearly INDEX) is 11s. 4d., which may be paid by Post Office Orders payable at the Strand Post Office, in favour of WILLIAM G. SMITH, 43, WELLINGTON STREET, STRAND, W.C., where also all COMMUNICATIONS FOR THE EDITOR should be addressed.

"NOTES & QUERIES" is registered for transmission abroad.

LONDON, SATURDAY, JANUARY 11, 1868.

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## Notes.

## UNIVERSAL CATALOGUE:

SAMUEL PATERSON, BOOK AUCTIONEER, LONDON.

The announcement that there is shortly to appear weekly, through the medium of "N. & Q." the publication of a UNIVERSAL ART CATALOGUE, must have afforded to a numerous body of readers great satisfaction. No doubt such an undertaking will be attended with much labour and great anxiety to all parties concerned. But then, with a cordial co-operation the attempt to eventually accomplish a UNIVERSAL CATALOGUE may be crowned with success.

Upon making a search among some of my old stores, I laid my hands upon a work entitled—

"Bibliotheca Universalis Selecta. A Catalogue of Books, Ancient and Modern, in various Languages and Faculties, and upon almost every branch of Science and Polite Literature; including an extensive collection of Classical, Critical, and Philological Learning; collected, for the most part, in Germany and the Netherlands: Methodically digested, with a view to render it useful to Students, Collectors, and Librarians: to which is added, An Index of Authors, Interpreters, and Editors. Which will be sold by auction by SAM. PATERSON, at his great room in King Street, Covent Garden, London, on Monday, May 8, 1786, and the thirty-five following days."

As the "preface" prefixed to this valuable collection is rather interesting, and appears to bear a good deal upon the value of what is now going to be adopted, I feel that such *then* sentiments

are well worthy of being *now* more generally known and disseminated. This may be done by a reprint thereof in the columns of "N. & Q.:"—

## "PREFACE.

"The arrangement of libraries is of no small importance to literature, more especially in an age when there are far more literary inquiry, just criticism, and general reading than were ever known in this country.

"Strange that the great era of dissipation should be the greatest of good letters!

"This was some time a paradox, but now the time gives it proof."—*Shakespeare.*

"A library undigested is a chaos, of little more use to the owner, or to the public, than so many divided parts of instruments; for books, in each class or science, may be considered as component parts of the same instrument; and to put them together properly is very essential to the observer and to the student.

"I have laboured many years in this track, with little benefit to myself beyond the satisfaction arising from the consideration of its utility (myself having been always of the least consequence to myself); but if the diligent student has been served, and the curious inquirer gratified, the labourer is amply rewarded.

"The expediency and necessity of classing voluminous collections and public libraries is self-evident, as it is the only mean of pointing out the progress of science and knowledge of every kind, from the origin of printing, to which happy invention we owe the revival and diffusion of letters, to the present time, and of noting the *desiderata* in each: for to know what is wanted, and may be done, it is highly necessary to be acquainted with what has already been done.

"By such information, those who gather after others' harvests, may be led into the rich fields of Boaz, where the weightiest gleanings are to be found: such as compose thro' idleness, or boast, inadvertently, known facts for novelties, or designedly utter old for new opinions and discoveries, may find that all they have to say has been better said already, and thereby spare themselves much pains and their readers much trouble; while such as fabricate for bread, contenting themselves with pillaging some two or three known authors (and, it may be, the very worst they could have chose) may learn, at least, the names of better tools, of which too many of our modern bookmakers appear to be entirely ignorant.

"To render the present catalogue more useful to students, collectors, and librarians, is subjoined an index of authors, interpreters, and editors, which, tho' pretty accurate, is not altogether free from mistakes.

"Its general use is too obvious to be insisted upon, but in no one respect more so than in the discrimination of persons of the same, or nearly the same name, from the neglect of which many errors in biography have been committed; and, to the philosophical reader, considered as a register of minds, will be as acceptable as an alphabet of arms.

"London, 3rd April, 1786."

"S. P.

Samuel Paterson must have been a person of great talent, and possessed of much bibliographical knowledge. The preface prefixed to his *Bibliotheca Croftsiana*, 1783, is highly curious and very interesting. He is reported to have been the "best cataloguer of his day." Sketches of his life are in the *Gent.'s Mag.* and *European Mag.* for 1802.

THOMAS GEORGE STEVENSON.

Edinburgh.

## THE ANCIENT SCOTTISH PRONUNCIATION OF LATIN.

It is the common belief that the broad pronunciation of the Latin vowels has *always* been the recognised use in Scotland, as on the Continent. Following as I do this mode, and prejudiced in favour of its antiquity, I am yet at a loss to reconcile with the received notion the evidence afforded by the writings of Scottish poets preceding the Reformation.

William Dunbar (1455-1520) has left a well-known piece, called a "Lament for the Death of the Makers," in which he eulogises a number of poets, chiefly Scottish, who had flourished before his day, or whom he had outlived. (I quote from Mr. Laing's edition, 1834.) There are twenty-five stanzas, each ending with the same line in Latin, as in these examples:—

3. "The stait of man dois change and vary,  
Now sound, now seik, now blyth, now sary,  
Now dansand mirry, now lyk to *die*;  
Timor Mortis conturbat *me*."
5. "Unto the Deid gois all estaitis,  
Princis, prelottis and potestaitis,  
Baith riche and puire of all *degré*;  
Timor Mortis conturbat *me*."
23. "Gud Maister Walter Kennedy,  
In poynt of dede lysis veraly;  
Gret reuth it wer that so suld *be*;  
Timor Mortis conturbat *me*."

In the other stanzas also, the Latin *me* is made to rhyme, and in several instances with words in the vernacular Scotch, so as clearly to exclude the broad sound of the vowel. Mr. Laing points out that the words forming the burden of the "Lament" are borrowed from a poem by Lydgate. This, however, cannot go far in the way of explanation.

In Dunbar's poem, "Of Man's Mortalitie," we have—

"Lyk as ane schadow in ane glass,  
Syne glydis all thy tyme that *heir is*;  
Think, thoct thy bodye war of brass,  
Quod tu in cinerem revertéris."

And so in the five following stanzas, all ending with the same Latin line. There are the rhymes "weir is," "feiris," "teiris," &c. Writers of such verses were by no means careful to adhere to the rules of prosody or accent.

Again, in "The Testament of Mr. Andro Kennedy," Dunbar makes the supposed testator thus enigmatically refer to "Mr. Johney Clerk":—

"Were I a doig and he a swyne,  
Multi mirantur super *me*,  
Bot I sould gar that lurdane quhyné,  
Scribendo dentes sine *de*." (D)

It being once apparent that such an author intends, as in the instances quoted, that the words terminating Latin lines introduced into his verse shall be pronounced in a certain way, it must be

held that the other Latin words are meant to receive a pronunciation consistent with that mode. I am thus constrained to read those occurring in Dunbar's poems in the "English" fashion.

The Scottish poet quoted above is not the only north-country bard of his time that appears to have followed the Anglican use. With "Walter Kennedy," whom Dunbar laments as lying at death's door, he had previously carried on a rhyming warfare in language more expressive than polite. In "The Flyting of Dunbar and Kennedy," we find the latter thus addressing his contemporary:—

"Cum to the Cross on kneis and mak a *cria*;  
Confess thy cryme, hald Kennedy thy King,  
And with ane hawthorn seurge thyself and ding;  
Thus dré thy penance with '*Deliquisti quia*.'"

Here we have the Vulgate Psalter read with an English pronunciation. Further, there have been left us by John Clerk, whom Dunbar names in his "Lament," a few verses of "Advice to Luvaris," where these lines occur (Sibbald's *Collection*, 1802):—

"Sum sayis his luvé is '*A per se*,  
But sum, forsuth, ar so opprest  
With luvé, war bettir lat it *be*."

The phrase "A per se" was a favourite one with our old Scottish poets, and, so far as I have seen, was always rhymed as above. It is found more than once in the "Tales of the Thrie Priestis of Peblis" (Sibbald's *Collection*), belonging to the latter part of James V.'s reign. The same poem contains also this passage (with the meaning of which we are not at present concerned):—

"And gif thair be name abil thair that can,  
That office weil steir, quhar sal thay than  
Bot to the thrid way to ga for*thi*,  
Quhilk is callit Via scrutari."

In the foregoing quotations, taken together, the Latin vowels *a*, *e*, and *i* were evidently intended by the writers to be pronounced as in English.

It is not until after the date at which Scotland threw off the supremacy of Rome that Scottish verse-makers give the broad sound to the scraps of Latin introduced by them. I have noted two instances. In a "Ballad in derision of the Popische Mes" (Sibbald), the word "meun" is rhymed with "slay him"; and in the scurrilous "Legend of the Bischop of St. Androis' Lyfe, Mr. Patrick Adamson" (Dalryell's *Scottish Poems of the Sixteenth Century*, 1801), there is this couplet:—

"With eructavit cor *meun*,  
He hosted thair a hude-full *fra him*."

The earlier Scottish writers might with equal facility have followed the like mode of pronunciation. Their adoption of the Anglican use is remarkable, considering the close and long-con-



continued intercourse between Scotland and the Continent, the contrary usage that was observed in the performance of the church services, and the study of the civil law abroad by Scotchmen, with its practical application at home, involving the daily oral use of the language in which its institutes are written. Dunbar was an alumnus of St. Andrew's University, spent part of his early life on the Continent, and was in priest's orders. Walter Kennedy was educated at Glasgow. Their admiration of the works of Chaucer—"of Makers the Flower," as Dunbar styles him—will not explain the matter. His poems show that he sometimes gave the broad sound to the Latin vowels, and at other times followed the opposite mode. In "The Prioress's Tale," for instance, where she tells of the cruel murder by the Jews of the Christian child who had filled them with wrath by his habit of singing a hymn to "Christ's dear Mother," and the power of vocal utterance miraculously retained by the little martyr after his death, while the priests sprinkled "holy water" on his body—these lines are found:—

"Yet spake the child, when spreyned was the water,  
And sung 'O Alma Redemptoris Mater!'"

Here the broad pronunciation is clearly indicated. To this use, indeed, Chaucer seems to lean—so far as can be gathered from his undoubted poems. "The Lamentation of Mary Magdalene," attributed to him, but as to the authorship of which his editors are not agreed, although it certainly belongs to his period, furnishes several instances of an English pronunciation: a difference of use which may possibly favour the opinion that the "Lamentation" is not his composition. Perhaps there contemporaneously existed in England the two modes of speaking Latin: the ecclesiastical use maintaining its ground with increasing difficulty against the secular or more scholastic fashion followed by native Englishmen. Coming down two centuries or thereby, to John Skelton, the clerical satirist and rhyming buffoon (yet highly praised by Erasmus for his learning), I cannot suppose that any fondness for his verses, where the Latin vowels invariably receive the English sound, led Dunbar and the other Scottish poets to imitate in this respect the practice of an author whose delight was to abuse and calumniate in the most offensive way their native country, their king James IV., and all Scotchmen.

The passages cited in the present note, from the Scottish poetical literature of the fifteenth and sixteenth centuries, are by themselves too scanty as materials of evidence to warrant me in doing more than concluding with a query or two which they, however, suggest, viz.: Did the pronunciation of Latin followed by Dunbar and other Scottish poets, before the Reformation in North

Britain (1560), represent the *scholastic* use there during their time? If not, why did they, in writing for their own countrymen, deliberately throw aside the ordinary and familiar pronunciation, and prefer the mode used only by their "auld enemies of England"? NORVAL CLYNE.  
Aberdeen.

#### "THE BRIDGE OF SIGHS."

The bridge to which this sparkling *jeu d'esprit* referred was an unsightly wooden structure, near the Midland Railway Station at Nottingham, and leading across the line from Station Street to the meadows.

- "One more erection,  
Worthy of note,  
In the direction  
Of Wilford boat,\*  
Where the line Lincolnwards  
Quitteth the Station.  
Gaze and admire at its  
Proud elevation!  
"Winterly, summerly,  
Months, it hath stood;  
Fashioned so monstrously,  
Iron and wood.  
"Look at its soaring, so  
High in the air—  
While humanity ponders—  
Astonished, and wonders  
How it came there!  
"Who was the builder?  
Who the designer?  
Was it A. Pugin?  
Or Patt'son and Hine,† or,  
Who did the ironwork?  
Who was the j'iner?  
"What was it built for?  
What's the excuse  
Of its skillful projectors,  
The Railway Directors?  
Is it for ornament?  
Is it for use?  
"Is it a shorter cut  
Into the town?  
Forty steps to the top,  
Forty steps down!  
"Alas! for the taste display'd  
In this one bridge they've made;  
Surely but one!  
Oh! it is sorrowful,  
Near a whole borough-ful—  
Friend it hath none.  
"Make no deep scrutiny  
Into its beauty,  
Lightness and grace;  
For it hath none of them,  
Not even one of them—  
Summit nor base.  
"Take it down instantly,  
Clear it away;  
Useless and lumbering,  
The ground only cumbering,  
Don't let it stay!"

\* A ferry-boat across the Trent.

† Names of a local builder and architect.

The bridge was demolished a few weeks after the appearance of these lines.

The above, written in 1847 by Mr. F. R. Goodyer, and appearing in a local newspaper, merits, I think, preservation in the "amber" of "N. & Q."

HENRY MOODY.

24, Charles Street, St. James's.

#### SOCIETY OF BIBLIOGRAPHERS.

In England we have many learned societies pursuing a course of steady usefulness, recording year by year new facts in science, throwing new lights on history, exposing old errors, and accumulating material for the future philosopher—for the future historian.

Every one who has had to do with historical literature must have reaped benefit from the labours of the Society of Antiquaries, the Numismatic Society, and those others which are devoted to the promotion of historical knowledge; and every man of science must owe similar obligations to the Royal Society, the Chemical Society, &c. &c. The number of learned societies is now somewhat large, and each of them, in its own peculiar field of usefulness, has been of much service; and, with their example shining so clearly, it has often excited my surprise that there is not among them a Society of Bibliographers.

Some knowledge of bibliography is necessary to every man who is engaged in any literary or scientific pursuit: an acquaintance with it may save him years of useless toil. The bibliographer aids the student in every department of human thought and observation: the theologian, the antiquary, the savant, all need his aid. He records their labours, and is constantly noting the new discoveries in the map of human learning. There is no occasion *here* to insist upon the importance of bibliography. Why, then, is there no society for its advancement? Let bibliographers consider this question. Lowndes, we are told by Mr. Bohn, complained that the bibliographer had no standing in England. A somewhat higher value is put upon these studies now, but the establishment of such a society as is here suggested would undoubtedly aid in giving the bibliographers still more of that position to which they are entitled in the republic of letters. When such an association is organised, there is plenty of work which it might usefully do. A General Literary Index would then be something of a possibility, the vexed question of cataloguing would probably find a solution, much light would be thrown upon literary history, special bibliographies of particular subjects might be brought out under its protection, and it would be able to accomplish for Europe that which the Smithsonian Institution does for America in the way of promoting friendly

relations between different literary institutions and men.

Much more might be said of the advantages which would result from the founding of such a society, but it is hoped that sufficient has already been said to prove its desirability. The suggestion having now been made, it rests with those interested to say whether it is worth carrying out.

W. E. A. A.

Strangeways.

WHITNEY FAMILY.—I believe it is still an unsettled point whether Whitney, the author, belonged to Cheshire or Herefordshire. In the latter county is situated the little village of Witney, but no trace now remains of the castle which for many generations was occupied by a knightly family of the name. Sir Robert Whitney was a devoted Royalist, and sacrificed his fortune in the cause of the Stuarts. Some fragments of a tower were still standing when Blount wrote his *Collections for Herefordshire*, but he makes no allusion to the family which once tenanted it. As might be expected, branches from the main stem were planted in various parts of the county, and of these the earliest and perhaps the strongest offshoot took root at Norton Canon, near Weobley.

The first member of this branch of whom I have any account describes herself in her will (dated Oct. 20, 1568,) as "Margaret Whytneye, late wife of James Whytneye, Esquire, deceased." She desires to be buried in her parish church of Norton, and mentions her son Thomas and other relatives. She adds:—

"I will that John Gibbons, my cosen, shall have the offer wherein my evidences wh<sup>ch</sup> I have in my custodie concerning my former husband's landes to be sorted out, and that he, with one of my executors, shall keep the same evidences after my decease."

The registers of the parish commence at too late a date to admit of the construction of a regular pedigree from that source; but some of your readers may be interested in learning that the family continued to reside in Norton Canon until very recently, and that in any search for the parentage of the author this quarter should not be neglected.

C. J. R.

SIR R. TRESILIAN.—Lord Campbell, in his account of this judge, who was executed in 1388, says that he left one only child, a daughter, who married into the respectable family of Howley, from which was descended the late Archbishop of Canterbury of that name. But according to Foss he left also a son, John, who afterwards prosecuted his brother-in-law, being supported by his mother and her second husband Sir John Coleshull. The descent of Archbishop Howley is a pure fiction. Sir R. Tresilian's daughter married John Hawley of Dartmouth, an account of whom is given in

Prince's *Worthies of Devon*, and John Hawley's daughter and heiress, Elizabeth, married John Coplestone, of Coplestone, Esq.

FREDERIC T. COLBY.

Exeter College, Oxford.

SIR JOHN MAXWELL, OF SOUTHBAR, POET, is noticed in the *Paisley Magazine* of 1828; and the editor mentions his possessing a small MS. of thirty-six leaves: the first date March 17, 1584; and the last date July 3, 1589. A few specimens are given; the editor surmising some of the poetic effusions may be Maxwell's own, but chiefly a mere register of certain popular rhymes which were current at the time:—

“He that spends fast and winnes nocht,  
And awis meikill and hes nocht,  
And lukis his purs and findis nocht,  
His hart may be sair and say nocht.” (1585.)

“The thing that lysis in thy lyfe,  
Tell it newer to thy wyfe;  
For sche will keip it als cloiss  
As water in ane rewine boiss.”

The editor is of opinion the following stanzas contain political allusions:—

“H. Si Ego et Angus holde ws togidder  
Na man will wrang ws, si ego et Angus  
It were almos to hang us and we dissewer  
Si Ego et Angus holde ws togidder.

“B. Domi manemus duplici cum pilio,  
A curia canemus domi manemus  
Id quod habemus manebit cum filio  
Domi manemus duplici cum pilio.

“S. Fugiens pestem, the blok and maide  
Respiciens restem, fugiens pestem  
I twik ane testem, de Stirling Raid  
Fugiens pestem, the blok and maide.”

If deemed worthy of notice in “N. & Q.,” perhaps space may be found for them.

SETH WAIT.

THE NILE.—Mercator's curious map of Africa, published about 1593, makes the Nile spring from two large lakes (the Victoria and Albert Nyanza?), which, as well as the Abyssinian affluents, fill very nearly their true relative position on his map. The lakes, however, as well as the districts on the eastern coast which are in the same parallel, are placed by Mercator too far to the south.

S. P. V.

SEWING MACHINES SIXTY YEARS AGO.—I quote the following from the *Athenæum*, February, 1807:—

“*French Invention for making Cloaths by a Machine.*—M. J. Stone, Rue de la Pépinière, Paris, obtained a brevet d'invention, or patent, in February, 1805, for ‘a machine for joining the sides of segments of all flexible matters,’ which he asserts will be particularly serviceable in preparing cloathing for the army or navy. It is supposed one man may do as much work with this machine as one

hundred persons with the needle. If it is used to any extent, it will more properly deserve the name of the *Devil among the Taylors*, than the game that is at present so called.”

Johnstone.

D. MACPHAIL.

MAJOR SALWEY.—Among some papers brought under my notice relating to the Salwey family, I find a summons issued by the justices of the county of Hereford against Major Salwey, who served in Cromwell's army, in these terms:—

“We whose names are hereunto appended, Justices of the Peace for this County, thinking it requisite for his Majesty's service, and the preservation of the peace of this kingdom, to have you appear before us, do hereby desire and require you to be in person with us at the Swan and Falcon, in Hereford, upon Thursday, the 18<sup>th</sup> Inst. by ten of the clock in the forenoon, wherein not doubting your performance,

“We remain, Sir, your servants,  
John Nourse, John Barneby,  
C. W. Lambeth, Herbert Westfalling,  
Marshall Brydges, H. Masters,  
Tho<sup>s</sup> Delahaye, T. Booth.  
Herbert Croft.

“Hereford, 15 June, 1685.”

Major Salwey was detained in custody until July 14 in that year, and dismissed on promise to return on summons.

This Richard Salwey was a major in Cromwell's army. He represented Worcestershire in 1653, Westmoreland 1659, and went ambassador from Cromwell to Constantinople; was a Commissioner for Ireland, and Ranger of Wychwood Forest. He died soon after this transaction in the same year.

Is there a record of any other noted members of Cromwell's party who had survived until that date, and who were detained or placed under surveillance at the commencement of James II.'s reign at the time of the Monmouth rebellion?

THOMAS E. WINNINGTON.

DERIVATION OF ENGLAND.—While travelling in Denmark I met with a word which seems to me to afford a derivation for our name of England, as probable at least as the ordinary one of *Angle-land*. The word I mean is *Eng*, an old Danish name applied even yet to the level, marshy pasture-lands adjoining the rivers.

I believe the Saxons and Angles, from the time of whose invasion the name is supposed to date, first landed at and owned the Isle of Thanet, which in parts, especially those about Minster and the River Stour, would answer very well to the above-given description of the Danish *eng-lands*. It is from this word I think the name may have sprung, instead of from the Angles, whom we have no reason for supposing to have been so superior to the Saxons as to leave the remembrance of their name to the entire exclusion of that of the latter.

HENRY ROWAN.

ATHERTON: ARCHDEACONRY OF TOTNES.—I find the following on the opening page of the first

volume of Calendars for the Archdeaconry of Totnes, deposited in the District Registry of the Court of Probate at Exeter:—

[Copied in the exact lines of the original.]

“Tabula continē  
Nomina testatorū  
defunct. infra archuāt.  
Totton

fact. 4 marcij 1582

From 1513 to 1580, or 1582, you will  
fynd Register'd in the old ancient Booke  
of this office Totton :

The rest I found Rotten and confused  
for want of good keeping before my tyme.

*Phi: Atherton Regr.”*

“This book goes home to 1647, being in  
the tyme of the greate Rebellion ag<sup>t</sup>  
King Charles the first; w<sup>ch</sup> R: began  
in 1642.

In w<sup>ch</sup> Warre I was a Captain of foote  
for the King, my Eldest bro: Edw: Atherton  
Captain of horse, slaine at Maston moore fight  
and my youngest brother Ensigne, who came  
with the Duke of Alby Munke from Scotland  
to London.”

JOHN A. C. VINCENT.

JANNOCK.—After Mr. Gladstone's speech at the opening of the Mechanics' Institute at Oldham the other day, the motion for a vote of thanks was seconded by a Mr. Scholes, who observed that Mr. Gladstone was a gentleman of whom they were all proud, and that as a Lancashire man he was “jannock” to the backbone. This word would be unintelligible to thousands of readers of the newspaper report, but was, without doubt, well understood by all assembled on the occasion. It is in quite common use in Lancashire and the North, (1) as a substantive, meaning *oaten bread, oat-cake*. (Cf. Skinner, *Etym. Ling. Angl.* fol. 1671, Bailey 1726, Johnson 1755, Halliwell, &c.) (2.) As an adjective, with the sense of fit, proper, good, fair and honourable, thorough-going. (Cf. Halliwell, *Dict. of Arch. and Prov. Words*, where the word is, however, inaccurately spelt *jannaks*.) These words, I presume, have one and the same etymology, but what is it? Johnson says of *jannock*, substantive, probably a corruption of *ban-nock*, but does not assist us further. Skinner suggests: “nescio an à Belg. *Ghe-nood* pro *nood* necessitas, q. d. *Brood van ghe-nood* Panis necessitatis quo præ inopia meliorum granorum vulgus vescitur.” Mr. Scholes, at all events, and others too, on other grounds, will object to this solution. If it is a Teutonic word at all, the German *genug*, enough, would be nearer the mark. Oat-cake is most undeniably “filling at the price,” “satisfying”; and from “satisfying” it is a short step to “satisfactory,” “good all round,” which is the sense of the adjective. A correspondent of the *Pall Mall Gazette* connects it with the Northamptonshire “jannock,” or “jonnick,” quoting Miss Baker's *Northamptonshire Words and Phrases*, who

gives—“Jonnick, liberal, kind, hospitable: ‘I went to see him and he was quite *jonnick*.’ The circulation of this word is very limited.” Even supposing that these forms are of common origin with *jannock*, the latter is not used in any of these senses in Lancashire, nor is the circulation of the word by any means limited throughout the north of England. E. F. M. M.

Birmingham.

### Queries.

VANDYKE'S PORTRAIT OF SIR R. AYTON.—In reply to a query about a portrait of the poet Sir Robert Ayton (ob. Feb. 21, 1638) MR. ROGERS replied in your columns that, while preparing his work, *The unpublished Poems of Sir R. Ayton*, he had made inquiry as to the existence of a portrait, but could not ascertain if there was one, I observe in the *Historical Memoirs of Westminster Abbey*, by Dean Stanley, that Sir R. Ayton's bust in the Abbey is from a portrait by Vandyck. Can any of your readers say what has become of that portrait? Is it not in any of the royal collections? SCOTUS.

DICE.—I have been assured that the Romans played with dice, whereon, in lieu of the ordinary circles to distinguish the numbers, the six parts were marked with letters from one to six. I shall be obliged if any of your correspondents will state whether such a custom existed, and refer me to any authority on the subject, or inform me where a die so lettered may be found.

WALTER RAYTON.

Windsor Villas, Enfield.

FESTUS.—In the *History of the Vallais* by the late learned and respected Canon Boccard, Curate of St. Maurice (Geneva, 1844), the author quotes Festus as an authority. His words are—

“Festus ne nous donne que les noms de quatre autres peuplades, des Tylangiens, des Chabilcons, des Dalleriens, et des Téméniens; on ne saurait designer les localités qu'ils habiterent.”—*Histoire du Vallais*, pp. 8, 9.

Who was Festus? I have made a search in the public libraries at Florence, in which I was aided by the learned Monsignor Liverani. I can find only one Festus, who in the first century wrote a small treatise on grammar, and of which there is an Elzevir edition. I cannot discover that his work has anything to do with Helvetic archæology; he is evidently not the authority quoted by Boccard. Did any learned ecclesiastical historian or chronicler bear the name? Perhaps F. C. H. can clear up the mystery, and “if found” give the Latin of the quotation in Boccard. I was intimately acquainted with Boccard, but I always abstained from asking about Festus. I was afraid that he might suppose I questioned

the statement. M. Bocard died suddenly in 1865. He was buried close to the high altar in the parish church of St. Sigismund, St. Maurice.

J. H. DIXON.

"SIR FON."—In the interesting work of Lady Llanover, *The Life and Correspondence of Mrs. Delany*, reference is made to "Sir Fon" as a genealogical authority in respect to a family from North Wales. I am unable to discover the work so referred to. Can any of your readers inform me what is its full title, or the name under which it may be found? G. H.

FOTHERINGAY CASTLE.—Can any one inform me if there are in existence any views, etchings, engravings, woodcuts, &c. of Fotheringay Castle as it stood before James VI. caused it to be demolished in consequence of Queen Mary, his mother, being beheaded there? W. G. P.

LETTER OF LORD GALWAY.—To the volume of Rachel, Lady Russell's *Letters*, edited by Miss Berry, from the originals in possession of the Duke of Devonshire, there is appended a set of eleven letters from the Countess of Sunderland, which are annotated by Miss Berry. It appears from one of her annotations that she had access to an unpublished letter to Lady Russell from the Earl of Galway. The note (3rd ed. p. 334) is—

"It would seem that William Earl of Bedford was remarkable for a good appetite. Ruvigny (Lord Galway), in a letter to Lady Russell, says, complaining of his health in Spain, *J'ai perdu entièrement l'appétit que Lord Bedford appelloit son meilleur ami.*"

Where is Lord Galway's letter to be found? and is it one of a set? DAVID C. A. AGNEW.  
Wigtown, N.B.

GED'S STEREOTYPES.—When was stereotype printing invented, and under what direction? I ask this question because the late Dr. Adam Clarke, as long ago as 1808, showed me the following title of a Sallust, which led me to think that it was no recent invention:—

"C. Crispi Sallustii Belli Catilinarum et Jugurthini Historiae." Edinburgi Gulielmus Ged auriferus Edinensis non Typis mobilibus, ut vulgo fieri solet, sed tabellis seu laminis fuis excudebat, MDCCXXXIX."

H. E.

GERMAN ARCHITECTURE.—Can any of your correspondents inform me whether any good account of the architecture of the German towns and churches has been published in England?

J. G. T.

Nuremberg.

I, Ego.—If *I* come from *ich*, and *ich* remotely from *εἰς*, it occurs to me to ask if the gamma in the Greek word ever had a guttural sound. It is generally pronounced in a sharp concise way *εἰ-ω*: but was it ever *εἰ-η-ω*? I am obliged to insert a Roman *h* to convey the sound I mean.

In the older Oriental tongues with which Greek is cognate there is a twofold *g*—*ga*, *gha*; and I fancy, from the German derivative of *εἰς*, that there may be a kindred double *g* in Greek.

Is it so? The mere mooted of the question might throw unexpected light on the subjects of prosody and etymology.

ALPHA.

IMPERATOR.—Among the manuscripts ascribed to Dr. Dee in *Athenæ Cantabrigienses* is, "De imperatoris nomine, autoritate et potentia, 1579." MS. dedicated to Queen Elizabeth.

"In that Colledge (Trinity, Cambridge) by my advice and by my endeavors, divers waies used with all the other Colledges, was their Christmas Magistrate first named and confirmed an Emperor."—*The Compunctious Rehearsal*, by Dr. Dee.

How long did this imperial authority last? What was it? A. B. C.

JEREMY.—I am anxious to learn some particulars as to a mediæval writer of the name of Jeremy, the author of a Latin treatise on the Mass, which was done into English rhyme. He is thus spoken of by his translator—

"Dan Jeremy was his name,  
A devoute mon & a religyus."

(Lines 18-19 of a MS. which is about to be printed by the Early English Text Society.)

When did said Jeremy live? to what order did he belong? and where can I meet with his work? T. F. S.

ABRAHAM KICK.—Who was "the eminent Mr. Kick" who, in Feb. 1689, wrote from the Hague a letter to Queen Mary in behalf of the colonists of New England, then seeking a renewal of their charter? The letter is published in *A Brief Relation of the State of New England*, printed for Richard Baldwine of London, 1689, pp. 18.

W. H. WHITMORE.

Boston, U. S. A.

NO LOVE LOST.—By the words "No love was lost between these two," I think that most persons would be led to suppose that the two were not on friendly terms. But in the ballad of "The Babes in the Wood," given in Percy's *Reliques*, the following lines appear, which convey the contrary idea:—

"No love between these two was lost,  
Each was to other kind:  
In love they lived, in love they dyed,  
And left two babes behind."

Can any explanation of this anomaly be given?

H. A. L.

Oxford.

PANIOU.—What is a paniot? The following passage occurs in the "Household Expenses of Bishop Swinfield" (Camd. Soc.), vol. i. p. 182:—

"In j paniot' de duabz pec' [empt' Lond'] . viij'jd."

K. P. D. E.

## QUOTATIONS.—

Who was the subject of the following eulogy, and by whom was the piece written from which it is extracted?—

“N'er since the deep-toned Theban sung,  
 Unto the listening nine,  
 Have classic hill or valley rung  
 With melody like thine.  
 Ah! who shall wake thy widowed lyre?”  
 A. H. OF B.

“Be the day weary, be the day long,  
 At last it ringeth to evensong.”  
 A. F.

Will one of your numerous *collaborateurs* oblige me by mentioning the author of a poem beginning with—

“In days of old, when spirit life  
 Pervaded stream and tree,  
 They say the willow loved the brook  
 That flowed so merrily.”

And where I may meet with the poem in its entire form? HERMANN KINDT.

PESHORE, ITS ETYMOLOGY.—Can any of your readers help me to a rational etymology of the name of this town? It is a place of some antiquity; a religious house, which afterwards grew into an important Benedictine abbey, having been founded here in the seventh century. The only account I have met with of the name is either *Pear-shore*, from the pear-trees growing on the shore or bank of the river; or *Pear-sore*, meaning fertile in pears. These seem to require no refutation. The name appears variously as *Perscore*, *Parshore*, and, in its Latinised form, *Persicora*. R. E. BARTLETT.

REGISTRUM SACRUM AMERICANUM.—May I trouble you with one or two queries on this subject?

1. Is there any biography of the estimable but somewhat eccentric Bishop Polk, who died (?) in 1864, after holding a commission during the late civil war?

2. Who were the consecrators of Bishop McCrosky, who became Bishop of Michigan July 7th, 1836?

3. I have access to the lives of Seabury, White, Claggett, Hobart, Griswold, Dehon, R. C. Moore, Bowen, Chase, Ravenscroft, Henshawe, Doane, and Wainwright: are there any other lives of deceased prelates besides the notices in *The Church Review*? What is the best life of White?

4. For what reason was H. U. Onderdonk, of Pennsylvania, suspended? He was restored in 1856, and died in 1858.

## JUXTA TURRIM.

ROYAL AND NOBLE GAMESTERS.—In a notice of M. Benzanet, lately deceased, who was proprietor of the gaming establishments at Baden Baden, the writer says:—

“His father was the *fermier des jeux* of Frascati, the celebrated *tapis vert* on the Boulevard, witness of such wondrous scenes during the occupation of Paris by the Allies, where the Duke of Wellington, Blücher, and Rostopchin, while gambling *incognito* at one end of the table, were one night suddenly recognised by the Emperor Alexander and Souwaroff, who were gambling *incognito* at the other. When the two parties joined profits and losses together, they managed to clear a good round sum, and leave the hall amid the hisses of the company, not one individual having guessed their identity, from the simple conviction of the utter impossibility of such lightness of conduct on the part of such grave personages as the conquerors of Paris; and the preconceived impressions that this band of gallant heroes must of necessity be engaged at that moment in drawing up the terms of the treaty of Paris, and the ultimatum to be offered to the vanquished party.”—“Gossip from Paris,” *Birmingham Journal*, Dec. 21, 1867.

This is remarkable if true. Has any reader of “N. & Q.” seen it before? If so, where?

GARRICK CLUB.

FITZTHOPKINS.

SCOTTISH LOCAL HISTORIES.—Will some of the readers of “N. & Q.” kindly give the names of works (with their authors, publishers, and dates of publication) on the counties of Aberdeen, Banff, Moray, and Nairn, having reference to the histories of families and estates in those districts, and of any other local works likely to contain allusions to these subjects? The list might be added to from time to time. Such information would doubtless be interesting to some of your readers generally, for reference, besides being of special service to me. BENJAMIN LESLIE.

SHAKESPEARE: SHYLOCK.—In the *Cyclopædia* published by the Society for the Diffusion of Useful Knowledge (in which edition we observe, by the way, that the word “verse” does not stand heading an article), vol. xiii. p. 122, I read—

“Finally, in the reign of Edward I., about A.D. 1290, all the Jews were banished from the kingdom. . . . . It was not till after the Restoration, A.D. 1660, that the Jews again settled in England.”

Somewhere between A.D. 1290 and A.D. 1660, “Shakespeare drew Shylock.” I ask from what original? L. R. W.

Battle.

SOLDRUP.—As a relaxation from sterner labour, I lately amused myself with tracing back to their Celtic, Anglo-Saxon, and Norman origin, the names of the villages situated in the northern half of the county of Bedford. One of these, *Soldrup*, has given me some trouble. At first sight it would appear to be a compound of the Danish words *Sol* and *drup*, and would mean *Sun-thorpe*, and the probability of its having been a Danish settlement is increased by the fact of there being a village in Denmark called *Soderup*. But there is also a small town on the old coach-road between Strasburg and Paris bearing the name of *Saulx-*

*drupt* (apparently a corruption of *Salix dirupta*), and hence my difficulty. It is well known that when William the Bastard invaded England, his army was not composed of Normans exclusively; its ranks were filled by adventurers of all sorts, who were lured to his standard by hopes of booty, and among these may possibly have been a Jean or Pierre from the Saulxdrupt above mentioned. If such were the case, nothing is more natural than that the lucky adventurer should give the name of Saulxdrupt to his new home. Would one of the learned correspondents of "N. & Q." have the courtesy to inform me whether the Dom Bok—irreverently termed Doomsday Book—says anything there anent, *sub voce*, *Soldrup*, *Soldrope*, or *Saulxdrupt*?

Kiselyr, Beds.

OUTIS.

"SOLVITUR AMBULANDO."—What is the origin, and what the exact meaning of this Latin phrase?

J. B. D.

SUBORDERS IN THE ENGLISH CHURCH.—Can any of your readers kindly refer me to a collected account of the late church movement in favour of authorized lay ministrations, and to records of any results of that movement?

T. W. BELCHER, M.D.

Coll. of Physicians, Dublin.

THOMAS FAMILY.—Can any of your correspondents give me information in regard to the English descent of the Maryland family of Thomas? I am about compiling a history of the family, and would be obliged to anyone who should furnish me with particulars in regard to them. The first of the family who settled in America was a certain Evan Thomas, who came over in the early part of the eighteenth century. His immediate descendants settled in Maryland, and, occupying positions of note, are easily traced; but I am unable to discover his descent. The family bears two coats of arms: one similar to that of Thomas of Gellywomen, and the other having for crest a crow, sable, perched on a green bough, and bearing on the shield three similar birds. As a help to an answer, I may remark that the unvarying family tradition represents them as of Welsh descent; and that Evan and Lewin are common Christian names of the family. My address is L. BUCKLEY THOMAS, care of James Cheston & Co., Baltimore, Maryland, U. S. A.

KING ZOHRAH.—Archbishop Whately, in one of his letters, has this remark: "King Zohrab's snakes to him were a part of himself." I have searched in vain for King Zohrab. Can you direct me where to find any mention of him, or inform me who he was, or what he was? A. H. OF B.

### Queries with Answers.

LINES BY JOHN PHILIPOTT (3<sup>rd</sup> A. S. xii. 390, 486).—The first two stanzas are given by Ellis, in his *Specimens of the Early English Poets*, vol. iii. p. 359, ed. 1803, and ascribed to Simon Wastell. Ellis states:—

"He translated from Shaw's *Bibliorum Summula, A True Christian's Daily Delight*, being a metrical epitome of the Bible, 1623, 12mo, which was enlarged and reprinted, 1629, 12mo, under the title of *Microbiblion*. From the latter edition the following stanzas are extracted, which have sometimes been inserted among the poems of Quarles."

H. P. D.

The verses quoted by DR. RIX (St. Neots) as "Lines by John Philipott," under the title of "A Fragment written about the Time of James 1st," were no more written by Philipott than by DR. RIX himself. They may be found at the end of Simon Wastell's *Microbiblion*, or the *Bible Epitome*, London, printed for Robert Mylbourne, &c., 1629, 24mo.—a little work of rather rare occurrence and curious, each verse beginning with a letter of the alphabet in order. At the end of the volume are four separate leaves, frequently wanting; on one of which are the lines in question, but they are altogether so different, and so much superior to the rest of the work, that they are evidently not the composition of Wastell; but their author must be sought for elsewhere. They are much above the average of such like verses, and ought scarcely to be termed "a fragment."

Wastell was a Westmoreland man, and of Queen's College, Oxford. A copy of his little work was priced in the *Bibl. Angl. Poet.*, 878, at 4l. 4s. Thomas Philipott, M.A., of Clare Hall, in Cambridge, published a volume of *Poems*, London, 1646, 8vo. But who was John Philipott?

T. C.

[These verses are attributed to John Philipott, not by Dr. Rix, but on the authority of the Harl. MS. 3917, fol. 88 b. (see last vol., p. 390.) The biographers of John Philipott speak of him, not only as a herald and an antiquary, but as a poet. The first verse is to be found on the tomb of Alderman Humble in St. Saviour's, Southwark, erected in 1616, at the time when John Philipott was Rouge Dragon. This verse appears to have formed the model of nine other verses, each of twelve lines, printed by the Rev. J. Hannah in his edition of Bishop Heury King's *Poems and Psalms*, ed. 1843, pp. cxviii.—cxxxii. and attributed to five different authors. Thomas Philipott, his son, formerly of Clare Hall, Cambridge, published in 1659 his father's collections, under the title of *Villare Cantuarum*, or *Kent Surveyed and Illustrated*, reprinted in 1778.]

SETEBOS AND WALLECHU are two Indian deities. Of the first, mention is made by Shakespeare in his play of *The Tempest*; but who is the second, and

by what particular nation is he worshipped? An answer or a reference will oblige  
R. S. T.

[Setebos was the name of the deity invoked by the inhabitants of the Straits discovered by and named after Magallians. Mention is made of that ferocious god in all the old *Voyages to Magellanica*. "Walleechu" is the deity of the Indians inhabiting that narrow and sterile strip of territory confined by the rivers Negro and Colorado, in Buenos Ayres. It is a doubtful point whether Walleechu be a spirit or a tree. The last-mentioned, however, serves for his altar on the Sierra de la Ventana, overlooking the valley of the Rio Negro. Mr. Darwin, in his *Journal* (see vol. iii, pp. 79, 80 of Fitzroy and King's *Voyages of the Adventure and Beagle*, 8vo, Lond. 1839) thus describes it: "Shortly after passing the first spring we came in sight of a famous tree, which the Indians reverence as the altar of Walleechu. It is situated on a high part of the plain, and hence is a landmark visible at a great distance. As soon as a tribe of Indians come in sight of it, they offer their adorations by loud shouts. The tree itself is low, much branched, and thorny. Just above the root it has a diameter of about three feet. It stands by itself without any neighbour, and was indeed the first tree we saw; afterwards we met with a few others of the same kind, but they were far from common. Being winter the tree had no leaves, but in their place numberless threads, by which the various offerings, such as cigars, bread, meat, pieces of cloth, &c. had been suspended. Poor people, not having anything better, only pulled a thread out of their ponchos, and fastened it to the tree. The Indians, moreover, were accustomed to pour spirits and maté into a certain hole, and likewise to smoke upwards, thinking thus to afford all possible gratification to Walleechu. To complete the scene, the tree was surrounded by the bleached bones of the horses which had been slaughtered as sacrifices. All Indians, of every age and sex, made their offerings; they then thought that their horses would not tire, and that they themselves should be prosperous. The Gaucho [or peasant] who told me this, said that in the time of peace he had witnessed this scene, and that he and others used to wait till the Indians had passed by for the sake of stealing their offerings from Walleechu. The Gauchos think that the Indians consider the tree as the god itself; but it seems far more probable that they regard it as the altar. The only cause which I can imagine for this choice is its being a landmark in a dangerous passage.]"

FORRESTER'S LITANY.—In the appendix to Wade's *History of Melrose Abbey* (1861), notice is taken of the Rev. Thomas Forrester's *Saytre relating to Public Affairs* (1638-39), and several stanzas are quoted to show its style and character. For my purpose, I extract as follows:—

"From Henderson, who doth out-top  
The Etnahs, for he is Pope—  
Yet Leekie makes bold to oppose  
His Holiness, e'en to his nose—  
Leekie, a covenanting brother,  
Go to, let one Deil ding another."

"From all who swear themselves meisworn,"

"From Row that spurgold pulpit sporter."

"From covenanting Tamilists,  
Amsterdamian Separatists,  
Antinomians and Brownists,  
Jesuitizing Calvinists,  
Murrayizing Buchannanists—  
All monster Misobasilists.

These are the mates of Catharus,  
From whom good Lord deliver us."

Who were the Misobasilists and Tamilists, who Catharus and the Etnahs, and what is the meaning of the words *meisworn* and *spurgold*?

J. MANUEL.

[The Etnahs are Etnas. Meisworn, *i. e.* Missworn. Misobasilists, *i. e.* King-haters. Catherus, *i. e.* Catherans, with a Latin termination, Highland robbers. Spurgold is base gilt metal. The "covenanting Tamilists" must remain a query.]

ANONYMOUS.—Who is the author of *The Rise and Fall of the Heresy of Iconoclasts; or, Image-Breakers . . . .* Collected by R. M. London: Printed for Tho. Meighan . . . . 1731. From the advertisement to the reader we learn that it was written by "the late author of *England's Conversion and Reformation compared*." During the progress of that work "he sometimes found it requisite, after long application, to allow himself some ease of mind, and a relaxation of attention." This relaxation consisted in reading the history of the iconoclasts; and "the benefit . . . he had received from this entertainment" induced him to write the book in question, "that what he had found so diverting to himself might probably prove no less instructive to others."

WILLIAM E. A. AXON.

Strangeways.

[The two works noticed by our correspondent are by Robert Manning, who was educated at Douay College, where he was sometime Professor of Humanity and Philosophy. He died in Essex on March 4, 1730, Old Style. *Vide* Dodd's *Church History*, iii. 488, and "N. & Q." 1<sup>st</sup> S. xi. 28.]

MACHANES.—Amongst the collections under Briefs in Castor, Northamptonshire, is this entry, dated Aug. 11, 1700:—

"For y<sup>e</sup> Captives at Machanes . . . 01 02 10."

And at Elton, in Huntingdonshire, is a similar entry, dated June, 1700:—

"For y<sup>e</sup> Redemption of y<sup>e</sup> Slaves at Machanes . 0 15 6."

Where can I find an account of the captivity here spoken of?

W. D. S.

Peterborough.

[Machanes we take to be *Mequinez*, a large city of Morocco, and one of the residences of the emperor. The brief for the collections issued by William and Mary is printed in the Introduction (pp. xx.—xxiii.) to "*Barbarian Cruelty*": being a true History of the distressed condition of the Christian Captives under the tyranny of Mully



Ishmael, Emperor of Marocco, and King of Fez and Macqueness in Barbary. By Francis Brooks. Lond. 1793, 18mo." Consult also Windus's "*Journey to Mequinez*, the residence of the present Emperor of Fez and Marocco, on the occasion of Commodore Stewart's Embassy thither for the redemption of the British Captives in the year 1721. Lond. 1725, 8vo." ]

### Replies.

SIR THOMAS CHALONER.

(3rd S. x. 28.)

Looking through back numbers of "N. & Q.," I see the Latin epigrammatic "inscription copied from a portrait of Sir Thomas Chaloner the elder (belonging to Mrs. M. G. Edgar, and numbered 297 in the Exhibition of National Portraits of South Kensington)," and, adds J. E. S., "probably written by Sir Thomas himself, who, besides his reputation as a statesman and soldier, is also accredited with having been one of the best Latin writers in the reign of Elizabeth."

I cannot but feel dissatisfied with one part of the "conjectural restoration" "suggested" by J. E. S.

The part I refer to is in the third line. Here v . . vnt is, undoubtedly, vivvnt; the upper part of the I is there, indeed, already. We have the following line:—

"QVÆ PEREVNT IROI VIVVNTQ3 SIMILLIMA FVMO,"

the word QVÆ referring to MORTALIA CVNCTA, words at the end of the first line. As to IROI, these four letters are preceded by a blank space, which indicates the disappearance of one or more before them, while the termination is not Latin. The question is—How are we to fill up the *lacuna* between PEREVNT and VIVVNT?

J. E. S. suggests TREPIDO, appending (P).

Now, no good writer would put in a position where so much stress is laid on the word filling up such a mere epithet of FVMO. It would be putting a weak word in a strong post. It is clear to me that the place was occupied by a substantive, and that this substantive in combination with the verb PEREVNT answered to the substantive FVMO in combination with the verb VIVVNT. I would suggest FLORI, or FRONDI, or FOLIO.

It would be well if we could get the inscription copied again, and, withal, carefully.

Since writing so far, I have been to Oxford, and to the Bodleian Library. I have found Sir Thomas Chaloner's *De illustrium, &c.* in a volume bearing the following on the initial title-page:—

"De rep. Anglorum instaurandâ libri decem, Authore Thoma Chaloner Equite, Anglo.

"Huc accessit in laudem Henrici Octavi Regis quondam Angliæ præstantiss. carmen Panegyricum. Item,

De illustrium quorundam encomiis miscellanea, cum epigrammatis, ac epitaphiis nonnullis, eodem authore.

"Londini, excudebat Thomas Vautrollerius, Typographus, 1579."

The volume also contains epicedial Latin verses in honour of Sir Thomas Chaloner, after the fashion of those times.

The epigram inscribed on Sir Thomas's portrait is neither among Sir Thomas's compositions in "longs and shorts" (all of which are comprised in the *De illustrium, &c.*), nor among the epicedial eulogies of his admirers.

The collection headed *De illustrium, &c.* has a title-page of its own; but the pages are not distinctively numbered. The following specimen of its contents is in pp. 296-299 of the volume:—

"*Deploratio acerbæ necis Heroidis præstantissima, D. Janæ Grayæ Henrici Ducis Suffolchiæ filiæ, quæ securi percussa, animo constantissimo mortem appetiit.*

"Jana luit patriam profuso sanguine culpam,  
Vivere Phœnicis digna puella dies.

Illâ suis Phœnix meritò dicenda manebat;

Ore placens Veneris, Palladis arte placens.

Culta fuit, formosa fuit: divina movebat

Sæpè viros facies, sæpè loquela viros.

Vidisset faciem? poterat procus improbus uri:

Audisset cultæ verba? modestus erat.

Ipsa sed, ut facies erat insidiosia videnti,

Lumina dejecto plena pudore tulit.

Ingenium (ô Superi) tenero sub corpore, quantum

Nacta fuit? nactum quam benè et excoluit?

Vix ea ter senos obiens exegerat annos,

Docta, cathedrales quod stupuère sophi.

Et tamen ipsa humilis, mitis, sensusque modesti,

Nil unquam elatum dicere visa fuit.

At quæ viva omnes mansueto pectore vicit,

Elato gessit pectore se moriens.

Constantesque animos supremo tempore servans,

Nescio Socraticis cesserit anne rogis.

Quod si me vatium quisquam de more locutum

Arguat hæc fictis amplificare modis:

Juro tibi Veneris, per et omnia sacra Minervæ,

Perque Aganippeas, Numina nostra, Deas,

Quod nihil insinuo: non laudatoris egentem

Quorsum opus ampullis tollere mirificis?

Novimus, et nostris hæc nuper vixerat oris:

Objecta implacidæ blanda columba lææ.

Quam quia leserunt alii, quas debuit iras

Vertere in authores, fudit in innocuum.

Judicet hæc justus iudex qui pectora cernit:

Non quæ jura jubent, semper ut æqua licent.

Nec fuit, ut (si culpa fuit, quando inscia peccat)

Alterâ tam sævis surgeret ulta modis.

Juppiter æquanimis crudeles odit ab alto:

Ilinc puto et ultrici fila minorâ dedit.

Languentique ægros longùm sub corpore sensus:

Conscia quo stimulis cederet acta suis.

Puniit et lenta primos Rhamusis tabe

Autores, diri consilii osa nefas.

Hunc hydrops, alium confect calculus: isti

Stilla gravis capitis, illi alia ingruentur.

Discite mortales: Sortem reverenter habete:

Calcata ultorem sæpè habet illa Deum.

Nec quia non semper manifestò Numen in iram,

Idque statim surgit, Numen inerme putes.

Linquo sed hæc alii, quorum pia pectora fontes

Æterni laticis, Biblia sacra rigant.

Me decet Aoniis tantum indulgere corymbis,

Quantum Helicon vati, Pieridesque ferunt,

Concinere atque isti miseræ lachrymabile carmen,  
 Quæ perit sævis virgula tacta Notis.  
 O Jana, ô facies, ô pectus amabile duro  
 Cyclopi, aut si quid durius orbis habet :  
 Tene ita non animos saltem potuisse propinquæ  
 Flectere ? nec demum flectere fœminæ ?  
 Non ignara mali, non hæc miserata jacentem est,  
 Quam pia dicta aliis, tam fera facta suis ?  
 Non potuit quondam cultam tam culta movere ?  
 Non rare dotes, donaque magna Deum ?  
 Qualia vix uni tot contribuere puellæ ?  
 Nec nisi perpaucis contribuere viris ?  
 Mitto ego, quid fibibus scivit, numerisque sonoris :  
 Quid præstabat acu, pingeret aut calamo,  
 Quis putet ? hæc Arabum Chaldaïca verba loquelæ  
 Junxerat, Hebræum scitè idioma tenens.  
 Nam Graio, sive Ausonio memorasse loquentem,  
 Parvum erit : has aliæ per loca culta sonant.  
 Gallus item et Thuscus sermo numerum auxerat  
 Anglæ :  
 Si numeres linguas : bis quater una tulit.  
 Invidet Stridon, se Pentaglotte ferendo  
 Sancte senex, vicit nostra puella tribus.  
 Quod si formoso veniens è corpore virtus  
 Gratior est, nihil est nobile stemma comæ ?  
 A proavis pater huic titulos dedit ordine longo,  
 Regales mater, læva per astra, dedit.  
 His perit, nec sponte tumens, nec sponte tiaris  
 Addita, sed Procerum noxa peregit opus.  
 Hi se fortè suis rationibus ut tuentur,  
 Quid meruit pro tot sola puella laus ?  
 Ignovit victrix aliis, sine vulnere sceptrum  
 Ablatum Janæ, quæ Maria obtinuit.  
 Huic non ignovit, teneræ nec dura pereceit,  
 Non consanguinæ (tam pia) nec gravidæ.  
 Janam ætas, genus, et sexus, Procerumque reatus,  
 Quicquid erat, culpa solvere debuerat.  
 Nec tamen hæc Maria potuerunt omnia sensus  
 Flectere : cervicæ quò minus illa daret  
 (Proh dolor) albentes gladio generosa secandas,  
 Intrepide indignam passa virago necem.  
 Qualis Achilleo mactata Polyxena busto,  
 Dedeus inmanis juge Neoptolemi.  
 Aut nimis ultricem quæ placatura Dianam,  
 Proxima jam cultris Iphigenia stetit.  
 Turba dedit lachrymas spectatum effusa : decori  
 Illa memor, moriens lumina sicca tulit.  
 Oraque tranquillo vultu suavissima pandens,  
 Verba dedit duras apta monere feras.  
 Me miserum : nequeo ulterius, nam cætera fletus  
 Occupat. Heu ! tragiciæ Jana canenda modis.  
 Ah ! Maria immitis, fluvioque pianda noveno,  
 Par erat hoc saltem sanguine pura fores."

These verses will probably, from their subject, be found quite sufficiently interesting to justify their being reprinted in "N. & Q."

JOHN HOSKYNs-ABRAHALL, JUN.

Combe, near Woodstock.

SPANISH ARMADA : "ZABRAS," ETC.

(3rd S. xii. 331.)

*Zambras*, in the MS. cited by your correspondent, is evidently a mistake for the Spanish term *zabras*—in Italian also *zabras*, in Portuguese *zavras*—vessels repeatedly mentioned by old writers in those languages, sometimes as armed for war,

and sometimes as fishing boats, and for the carriage of merchandise; but concerning whose distinctive characteristics, the information that has come down to us appears to be but scanty and vague. According to one account, there were in the "Invincible Armada" thirteen armed *zabras*: the largest, the "Santiago," being of the burthen of 660 Italian tons (*botti*), and carrying 60 soldiers, 40 sailors, and 19 guns; and the two smallest being of 166 *botti*, and carrying respectively 55 and 50 soldiers, 72 and 57 sailors, and 14 and 13 guns. (See *Relat. vera dell' Armata, tradotta di Spagnolo in Italiano*, Roma, 1588.) On the other hand, in the "MS. Relacion de las naos, galeras, etc., que se aya de hazer la jornada de Inglaterra" (1588), equally relating to the Armada, *zabras* are enumerated among the small vessels that would be required for the transport of provisions, ammunition, horses, mules, &c. :—

"De navios pequeños, saetias, corchapinos, caravelas, *zabras*, pataches y mixerigueras, se haze cuenta que seran menester, para llevar en ellas bastimentos y municiones, cavallos, acemilas y otras diversas cosas, 320."—*Jal, Glossaire nautique*, 1845.

A Spanish friend has suggested to me that the word *zabra* may be of Arabic origin, but at present I see no sufficient reason for supposing so. Father Larramendi, by birth a Basque, and whose hobby it was to trace words to his native language, does so in the present instance; and, considering the maritime pursuits of his countrymen, with some show of probability. He defines the *zabra* as a small *fragata*, and gives as its Latin equivalent *myoparo* (Larramendi, *Diccionario trilingue*, 1745). Now, *Jal* states that the *fragata* was the smallest of the galley family; and Ducange (ed. 1845) describes the *myoparo* as a long and narrow craft, patronised by pirates. Perhaps we shall not be wrong in supposing the *zabra* to have been of a similar shape.

With regard to the other word *varcas*, quoted by your correspondent, I can only conjecture that it may be a slip of the pen for *varcos*, or possibly *varcos*; which, as every student who has paid attention to Spanish spelling knows, are the same words as *barcas* and *barcos*. The former term would probably mean boats like the "long-boats" attached to ships; and the latter, small vessels of the dimensions usual in coasting craft.

JOHN W. BONE.

THUD.

(3rd S. xii. 460.)

This is no new word. If it is not given in some dictionaries, that is *their* fault. It is probably a word of great antiquity, expressing a peculiar sound in a very marked manner. It is an unpleasant and dissonant word, because it is used to express an unpleasant sound, the sound of a blow on a soft

substance. So also *shriek*, *stridulous*, &c., are harsh words; and the word *obstreperous* in Beattie's *Minstrel* has been objected to as hurting the ear, which it is, of course, intended to do. I suspect *thud* to be closely connected with the root of the Latin *tundo*; at any rate, Mr. Wedgwood's *Dictionary* does give the word, with the following quotation from Gawain Douglas's *Virgil*:—

“Lyk the blak *thud* of awful thunder blast.”

Compare the words *din*, O. E. *dun* (to make a loud heavy noise), *drone*, *thunder*, &c. I cannot but think that any one, who will read over Mr. Wedgwood's Preface to his *Etymological Dictionary*, will acquire a respect for some of these ugly words, as explaining much that cannot be explained otherwise. I am astonished to find that so valuable a book seems so little known and so little consulted. It is a common thing for writers to draw attention to the *peculiar power* of certain combinations of letters to represent certain *peculiar sounds*, as if such an idea was quite *novel*, and had never been thoroughly worked out (as in his volumes) with discrimination and success. But Mr. Wedgwood's is by no means the only dictionary that gives it. It will be found in Ogilvie's *Imperial Dictionary*, and in Jamieson's *Scottish Dictionary* (with five or more quotations). Jamieson compares with it the Icelandic *thytr*; and it is certainly found in Anglo-Saxon, in the form of *thoden*, in the sense of a loud din, especially that made by a tempest or whirlwind. The references for its use in Anglo-Saxon are chap. ix. of Somner's edition of *Ælfric's Grammar*, and *Ælfred's* translation of Gregory's *Pastoral*. If anyone is to be blamed for using the word, the blame ought rather to fall on our good King *Ælfred* than on a modern novelist.

WALTER W. SKEAT.

Cambridge.

This is by no means a *new* word, having been in use to my certain knowledge for upwards of forty years. It has also found its way into Halliwell's *Dictionary of Archaic and Provincial Words*, where it is thus described:—

“*THUD*. A heavy blow, or the sound which it emits. The stroke of a sledge-hammer against the wall of a house is of that kind.—*North*.”

Having heard many *thuds* in my time, I think the word a very expressive one, and should feel at a loss for any other word to convey the same meaning. I have not been able to meet with any probable derivation. The word *thunge* is used when the sound of the blow becomes louder.

T. T. W.

It is a mistake to say that the word *thud* “has not yet found its way into any dictionary.” In Dr. Jamieson's *Dictionary of the Scottish Language*

it is given, first, as a substantive noun; second, as a neuter verb; and, third, as an active verb. There are several definitions mentioned, which may be epitomised thus: that as a substantive, it is “a stroke causing a blunt and hollow sound”; and that consequently, as an active verb, it means “to strike with impetuosity”; while, as a neuter verb, it means “to move with velocity.” I allow to your correspondent that it is not an elegant word, though “ugly” is rather severe; and, at any rate, it is expressive as indicating sense by sound. G.

Edinburgh.

MR. GASPEY is totally wrong in stating that the word *thud* has not yet found its way into any dictionary. I could give him a list of at least half a dozen in which it appears. For its inventor he must go back as far as the writings of Gavin Douglas, Bishop of Dunkeld. So far from being an ugly word, it is one of the most expressive in our language, and one which I challenge him to render correctly by any amount of circumlocution. It describes a sound, and its use is well exemplified in an account of the late fire in the Haymarket, where among other noises is enumerated the *thud thud* of the engines.

GEORGE VERE IRVING.

#### HOURL-GLASSES IN PULPITS.

(3<sup>rd</sup> S. xii. 516.)

MR. J. MAUVEL quotes a passage which declares that the Queen has had a sand-glass fixed to the pulpit in the Chapel Royal of the Savoy, as a hint to the officiating clergyman for the regulation of the length of his sermon. This announcement recalls to my memory a visit I paid to the church of Sacombe, a few miles from the county town of Hertford, February 3, 1864. Before the church was restored, there was an old hour-glass frame fixed to the side of the pulpit, which had come down from the times of the Commonwealth or thereabout. Surely this was an interesting relic of antiquity; but, as another instance of the care with which relics of antiquity are preserved, and replaced by those who restore churches, instead of being fixed to the new oak pulpit, where it ought to have been, as it would have been in nobody's way—and where it would have been, by stewards more faithful to their trust—it was thrust into a closet in the vestry, where I saw it. I made a sketch of the object, which is now before me. I may describe this object as a piece of iron rod, about an inch in diameter near the bottom. Some four inches of the lower end is hammered flat, and is pierced with three holes for screws to fix it. For three

feet up it is octagonal in section and diminishing in size, then a knob, and the last foot or so is twisted. About eight inches below the knob, the stem is clipped by a moveable square link, fixed by a pin through its ends and through the stem. This apparently was the upper fastening. From the top of the rod spring, outwards or horizontally, four branches of iron about as thick as a large quill, to the distance of a finger's length; which then turn straight upwards by a right angle some five inches more, and their ends are riveted or welded to an iron ring. Thus it will be understood, if I have made my description clear, that a sort of open basin or cage is formed, in which the sand-glass could be dropped. I believe that these objects are very rarely to be met with in the present day, and their very rareness ought to claim some respect for this one. I have several times intended to draw the attention of the public to this act of neglect through the medium of "N. & Q.," but I now make an effort to do it without further delay. It ought to be replaced.

P. HUTCHINSON.

#### JUNIUS: SIR PHILIP FRANCIS.

(3<sup>rd</sup> S. xii. 506, 507.)

Your revival of the Francis-Junius question, in connection with the recently-published *Memoirs of Sir Philip Francis*, tempts me to say a few words on the subject. After closely examining the two elaborate volumes which bear the names of Mr. Joseph Parkes and Mr. Herman Merivale, I find that though they contain much that is new and interesting in support of the Franciscan theory, they fail to afford the positive identification which the late Mr. Parkes had for some years past led me and other friends to expect. I cannot help thinking, therefore, that some of his materials must have been overlooked; at any rate I know that he intended to avail himself of the communication I made to the public in my preface to the fifth part of the *Bibliographer's Manual*, dated January, 1860, and which occasioned a smart and useful controversy in *The Athenæum* of Feb. 25 and March 3, 10, 17, and 24 of the same year. Mr. Parkes was very much struck with the discovery of such a nest of political papers relating to the Junius period as is therein recorded, especially the *tenth letter of Lucius*; and he frequently inquired as to the probability of their coming into my possession, seeing how large a sum I had offered for them. Notwithstanding the editor's silence on the subject, my conviction remains unchanged that the secret will be found in those papers, and that the Earl of Holderness was one of the principal channels by which Francis obtained such sudden information from the court.

Another item which I think deserved a passing mention in these volumes is, the minute and laborious *Analysis of Junius*, drawn up by the late Sir Harris Nicolas, and which I parted with to Mr. Parkes after giving a full specimen of it in my edition of *Junius*, published in 1850. Although the analysis leads to no definite result, it is very useful to inquirers. And I may add, that there are many observations and notes in Mr. Wade's essay prefixed to the second volume of my *Junius* which might have been usefully quoted, as everything known at the time connecting Francis with Junius is there adduced.

It is a curious fact in the history of the Junius controversy that Mr. Parkes was for many years a decided anti-Franciscan. I first met him in 1825 at Hatton Vicarage, where I was engaged on the papers and books of the late Dr. Parr, and there one day at dinner, in company with Mr. E. H. Barker (who compiled a volume against the Franciscan theory in 1827) and others, we had some animated discussion respecting the authorship of Junius, which happened to arise just then in consequence of a recent publication by Mr. Coventry advocating the claims of Viscount Sackville. Mr. Barker believed in Lloyd, which was Dr. Parr's recorded opinion; I advocated Francis, being strongly impressed with the evidence which had some years previously been adduced by Mr. John Taylor; but Mr. Parkes, while setting up no hero of his own, was distinctly opposed to Francis. In later years, after Mr. Parke's removal from Birmingham to London, we had frequent conversations on the subject, and he for some time occasionally hinted that he had made an important discovery in another direction, which he was working out; but within the last fifteen years he gradually became a convert to the Franciscan theory, and besides obtaining the use of the Francis MSS. for evidence and his memoir of Sir Philip, he accumulated everything he could collect illustrative of his object, including much material, printed and manuscript, with which I had from time to time furnished him.

HENRY G. BOHN.

As an old Pauline will you permit me to avail myself of your entertaining columns to point out an inaccuracy in Messrs. Parkes and Merivale's book, which Mr. Merivale may feel desirous to correct in future editions. In p. 5 the writer says:—

"In this narrative of Francis's obligations to the course of instruction in St. Paul's School, it is not irrelevant to add, that he acquired there a singularly fine, legible, and facile handwriting, an accomplishment of a well-educated gentleman, of the highest value to a youth.

"It was not, therefore, to be wondered, that a century ago, the scholars, especially of St. Paul's and Christ's Hospital, were noted for their capital and uniform handwriting."

Now, I was entered on the Foundation of St. Paul's School at the beginning of the present century, Dr. Roberts being the principal master, and I remained seven or eight years. During this period, and long after, there was no writing-school attached to the school.

The hours of instruction were from seven in the morning, winter as well as summer. It commenced with prayers, and ended at eleven also with prayers. In the afternoon we reassembled at one o'clock, and ended at four also with prayers.

Whatever education in writing or arithmetic was afforded, was paid for by our several families. I went from eleven to twelve to Priest Court, Foster Lane, where I had the advantage of the instruction of that rare and beautiful calligraphist Mr. Tomkins, whose urbane and amiable manners endeared him to all who knew him.

RICHARD BENLEY.

41, St. John's Wood Park.

SIR RICHARD PHILLIPS.

(3<sup>rd</sup> S. xii. 394, 505.)

Several inquiries which have appeared of late in "N. & Q." respecting my master and friend, Sir Richard Phillips, strengthen me in my persuasion that a biography of this remarkable author and publisher would be interesting. I acted as his amanuensis for some few years; and the respect he had for me, coupled with his estimate of my services, led to my becoming "a working author." Most men, when in their teens, and on the threshold of the world, have their attention attracted to the career of some one man whose conversation or pursuits influence their own future course; and although the detractors of Sir Richard Phillips may say that I might have chosen a more methodical model, I do not hesitate to say that for such humble success as I have attained during the last fifty years, I owe more to my connection with Sir Richard Phillips than to any other man. I first met him at the dinner-table of my then master, an intelligent printer, at Dorking, in Surrey; and, although I sat mute, as became an apprentice, I was an attentive listener to the conversation of Sir Richard, who, by the way, was an excellent *raconteur*, and, moreover, was admirable in the art of dictation. He would walk about his room by the hour, pouring out for my pen many a well-sustained narrative, which required scarcely any correction in proof.

Upon the death of Sir Richard at Brighton, April 2, 1840, I wrote in the *Literary World* (vol. iii.) several recollections of my master and friend (pp. 57, 86, 102, 117, 136); and these recollections I extended to a chapter in my *Walks and Talks about London*, published in December,

1864. I have long cherished the intention of enlarging these facts and data to form a portion of my *Collections and Recollections*, upon which I have been some time engaged. By the kindness of the representative of the family of Sir Richard Phillips, I possess some of his papers, as well as notes of his long and eventful career. In his retirement, at Brighton, he commenced writing his Autobiography, in which he made considerable progress; but, from circumstances which need not be here explained, this MS. has been destroyed—at least, such is my belief. Although I am not vain enough to expect that what I shall write will meet the expectations of your correspondents, it shall be truthful; and I am not unmindful that, of men's actions in this world—

"The good is oft interred with their bones."

I may perhaps be allowed to mention that, in the enlarged edition of my *Curiosities of London* just published, frequent reference is made to the career of Sir Richard Phillips: for he was a Londoner, and served as one of its most intelligent sheriffs (1807-1808), and wrote a volume upon the duties of the office. He also formed the Sheriffs' Fund; although, in all that appeared lately in the journals, his name was not once mentioned as the originator of this benevolent fund, now of several thousands; and, in the leading journal, he was named as Sir Robert Phillips in a notice of Lady Morgan's early life.

As "more last words," I would add, that the *Recollections*, to which I have presumed to refer, will include my intercourse with authors and publishers, and proprietors of public journals; my long services; and incidental details of the production of one hundred and twenty volumes for that very multitudinous master—the public: whose good opinion I have ever striven to deserve by regard for "all that's good, and all that's fair."

JOHN TIMBS.

GIBB BARONETCY (3<sup>rd</sup> S. xii. 274, 362, 421, 536.) Although a newspaper is hardly the proper place to discuss a question of private right, I cannot, as agent for Sir Duncan Gibb, leave wholly unnoticed the communication signed ANGLO-SCOTTS, in your issue of 28th inst., the tone of which, I must say, is somewhat inconsistent with the professions of his being actuated solely by public motives.

ANGLO-SCOTTS is mistaken in claiming for the Sheriff Court of Chancery in Edinburgh exclusive jurisdiction in regard to titles of honour. Since its creation about twenty years ago, only one Scotch baronet has resorted to it for confirmation of his title under very special circumstances, and such a procedure is never dreamt of by English baronets.

In the course he has followed, and the steps he has taken to assume the title, Sir Duncan Gibb

has acted under the *very highest* legal advice; and as ANGLO-SCOTUS is necessarily unaware of the evidence, filling several volumes, on which Sir Duncan relies, both in reference to the terms of Sir Henry Gibb's patent and his own propinquity, he cannot be in a position to form an opinion entitled to any weight.

It is of course impossible to give the details of this evidence in your columns, and I can only say that it fully establishes Sir Duncan's right to Sir Henry Gibb's baronetcy, and that the only parties who can doubt this are those who have had no opportunity of forming a proper judgment.

ANDREW STEIN,  
W. S. and Parliamentary Agent.

[We prefer, for obvious reasons, to close this correspondence with this letter, and give Mr. STEIN the benefit of the last word.—ED. "N. & Q."]

WHAT BECOMES OF PARISH REGISTERS? (3<sup>rd</sup> S. xii. 500).—What indeed? I can answer the question. Some are burnt through carelessness, because they are kept at the vicarage instead of in the iron safe in the vestry; some are allowed to rot from damp and mildew, because the vicar of the parish has forgotten the importance of the trust which he undertook when he was inducted; some are destroyed as waste paper or parchment; and some, as E. H. A. points out, are cut up by the curate's wife to make kettle-holders of. I made some strong remarks on these subjects nine years ago (2<sup>nd</sup> S. vi. 462), to which I solicit a reference; and I solicit a reference to p. 507 *et seq.*, where MR. T. P. LANGMEAD, MR. W. H. HART, and the REV. H. T. ELLACOMBE have some forcible observations and a digest of the law. Now that new and extensive Record Offices are available, and so much is done for the preservation of the archives of the realm, it does seem strange that those important documents, the parish registers, are not taken more under the care of the government. Nine vicars out of every ten, in spite of their self-sufficiency, and nineteen churchwardens out of every twenty, by their ignorance and pig-headedness, are not fit to have the keeping of such books, as all experience has proved over and over again. These facts give strength to my argument when I declare that the old registers ought to be in better hands, and I wish some one connected with the government would take the matter up.

P. HUTCHINSON.

Your correspondent asks a very important question. That many of the *old* registers are disappearing, is unquestionable. I have myself copies of seven registers, the originals of which are not now to be found, nor are there transcripts of them in the bishop's registry. Many old registers are kept at the parsonage house; and on the death of the incumbent are, too frequently I fear, mixed

up with his books and papers, and so lost. Many are lying in a damp and tattered state in the vestry, and seldom referred to.

Is it not a reproach, that all the registers of the Dissenters, the Quakers, the foreign Protestant refugees, &c. &c., have been carefully bound and deposited by the government with the Registrar General at Somerset House, while the valuable parochial registers of the kingdom are left to annual decay and loss. Who will see to this? For many years Echo has answered, "Who?"

JOHN S. BURN.

Henley.

CUDDY (3<sup>rd</sup> S. vii. 53; viii. 507).—In connection with this word, I may say that "cuddy-bat," for the slight blow or tap by which one boy challenges another to fight, is known over a great part of Yorkshire. "Cuddy-cloth," too, for the napkin covering a baby's face when taken to christen, is familiar to me. "Cuddy" is the word for a bird, if it is only a little one, or small of its kind, and not of the hedge-sparrow particularly, if your correspondent CUTHBERT BEDE will pardon a correction. The smallest finger on the hand is called "cuddy-finger." A mother will say, on taking baby's "suck-thumb" out of its mouth, "Let its little cuddy-thumb alone." I can just remember making one in a party of juveniles bent on trespassing on the grounds of a certain old Quaker, for the purpose of seeing a foal, whose attention we invited by calling out, in a coaxing way, "Cuddy, cuddy, cuddy!" "Neddy," for an ass, I take to be in general use, since it is as well known in these northern as in the midland and southern counties.

"Cuddy" is also a name associated with a scraping save-all disposition. "Ah likes to gan as near hand t' weay as ah can, but ah's name a cuddy body;" so a North Yorkshire person would say.

C. C. R.

BEAUTY UNFORTUNATE (3<sup>rd</sup> S. xi. 517).—There is no necessity for the inference that Goethe took the idea from Calderon. It is at least as old as *Juvenal*, x. 293:—

"Sed vetat optari faciem Lucretia qualem  
Ipsa habuit, cuperet Rutile Virginia gibbum  
Accipere, atque suam Rutile dare."

HOWDEN.

FAMILY OF NAPOLEON (3<sup>rd</sup> S. xi. 507).—I saw, some years ago, a statement that the family of Napoleon had come originally into Italy from the Balearic Isles. When I was Envoy in Spain I was anxious to discover on what this supposition rested, as it was said that there were arms, borne by the Buonapartes, on an old palace at Palma. It is well known that there was considerable communication between the Balearic Isles and Italy, especially Pisa, in the fourteenth and fifteenth centuries: witness the earthenware, of Sara-

cenic origin, imported into and improved in Italy, and called to this day *Majolica*. I was, however, never able to find anything confirming the statement to which I allude. HOWDEN.

USE OF THE WORD "PARTY" (3rd S. iii. 427, 460; xii. 365, 424).—The earliest use of this word in the sense of person with which I am acquainted occurs in the works of Sir Thomas More, about 1520. It occurs six times in the Book of Common-Prayer (1559); in the Injunctions of Elizabeth (1559); in the *Tempest*, iii. 2; in the Primary Charge of the present Archbishop of Canterbury; and, I have little doubt, in many other places where "slang" would be out of the question. J. M. COWPER.

HER (3rd S. xii. 461).—The inquiry of C. as to the use of *her* in lieu of the genitive, is likely to revive the vexed question of the origin of the 's in the case of female names. Were Danish as thoroughly studied in England as Anglo-Saxon is, the debate could scarcely have arisen. Nine hundred years ago an inhabitant of the North of England would have written—had he known the art of writing—*Knuud hans kaard*, and *Dagmar hennes kors*, and when speaking, would have abbreviated the two phrases thus: *Knuud's kaard* and *Dagmar's kors*, meaning *Cavute's sword* and *Dagmar's cross*. The genitive 's of modern English is simply an abbreviation of the Danish *hans* (his) after masculine, and of *hennes* (her) after feminine names. Though Anglo-Saxon and Danish are two dialects of the same tongue, they differ greatly, and it is much to be regretted that our English philologists have hitherto directed their attention almost exclusively to the former.

The *patois* still spoken by the common people between the Humber and the foot of the Grampians is full of Danicisms; so much so, that when once driven by a shower into a public house in a village near Leeds, where a party of clothiers were in noisy confab, it required an effort to convince myself that I was not in the midst of a knot of peasants in a *krog* in South Jutland.

OUTIS.

The title of a work by Sir John Conway, which is noticed in Brydges' *Censura Literaria*, vi. 280 (first ed.), supplies an instance of this usage of the word *her*:—

"Meditations and Praiers, gathered out of the sacred letters and vertuous writers: disposed in forme of the Alphabet of the Queene, *her* most excellent Majestie's name." London: H. Wykes. N. d. 8vo.

In the reprint by V. Sims, 1611, 12mo, in which the compliment is transferred from the deceased queen to a living princess, the Lady Elizabeth, eldest daughter to King James, the form is altered, being "the Lady Elizabeth's name."

Another instance will be found in "N. & Q."

3rd S. xii. p. 23—"A Lady's Wardrobe in 1622." "Note of Lady Elizabeth Morgan, late sister to Sir Nathaniel Rich, *her* wearing apparell," &c.

W. E. BUCKLEY.

C. asks for examples, in old writers, of the use of *her* in lieu of a genitive feminine. Here is one, from the "History of the Curious-impertinent," in Shelton's *Don Quivote*, 1675:—

"She also demanded of him his advice, touching the excuse they might make to Anselmo concerning her *Mistress her* wound."

A. J. MUNBY.

LONGEVITY OF LAWYERS (3rd S. xii. 483).—In a paper read before the Statistical Society in 1859 (see their *Journal*, xxii. 337), Dr. Guy (now F.R.S.) gives the following comparative statement of "Average Ages at Death":—

Profession.	Average Age.	Number of Cases averaged.
Clergy . . . . .	69 $\frac{1}{2}$	945
Trade and Commerce . . . . .	68 $\frac{3}{4}$	513
Officers of the Royal Navy . . . . .	68 $\frac{1}{2}$	366
Lawyers . . . . .	68 $\frac{1}{2}$	294
English Literature and Science . . . . .	67 $\frac{1}{2}$	395
Members of the Medical Profession 67 $\frac{1}{3}$	244	
Officers of the Army . . . . .	67	569
The Fine Arts . . . . .	66	239

If these figures are to be relied upon, the legal profession is less favourable to life than the clerical, and more so than the medical professions. But as the source from which they are drawn is the obituaries of the *Annual Register*, they are of very slight authority. It will be seen that the number of cases of lawyers and medical men averaged is very small as compared with that of the clergy.

In another calculation, Dr. Guy took only "the more eminent members" of the three learned professions, which reversed the order of longevity:—174 eminent medical men died at an average age of 67; 137 eminent lawyers, at 66 $\frac{1}{2}$ ; and 902 eminent clergymen, at 66 $\frac{3}{4}$ ; leading to the inference (which, it does not follow, is a sound one) that high professional distinction is accompanied by some curtailment of life.

I believe that lawyers live at least as long as men of any other profession. Among other causes, I think their annual observance of the long vacation is eminently conducive to long life.

JOH J. B. WORKARD.

Temple.

MATHEW FAMILY (3rd S. xii. 433).—I do not find any *Richard* Matthew in the list of generals of the army given in Haydn's *Book of Dignities*. Edward Matthew appears as created general Jan. 26, 1797. He died in 1805, and consequently was not murdered by Tippoo Saib. Is this the person meant? P. W. TREPOLPEN.

DR. WOLCOT (3<sup>rd</sup> S. xii. 39, 94, 151, 235, &c.)—In the Appendix to his *Traditions and Recollections* (1826), the Rev. Richard Polwhele says—

“I will here add (what I was not sure of before) that Dr. W. was ordained both deacon and priest by the Bishop of London. The letters of ordination are now in the hands of his relation Mrs. Giddy, of Penzance, relict of that worthy man Mr. Thomas Giddy, of whom a memoir has lately appeared in the *Gentleman's Magazine*.”

P. W. TREFOLEN.

TOM PAINE (3<sup>rd</sup> S. xii. 503.)—Boulanger died in 1759. The preface to *Le Christianisme Dévoilé* is dated “Paris, le 4 Mai, 1758.” It was written by the Baron d'Holbach, who, being rich enough to have his books printed abroad, and prudent enough not to bring himself under the law by avowing them, used Boulanger's name for this, and Mirabaud's for his *Système de la Nature*. *Le Christianisme Dévoilé* is a loose, declamatory, atheistic book, well written, and of no great power, but not “a miserable performance.” I do not think it contains anything which could be called a “witticism.” Certainly it is free from ribaldry: Holbach was a gentleman. Paine's “witticisms” are his weakest part: they are poor, vulgar, and often pointless, but I believe original. Had he possessed a disposition to steal, and taste to select, he might have found abundance of wit in writers of views similar to his own. Two non-religious authors writing on the same subject within thirty years of each other, are almost sure to have resemblances, but I see no “suspicious” likeness between Holbach and Paine. See *Biographie Générale*, arts. “Holbach” and “Boulanger,” and Brunet, *Manuel du Libraire*, t. i. p. 1171, and t. iii. pp. 251 and 1739.

A translation of *Le Christianisme Dévoilé*, by W. M. Johnson, was published by R. Carlile in 1819. I send a scrap from the “Editor's Preface:”—

“This publication bears a conspicuous rank among those works whose free and independent sentiments have introduced a happy change in the public mind, and concurred with the writings of Mably, Rousseau, Raynal, and Voltaire in bringing forward the French Revolution; a revolution which will probably prove the harbinger of the complete triumph of reason. *Persecutions and wars will then cease for ever through the civilized world.*”

The prediction does not seem likely to be fulfilled in our time. When it is, I hope some future correspondent will “make a note of it” for our successors.

FITZHOPKINS.

Garrick Club.

SIR JAMES WOOD'S REGIMENT (3<sup>rd</sup> S. xi. 314.)—It may, perhaps, be too late for G.'s purpose, but I find that Sir James Wood (who had previously been in the Dutch service) commanded the Scotch Fusiliers, now the 21st Royal North British Fusiliers, from March 9, 172 $\frac{1}{2}$ , to May 18, 1738, when he died, and was succeeded on Nov. 1, 1738, by Colonel J. Campbell.

D. H.

MARRIAGE OF WOMEN TO MEN (3<sup>rd</sup> S. xii. 501.) I am inclined to think that the announcements which offend the sense of propriety of L. K. imply nothing more than that the bridegroom thought he was performing an act of courtesy to the other party to the contract by causing her name to be placed first in the announcements of it.

JOB J. B. WORKARD.

HOMERIC TRADITIONS (3<sup>rd</sup> S. xii. 372, 533.)—I am not at all “uneasy” because Sophocles ascribes to Ajax the preservation of the Greek fleet by fire, while our *Iliad* ascribes it to Patroclus. This is mere misrepresentation. Instead of being “uneasy,” I am perfectly satisfied that Sophocles, Ovid, and Lucilius are higher authorities regarding Homeric traditions than Antimachus of Colophon.

THOS. L'ESTRANGE.

“COMPARISONS ARE ODISIOUS” (3<sup>rd</sup> S. xii. 278, 470.)—See Bojardo, *Orlando Innamorato*, c. vi. 4, *rifatto da Berni*, Milano, 1806, “ma le comparazione son tutte odiose.” In the *real* Bojardo, edited by Panizzi, 1833, the first four stanzas of canto vi. do not occur.

JUXTA TURRIM.

BRUSH OR PENCIL (3<sup>rd</sup> S. xii. 119, 306, 418.)—The following quotation from W. Rossetti's *Fine Art*, recently published, p. 112, appears to be apropos of this subject:—

“Actual resemblance in method there is none whatever. The Frenchman (C. Courbet) is the roughest of the rough; the Englishmen (the Præraphæelites) the most exquisite of the elaborate. The first paints with a *scrubbing brush* clotted with coarse paint and chalk-grits; the second with a *fine camel's hair* dipped in the choicest and purest tints of the palette.”

GEORGE VERE IRVING.

RELIGIOUS SECTS (3<sup>rd</sup> S. xii. 343.)—This curious list has already, I think, appeared in some papers. It may need some explanation, that the designations are often not *names*, but descriptions under which a particular congregation is registered. This is certainly the case with regard to the longest in the list, in which, too, the omission of the little word “its” alters much or most of the meaning. “Protestants adhering to Articles of Church of England, 1 to 18 inclusive, but rejecting Order and Ritual,” should be “rejecting *its* order and ritual”; that is, the order and ritual of the Church of England, and not all order or order in general. It sets forth in fact the common ground taken by the old Nonconformists of 1689, who adhered to the doctrinal articles of the Church of England, but not to its order and ritual; for unless these were rejected, they could not have been Nonconformists at all.

This description in registration was, I know, used as to Duke Street Chapel, Westminster, which up to that time had been an Episcopal Proprietary Chapel; and when it ceased so to be, this was shown in the registration. When the



site of this chapel was wanted for public offices, and notice of its demolition was given, the congregation used the same description in connection with their new location in Queen's Road, Bayswater.

I think that in some other cases the registration has, in the list, been copied loosely or incorrectly.

LÆLIUS.

ST. OSBERN (3rd S. xii. 462.)—I do not think there is any British saint of the name of Osbern; but I speak with much diffidence, as our lists do not seem to be by any means complete. The derivation suggested for the name Closeburn may still be true. Osbern was formerly a common name, *e. g.* :—

Asbiörn [Osbern], the jarl, was slain in battle A.D. 871.—*Sax. Chron.* ed. Thorpe, 138-139.

Asbiörn [Osbern], the jarl, came A.D. 1079, along with the three sons of King Svein, to plunder Yorkshire.—*Ibid.* 342-345.

Earl Siward had a son named Osbern. In 1054 this Earl, with a large army and a force of ships, invaded Scotland and routed Macbeth. He carried off great booty, but his son Osbern, his sister's son Siward, and others, were killed, 'on pone dæg Septem Dormientium, *i. e.* July 27.—*Ibid.* 322.

Osbert, or Osbern, a Norman, became Bishop of Exeter in 1074. He died 1103.—*Godwin, Cat. of Bishops*, ed. 1601, p. 322.

Among the Pleas on the Octave of St. John Baptist [July 1] in the first year of John [1199], was one between Philip, the son of *Osbern*, and the prior of Bermondsey, concerning fourteen acres of land in Redhirheia, co. Surrey.—*Rot. Cur. Regis*, i. 424.

EDWARD PEACOCK.

HERALDIC QUERIES: ACCIAIUOLI, GIUSTINIANI (3rd S. xii. 461.)—A. D\*\*\* will find the armorial insignia of these two families depicted on the first page of the genealogy of each, as given by Pompeo Litta in his well-known work containing the history of several among the great Italian families.

NOELL RADECLIFFE.

VENICE IN 1848-49 (3rd S. xii. 414.)—The following list of writings on the defence of Venice, in Italian, English, French, and German, will answer K. B.'s Query :—

1. *Della difesa di Venezia*. F. Carrano. Genova, 1850.
2. Montanelli, *Memorie*.
3. *Reminiscenze di A. Giustiniani*.
4. Captain Maffei's description.
5. Count Comello's do.
6. Gerlin (Manin's Secretary), written from day to day.
7. Daniel Manin's manuscript notes.
8. *Danielle Manin*, by H. Castille.
9. *Manin et l'Italie*, by C. L. Chassin (a faithful narrative).
10. *Daniel Manin*, par Henri Martin.
11. *Souvenir de Manin*, par Ernest Le Gouvé.
12. *Étude sur Manin*, par Felix Mornand.
13. *Journal de M. Le Consul Vasseur*.
14. *Histoire des Révolutions et des Guerres d'Italie*, par le Général Pépé.
15. *Guerre de l'Indépendance Italienne*, par le Général Ulloa.
16. *Histoire de la République de Venise sous Manin*, par A. de la Forge.

17. *Ricordi di Degli Antoni*,

18. *Venice, the City of the Sea*, by Edmund Flagg (very interesting).

19. *Correspondence respecting the Affairs of Italy*, by Sir R. Abercromby.

20. *Articles by a German Eye-witness* ("Gazette d'Augsbourg.")

P. A. L.

ARMS OF FOUNDLING HOSPITAL (3rd S. xii. 228.)—I find that these arms are parodied from those of the city of Rome, which are, Azure and vert with a wolf (the nurse of the twins) occupying the centre of the shield, where Hogarth has placed the child! Thus Hogarth's design lacks originality. The colours of the shield and the wolf (of his note) are all suggested by the arms of the Eternal City! S. J.

WILLIAM BRIDGE (3rd S. xii. 318.)—As my friend's house is closed for the winter, and he is "off and away," I cannot give the arms wanted by C. J. P. I have, however, no doubt that they are those of Cole the printer, and not those of Bridge. If Mr. B. was an Independent, why is his portrait preserved at the Unitarian Chapel in Yarmouth? S. JACKSON.

GIBBON'S HOUSE AT LAUSANNE (3rd S. x. 485.) The old proverb of "many a slip between the cup and the lip" has been verified. The house will not be pulled down, the theatre will not be built, as stated in my former note. The proprietors of an adjacent property (a literary club) refuse to sell, and "Gibbon's House" will remain as it is! The Calvinistic Free Church has had influence enough to prevent a new theatre being erected; and to that "unco guid" body and their active canvassing of the club we owe the preservation of the house of the free-thinking historian! (*mirabile dictu!*) I hear that the house has been let for a pension. J. H. DIXON.

BLOODY (3rd S. xii. 460.)—I think the origin of this vulgar and very revolting epithet may be very satisfactorily traced. It has unhappily too close a connexion with what is most sacred; though not one in a thousand of those who use it is at all aware of this. Every one unhappily knows how prone our ancestors were to use the most horrible oaths, which I cannot bring myself to write. One of these, and perhaps the most common, was "By the Blood and Wounds" of our Blessed Redeemer. The latter word was made into an adjective *woundy*, and I remember its frequent occurrence as such in old songs, as—

"She sung so *woundy* sweet."

We need not then wonder if the word *blood* was with like profanity turned into the adjective *bloody*, the use of which is now so prevalent with the lower classes, while the other has long gone into disuse. I think there can be no doubt that

*bloody* is the remnant of an oath, like *zounds* and some other profane expressions. F. C. H.

The Dutch word *bloedig* is used in much the same way as the English, as signifying *excessive* or *difficult*, as an adjective; but never, I think, as an adverb qualifying an adjective. I have always understood that the English adverb *bloody*, which has simply an intensive power, has no connection with the word *blood*, but means *very* or *greatly*. I am unable to verify this just now, but perhaps the suggestion will provoke some further information from other correspondents. M.

I am very glad so able a correspondent has stigmatised the disgusting use of this word. It seems to have succeeded *woundy*, a phrase still sometimes heard among the rustic classes — “woundy hard,” “woundy hot,” “woundy wet.” The “blood and wounds” alluded to are those of the most sacred character, and the words were in olden times rather matters of solemn asseveration than reckless blasphemy. The old-fashioned “zounds” was one form of corruption of wounds one need not allude to. I am glad to see that it is fast going out of use. A. A.

POETIC HYPERBOLES (3rd S. ix. 471.)—Spenser’s —

“Rome only might to Rome compared bee,”  
reminds one of Virgil’s —

“Rerum pulcherrima Roma,”

which Thorvaldsen used to translate in writing, *Roma*, backwards *Amor*, as being, he said, synonymous. P. A. L.

SCOTTISH LEGAL BALLAD (3rd S. xii. 484.)—The author was James Boswell, the biographer of Johnson. The ballad will be found in full in Chambers’s *Traditions of Edinburgh*, and is called “The Court of Session Garland.” It is also printed in a later publication containing other productions of the same general character, and bearing the same name as applicable to the whole. This is to be found in both of the Law Libraries in Edinburgh; but to save your correspondent trouble I shall, so soon as this reply appears in your periodical, send addressed to “A. R., Post Office, Deer, Aberdeenshire,” an envelope containing the name and residence of a gentleman in Aberdeen, who I know has a copy of this later book, which I suppose he will readily show to any applicant.

I cannot agree with A. R. in his apparent estimate of the merits of the ballad. It seems to me to be no better than a kind of refined doggerel, with a few, *very* few, humorous touches.

Lord Pitfour was not only a Lord of Justiciary, but was also a Lord of Session; and your correspondent should have known that he must have held the latter judgeship to entitle him to the former, though the reverse is not the case.

Lord Pitfour left two sons, viz. James, who entered the Faculty of Advocates, but never practised, and who long represented Aberdeenshire in Parliament; and the other, usually called “the Governor,” was at one time Governor of one of the West India Islands. The father and sons, when in Edinburgh, occupied a very humble dwelling up two flights of a stair, in a tenement which fronts St. Giles’s Cathedral. It still exists, and is known as “Pitfour’s Land.” The Governor died there.

James, who never opened his mouth in Parliament, was a great admirer and staunch supporter of Mr. Pitt. It is told (I think by Earl Stanhope) that on one occasion, Mr. Pitt having risen to speak in the House of Commons, and a splendid oration from him being expected, a member, finding Mr. Ferguson at dinner in the kitchen of the House, told him to make haste, as Mr. Pitt had begun. “Not a bit,” said Ferguson; “Mr. Pitt would not leave his dinner to *hear me*.” This being told Mr. Pitt, he said: “Well, I rather think I would.” G.

GOVETT FAMILY (3rd S. xii. 207, 274.)—The branch of the Govett family I knew, resided at Staines, Middlesex. Mr. Govett was vicar there many years, where most of his children were born. He married the eldest daughter of the Rev. Dr. Romaine of Reading. He had another daughter married, but I believe had no children. Dr. Romaine left a large fortune, which the Govetts inherited. The eldest son took the name of Romaine after his grandfather, and perhaps the Ven. Archdeacon Govett is one of this family. Most likely they were related to the Tiverton branch. A Mr. Govett has been doing the duty in our parish some time back.

JULIA R. BOCKETT.

Bradney, near Reading.

BISHOP ANDREWES’ BEQUESTS (3rd S. xii. 393.) In Maskell’s *History of Allhallows Barking*, p. 167, there is an extract from Bishop Andrewes’ will, giving 20*l.* to each of the parishes of Allhallows Barking, where he was born, and St. Saviour, Southwark, where he lies buried; also 10*l.* to other city parishes. All the bishop’s bequests are now administered by trustees under the Charity Commissioners. In the scheme of the commissioners the *spirit* rather than the express terms of the will is adhered to, and in the administration of these bequests the trustees are under no obligation to obey the testament to the letter, especially in regard to the parishes in the city of London. I may mention, in passing, that the Andrewes family were eminent benefactors to Barking parish, bequests from the bishop’s father Thomas, his mother Joan, and brother John being found in the list of “Benefactions and Charities” suspended in the lobby of the church, and duly recorded in the volume already referred to. JUXTA TURRIM.

LE TOCQUE (3<sup>rd</sup> S. ix. 432, 520).—I have before me an engraving by Wille, after L. Tocqué (not *Le* Tocqué) representing Charles Edward as Prince of Wales, in armour, with a white necktie, the ribbon of the Order of the Garter round his neck, the star of the order on his ermined cloak, but without the hand or helmet. Beneath are the words "Carolus, Walliæ Princeps," &c. And in the middle of the inscription are the badge of the Prince of Wales, the three ostrich feathers, and "Ich dien;" underneath the arms of Great Britain, and above the regal crown, a helmet with the prince's coronet surmounted by a lion rampant. At the bottom of the print, which is French, is written—"Peint par L. Tocqué, 1748, et gravé par J. G. Wille en la même année."

P. A. L.

P.S. There is a fine full-length portrait of Queen Marie Leczinska, by L. Tocqué, in the Historical Museum, Château de Versailles.

MATTHEW BACON (3<sup>rd</sup> S. xii. p. 460.)—In answer to a query in "N. & Q." of December 7 inst., I can furnish the following particulars as to Matthew Bacon, the author of Bacon's *Abridgement*, who was the uncle of my grandmother *ex parte paternâ*. Matthew Bacon was the second son of Edward Bacon of Rathkenny, in the county of Tipperary, and was born, according to a pedigree in my possession, in 1702. Matthew was the grandson of Edward Bacon, an officer in Cromwell's army, who settled in Tipperary, and obtained the lands of Rathkenny, portion of which are now in my possession, derived from my grandmother, Elizabeth Hemphill, otherwise Bacon. Matthew appears to have settled in London very early in life, became a member of the Middle Temple, and died *sine prole*. I have always understood that the late Mr. Hargrave got possession of many of Matthew Bacon's MSS. and *tracts*. Mr. Basil Montagu was one of Mr. Hargrave's executors, and probably through this channel further information may be obtained. I should be glad if your correspondent, in return for this, would communicate any further particulars as to Matthew Bacon which may come to his knowledge. Matthew Bacon's name is mentioned in a deed of family settlement relating to the lands of Rathkenny, dated April 21, 1731, the original of which I have among my title-deeds.

CHARLES HARE HEMPHILL.

23, Merrion Square, Dublin.

COLERIDGE'S "CHRISTABEL" (3<sup>rd</sup> S. xii. 430).—Will you pardon my reminding you that although Coleridge did not publish his beautiful poem of *Christabel* until 1816, he had, nevertheless, written it many years before this period. The first part he wrote in 1797, the second in 1800. Sir Walter Scott and Lord Byron were both well acquainted with this truly imaginative work long ere it was

given to the world; indeed it was chiefly owing to Lord Byron's recommendation that Coleridge at length did publish it. The irregular structure of the *Lay of the Last Minstrel* (published 1805) was suggested to Sir Walter by *Christabel*, the music of which seems to have had a great charm for the mighty minstrel's ear.

JONATHAN BOUCHIER.

MR. W. J. BERNHARD SMITH is perhaps too hasty in giving up his theory if the publication of the *Bridal of Triermain* preceded that of *Christabel*. If *Christabel* was not published till 1816, it was in existence in MS., and known by Coleridge's friends and (among them) Sir Walter Scott long before that date. I have heard Coleridge more than once refer to the versification of the *Lay of the Last Minstrel* having been suggested to Sir Walter by his (Coleridge's) *Christabel*. I may notice that the horrible fascination impressed upon *Christabel* by the lofty lady is supposed or suggested to be the effect of the latter disclosing the pap under the arm with which witches are furnished, and at which a small devil is supposed to be usually sucking.

J. H. C.

DEGREES OF CONSANGUINITY (3<sup>rd</sup> S. xii. 501.) The parties were probably first cousins: for these are in the fourth degree of consanguinity to each other, according to the computation of the civilians which prevails in Scotland.

JOE J. B. WORKARD.

### Miscellaneous.

#### NOTES ON BOOKS, ETC.

*History of the French Revolution*, by Heinrich Von Sybel, Professor of History in the University of Bonn. Translated from the Third Edition of the Original German Work by Walter C. Perry, Esq. (In Four Volumes.) Vols. I. and II. (Murray.)

A calm, dispassionate, well-considered History of the French Revolution, free alike from extravagant eulogy or unmitigated censure, cannot fail to be welcomed by all who desire to study the great historical drama which is still developing before our eyes, and of which the world has not yet seen the catastrophe. Professor Sybel had peculiar facilities for the preparation of such a work; for not only has he had the one great advantage of studying the subject from the German point of view—almost all the German archives, more particularly those of Coburg and Prussia, having been placed at his free disposal—but the records of our own Foreign Office; and, lastly, through the favour of the Emperor of the French, he was enabled with grateful satisfaction to supplement from French documents the knowledge obtained through German sources. The result is a book which has obtained so distinguished a reputation in Germany as to render it unnecessary for Mr. Perry to offer any apology for presenting it to the English public. When we add that the translation has been made at Bonn under the eye of the author, who has enlarged and improved some portions of it in accordance with fresh information, we feel we have done enough to commend these important historical volumes to English readers.

*The Iliad of Homer rendered into English Blank Verse. To which are appended Translations of Poems, Ancient and Modern. By Edward, Earl of Derby. In Two Volumes, Sixth Edition. (Murray.)*

A new translation of Homer, and reaching a sixth edition in three years! What is the secret of such success? Twofold, we think. "Why it is literal!" said a youthful critic fresh from a public school on taking up and reading a page or two from the copy before us. That is the first. The second is, that Lord Derby has so successfully preserved "the majestic simplicity of the grand old poet," and his heroic blank verse flows so naturally, that the poem reads not like a translation, but with the freshness of an original work.

*A Descriptive Catalogue of Friends' Books, or Books written by Members of the Society of Friends, commonly called Quakers, from their first Rise to the present Times; interspersed with Critical Remarks and occasional Biographical Notices, and including all Writings by Authors before joining, and by those after having left the Society, whether adverse or not, as far as known. By Joseph Smith. In two volumes. (Smith, 2, Oxford Street, Whitechapel.)*

Twenty years since it occurred to the author, the well-known Quaker bookseller, that it would be a good thing to compile a Catalogue of Friends' Books, on the principle of that published by John Whiting in 1708, and which has long been very scarce. For twenty years has he busied himself this way, using for his purpose not only his own constantly varying stock, the Libraries of the British Museum and Sion College, but also the two Libraries especially rich in such books, namely, the two belonging to the Society under the care of the Meeting for Sufferings in London. Various literary members of his own religious body have also rendered him great assistance, and it is therefore perhaps not much to be wondered at that he should have produced a work apparently so complete and exhaustive as we believe the present will be found. The Catalogue occupies two thousand pages, and as the books are very carefully described, and the author has added in innumerable instances biographical notices of their writers, the book may fairly be pronounced one alike creditable to the compiler and useful to the bibliographer.

*English Heraldry. By Charles Boutell, M.A. With Four Hundred and Fifty Illustrations, drawn and engraved on Wood by Mr. R. B. Utting. (Cassell.)*

To judge from the number of heraldic books published of late years, the study of heraldry must be spreading among us. Mr. Boutell has already published one very useful book upon the subject. The present, which is admirably illustrated, well arranged, and fully indexed, forms a capital handbook of the science.

THE LAMBETH LIBRARY continues to be the subject of correspondence in *The Times*—the writers agreeing only on one point, namely, in utterly disregarding the intentions of the pious and learned founders. By them the library was left to Lambeth for "the service of God and his Church, and of the Kings and Commonwealth of this Realm"; and we may rest assured that the right feeling of the Primate and the Ecclesiastical Commissioners will devise some satisfactory solution of the present difficulty, with the assistance of Parliament, if any amendment of the recent Act should be found necessary.

While on the subject of Libraries, we are glad to announce the progress making in two of the most interesting special libraries in the metropolis. That of the *Society of Antiquaries*, which is peculiarly rich in topographical and archaeological books, has increased so largely within

the last few years, that it has been determined to issue a new Hand Catalogue of them; while the Library of the *Institute of Architects* has been so largely increased by the voluntary subscription of the Members—the President, Mr. Tite, heading the list with the munificent donation of 500*l.*—that it now contains the finest collection of architectural works in England.

## BOOKS AND ODD VOLUMES

### WANTED TO PURCHASE.

Particulars of price, &c., of the following Books to be sent direct to the gentlemen by whom it is required, whose names and address are given for that purpose:—

- A COLLECTION OF LETTERS ON GOVERNMENT, LIBERTY, AND THE CONSTITUTION. 3 Vols. 1774. Almon.  
A COLLECTION OF MOST INTERESTING POLITICAL LETTERS, PUBLISHED IN 1763. 4 vols. Almon.  
A COLLECTION OF ESTEEMED POLITICAL TRACTS, 1761, 1763, and 1766. 3 of 8 Vols. Almon, 1766.  
VOX SENATUS. 1771.  
WILKES' SPEECHES. 3 Vols.  
THE EXPOSTULATION; a Poem. Bingley, 1768.  
JESUS DISCOVERED by F. T. 1789.  
REASONS FOR REJECTING THE EVIDENCE OF MR. ALMON. 1807.  
NARRATIVE OF THE LIFE OF A GENTLEMAN LONG RESIDENT IN INDIA. 1778.  
THE BENEVOLENT, OR JUSTICE OF THE PEACE'S MANUAL. 1774.  
PEARSON'S POLITICAL DICTIONARY. 8vo. 1792.  
MEMOIRS OF J. T. SERRES, MARINE PAINTER TO HIS MAJESTY. 8vo. 1826.  
THE ROYAL REGISTER. 9 Vols. 12mo, 1780.

Wanted by *William J. Thoms, Esq.*, 40, St. George's Square, Belgrave Road, S.W.

- AUBREY'S HISTORY OF WILTSHIRE.  
CLUTTERBUCK'S HISTORY OF HERFORDSHIRE. 3 Vols.  
NOTES AND QUERIES. A complete set.  
SHAWWELL'S PLAYS. 4 Vols.  
LA BELLE ASSEMBLÉE. A complete set.  
WORDSWORTH'S ECCLESIASTICAL BIOGRAPHY. 6 Vols. Good copy.  
BRINKIN OF THE FRIENDS OF THE GOSPEL.  
GORTON'S FACTS, translated by Lord Ellesmere.  
UNCLE TOM'S CABIN AND WYANDOTTÉ; Bentley's Novels original editions.  
MARRHAM ON ARCHERIE. 12mo, 1604.

Wanted by *Mr. Thomas Beck*, Bookseller, 15, Conduit Street, Bond Street, London, W.

- MILTON'S PARADISE LOST. John Sharpe, Piccadilly, 1816-23.  
Wanted by *Mr. E. Walford*, 37, Bouverie Street.

LIFE AND DEATH OF WILLIAM THE CONQUEROR. By Samuel Clark. 4to, 1671.

CHURCHILL'S COLLECTION OF VOYAGES. Vol. III. Folio.  
PATRICK HUME'S COMMENTARY ON MILTON. Folio.

Wanted by *Mr. John Wilson*, 93, Great Russell Street, W.C.

MORRIS'S (CAPT.) LYRA URBANICA; OR, Social Effusions. 2 Vols. post 8vo.

MONTAIGNE'S ESSAYS, translated.

KNIGHT'S QUARTERLY MAGAZINE. 3 Vols. 8vo, 1823-4.

Wanted by *Mr. Henry Sugg*, Henrietta Street, Covent Garden.

## Notices to Correspondents.

THE INDEX TO OUR LAST VOLUME will be issued with our next week's number.

LAMBETH LIBRARY AND ITS LIBRARIANS. The conclusion of this article is unavoidably postponed until next week.

EDIT. Thirteen at meals unlucky. This superstition doubtless refers to the *Last Supper*.

R. W. MACKENZIE. The lines on a "Woman's Will" have been discussed in "N. & Q." 3rd S. v. 309. Sir Samuel Luke, Bart., was a colonel in the army of Charles I., and died at Somerset House in January, 1673. There is a Life of him in Dodd's Church History.

A. ANTIQUARY will find the origin of the Dakeyn motto in "N. & Q." 1st S. x. 327, 328.

ERRATA.—4th S. i. p. 3, col. ii. line 24 from bottom, for "their appreciation," read "its appreciation."

A Reading Case for holding the weekly Nos. of "N. & Q." is now ready, and may be had of all Booksellers and Newsmen, price 1*s.* 6*d.* or, free by post, direct from the publisher, for 1*s.* 8*d.*

\*\*\* Cases for binding the volumes of "N. & Q." may be had of the Publisher, and of all Booksellers and Newsmen.

"NOTES AND QUERIES" is published at noon on Friday, and is also issued in MONTHLY PARTS. The Subscription for STAMPED COPIES for six Months forwarded direct from the Publisher (including the Half-yearly INDEX) is 1*l.* 4*s.*, which may be paid by Post Office Orders payable at the Strand Post Office, in favour of WILLIAM G. SMITH, 43, WELINGTON STREET, STRAND, W.C., where also all COMMUNICATIONS FOR THE EDITOR should be addressed.

"NOTES & QUERIES" is registered for transmission abroad.

LONDON, SATURDAY, JANUARY 18, 1868.

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## Dates.

## LAURENCE BEYERLINCK.

The contempt with which many people think it becomes them to speak of those laborious persons who have compiled books of reference is at once amusing and painful. It is very funny to hear a man who would consider he had done a hard day's work if he had made a good index to a single number of *Notes and Queries*, sneer at "mere compilers" like Dodsworth or Dufresne, but it is sorrowful to remember that this vulgar prejudice has damped the ardour of many who otherwise might have done good service. Even in these days of archaeological fervour it requires some amount of courage for a man to devote himself to any kind of historical investigation that is incapable of picturesque treatment, or that cannot be bent so as to seem to bear upon some of the political or religious controversies that fill our newspapers. How often has one heard it said of some laborious student, "Yes, his work is all very well, but why in the world does a man of his abilities waste his time on such trivial matters? Why does he not write something that will tell upon the age in which he lives?" A very good answer might be given to such silly talk, but courtesy rather requires silence. Such thoughts as these naturally come into our heads when we use the really great works of men whose names are almost unknown except to literary antiquaries. It will be admitted by every one who is capable of

judging, that, notwithstanding the many childish things it contains, the *Acta Sanctorum* is one of the most valuable historical collections in the world, yet how many of us know who were its editors? To those few who can call the names of Bollandus, Henschenius, and the rest of them, to mind, it is to be feared the sounds connote names only, not men who lived, and whose hard-working lives are worth remembering. The *Centuriatores Magdeburgenses* have fared even worse than the men of the *Acta*. The Roman Catholic compilers are sometimes quoted by their names, and we are thereby compelled to remember that their books were not the result of machinery; but the Protestant historians have been buried beneath a noun of multitude, and are almost entirely forgotten even by the few who consult their books. Biographical dictionaries are not quite fair tests of literary fame, because they have mostly been compiled by men who had some sympathy with letters, and then they have also had Anthony A'Wood, Bayle (in English too) and Nichols to steal from; but even taking such books as a test, in how many of them shall we find notices of some of our most devoted workmen? You may generally look in vain for Thomas Taylor, Roger Dodsworth, Thomas Madox, or Thomas Hearne. In their places you have Cagliostro the Sicilian adventurer, Mesmer the German quack, perhaps even O'Brien the Irish giant, Daniel Lambert, and the living skeleton. Doubtless the frauds and follies of the world should not pass without record. The man who lived without any flesh at all, and the man who weighed fifty stone, if they did exist as reported, were certainly interesting anthropological studies; but we would rather forget them than the men who have done so much to preserve or to make known our history.

There are some of these industrious compilers that many of us who are well skilled in things antiquarian have never even heard of. A few years ago a mere accident threw in the writer's way a copy of a book called—

"Magnum Theatrum vitæ humanæ; hoc est Rerum Divinarum Humanarumque Syntagma Catholicum, Philosophicum, Historicum, Dogmaticum, Alphabetica serie Polyantheæ Unversalis instar, in tomos octo digestum, Auctore Laurentio Beyerlinck, 1678."

I had never heard of the book before. It was big—in eight large folios—and had a capital index: so, without knowing anything whatever about it or its author further than what the title-page told me, I purchased, and began diligently to examine it. This was not a pleasant matter at first, for the volumes had slept for upwards of fifty years in a German garet, and were, on their outside, as filthy as may be. They were, however, bound in oak boards, clad in good stamped pig-skin, so that I could wash them as easily and safely as a groom does a dirty saddle.

None of the bibliographical books I had within reach gave me any information about Laurence Beyerlinck; no book that I could stumble upon, except Isla's *History of Friar Gerund de Campazas*,\* even mentioned him. On examination I found the book to be really a vast cyclopædia of universal knowledge, or what passed for such in the seventeenth century. The subjects are arranged alphabetically, and there is an index filling the whole of the eighth volume. There is scarcely anything, human or divine, known two hundred years ago, concerning which one may not find some curious information in its pages. If in some matters we go away without adding to our store of facts, we may, if we like, still have a good laugh over master Laurence's "abject" superstitions—for he believed, as most decent, God-fearing men in those days did, in witches and warlocks, omens, presentiments, strangely featured devils, and miraculously contorted births, and thought, as some people have done since that—

"The sounds on the earth, the signs in the sky,  
The tempest below, and the whirlwind on high,"

were portents of future judgments.

The book is seldom met with in England. I have never seen it out of my own house but three times. There are copies of it in the British Museum and Bodleian libraries, and I once saw one in the shop of a bookseller who deals largely in old continental theology.

The following particulars will therefore interest some of your readers. Although the later editions of this compilation have Beyerlinck's name only on the title-page, he was not the sole, or indeed the first author.

Conrad Wolffhart, or Lycosthenes, as he chose to translate himself, who was the son of Theobald Wolffhart by his wife Elizabeth, the sister of Conrad Kürschner, or Pellican, as he persuaded people to call him, was born March 8, 1518, at Ruffach in Alsace. He died at St. Leonard on March 25, 1567, and is buried in the church there. He was a well-known literary man in the sixteenth century, author, amongst other things, of that wonderful collection of strange stories called *Prodigiorum et Ostentorum Chronicon*, published at Basel in 1557. This person laid the foundation of the *Magnum Theatrum* by collecting the materials from which his wife's son by her first marriage compiled the first edition.† This son-in-law was Theodore Zwinger, the physician, born Au-

gust 3, 1533. His mother was a sister of the noted printer Jean Oporin; her first husband was Leonard Zwinger, "pelletier ou corroyeur," originally of Bischof-Zell in the Turgow. Although a trader, he came of a good old family. Several of his ancestors had held important trusts, and his father had received letters of nobility from the Emperor Maximilian I. He was the author of many other works, as well as of this great compilation. The first edition of the *Theatrum* appeared in 1565, the second in 1571; other issues took place in 1586, 1596, and 1604.

Laurence Beyerlinck was the son of Adrian Beyerlinck, an apothecary, and his wife Catherina van Eyck. The family were of Berg-op-Zoom, but Laurence was born at Antwerp in 1578. In early life he studied under the Jesuits at Louvain. He afterwards became professor of poetry and rhetoric in the College of Vaulx.\* (Collegium Vaulxianum, vulgo Gandense). We are informed by Franc. Swertius, who was his friend, "mihi familiarissimus," that he died June 22, 1627.† His epitaph, as given in the edition of the *Magnum Theatrum*, published on June 21, The version of which I here send a transcript, gives June 7 as the true date.

He was buried beside his parents in the chapel of St. Thomas in Antwerp Cathedral. If the monument still exists, perhaps some reader of "N. & Q." will point out if there be any mistake in the following inscription. It differs in some other particulars, as well as the date, from the one in the *Theatrum*:—

"LAURENTIUS BEYERLINCK,  
Antwerp. natus, litterisque exultus,  
Lovanii Philosophiam & Theol. hausit.  
Ad Seminarii curam huc evocatus,  
Præfuit & fecit bene.  
Hujus Ædis Canonicus, & Librorum  
Censor, Districtus primus,  
Dein Urbis Archipresbyter,  
Necnon S. R. E. Prothonotarius,  
Tot munis præclard obitus,  
Concionibus, scriptis sacris & prophanis,  
Vita innocentia atque in Deum pietate,  
Apud cives & exteros clarus,  
Obiit 7 Junii, M.D.C.XXXVII.  
Ætatis XLIX.‡

His motto was, *Currite, ut comprehendatis.*§

The following list of Beyerlinck's writings is as complete as I can make it. It has been compiled after an examination of the books quoted above, the life in the first volume of the *Theatrum*, edit. 1678, and the catalogues of the library of the

\* *Historia del famoso predicador Fray Gerundio de Campazas*. . . . Madrid, 1804. 8vo. Lib. II. c. viii. sec. xii. p. 321. English Translation, 2 vols. 8vo. Dublin, 1772, vol. i. p. 267. The English version reflects the original in a very mutilated form. There is an article on this work in the *Retrospective Rev.*, vol. vi. p. 239.

† *Biog. Universelle*, last ed., sub. nom. "Lycosthenes"; Nicéron's *Mémoires*, 1735, vol. xxxi. p. 339, where his epitaph is given.

\* *Nowvelle Biog. Générale and Biog. Univ.* sub. nom.

† *Athena Belgica*, 1628, p. 510.

‡ Joh. Franc. Foppens, *Bibliotheca Belgica*. Bruxelles, 2 vols. 4to, vol. ii. p. 804.

§ Pauli Freheri *Theatrum virorum Eruditione clariorum*, fol. 1688, vol. i. p. 437.

British Museum. The starred volumes (\*) I have been unable to discover in the national library:

\*Apophtegmata Christianorum. 1608. 8vo.

\*Opus Chronologicum, ab anno 1570 usque ad an. 1612, quod Chronici Opmeriani Auctarium est. 1612. fol.

Promptuarium Morale super Evangelia Festorum anni totius. Item Commune Sanctorum Coloniae, tom. iii. 1613, 1615, 1618, et 1625. 8vo.

Tractatus Synodicus, ad Synodum Dordracenam. 1619. 8vo.

Examen Consilii Protectionis Marci Ant. de Dominis Archiepisc. Spalatensis. 1617. 8vo.

\*Parentalia in Funere Joannis Miræi Episcopi Antverpiensis. 1611. 8vo.

Oratio in Funere Mattheæ Hovii Mechl. Archiepiscopi. 1620. 4to.

Orationes II. in Exequiis Philippi III. Regis Catholici et Alberti Pii Belgarum Principis, Antwerp. habit. 1621. 4to.

\*Biblia Sacra variarum translationum. 1618. Fol. Tom. iii.

\*Magnum Theatrum Vitæ Humanæ . . . 1631. Fol. Tom. vii.

— Edit. Lugdun. 1678. Fol. Tom. viii.

— Edit. Venetiis, Venet. 1707. Fol. Tom. viii.

\*Responsa Catholica ad quesita obvia pretensæ Religionis reformatæ. 1609, 1617. 16mo. [Idiomate vernaculo.]

\*Lives of the three Apostles of Antwerp.—St. Eligius, St. Willibrord, and St. Norbert. 4to. In Flemish.

\*Conciones selectæ. 1627.

Martyrologium Sanctarum virginum quæ in hoc sæculo ob sanctam fidem . . . Martyres obierunt . . . versibus brevitè illustratum." [Antwerp. 1615.] fol.

In this last there are twenty-four engravings by Thomas de Leu, with two Latin lines under each plate by Laurence Beyerlinck. K. P. D. E.

#### THE ALLITERATIVE ROMANCES OF ALEXANDER.

A book entitled *The Alliterative Romance of Alexander* was published by the Roxburghe Club, 1849, edited by Mr. Stevenson. Perhaps the title should rather have used the plural term *Romances*. The facts are these. There are four fragments of alliterative verse extant in MS. upon the subject of Alexander, which may be distinguished thus. A. A fragment about Alexander's infancy, MS. Greaves 60. This is almost certainly the oldest, and as to the truth of Sir F. Madden's conjecture, that it was written by the author of *William and the Werwolf*, there can be no doubt. It is now being edited by myself for the Early English Text Society as an appendix to the *Werwolf*, in order that one glossary may serve for both poems, as it easily may.

B. A fragment about Alexander's visit to the Gymnosophists, in MS. Bodley 2464, now numbered 264. It is inserted in the splendid French MS. of Alexander, one of the greatest treasures of the Bodleian Library. The handwriting of this poem (which is beautifully illustrated by illuminations) can hardly be later than A.D.

1400 or 1390; and it may be earlier. The language of this poem bears some resemblance to that of fragment A, but there is hardly sufficient resemblance to show that they are by the same author. Supposing, for a moment, that they are so, the poem of which they are fragments would seem to have been of enormous length, the missing central portion being very considerable. This MS. is printed at length in Mr. Stevenson's edition.

C. A fragment about Alexander's infancy and warlike exploits, preserved in MS. Ashmole 44; and D. a portion of the *same* poem, in MS. Dublin D. 4. 12, beginning at a later place, and ending at an earlier one. The date of the Ashmole MS. can hardly be earlier than A.D. 1450, and Mr. Stevenson thinks (which seems probable enough) that the date of the composition of the poem is at about the same period. This last fragment bears traces of a *northern* dialect; the former two of a *western*. It is printed at length in Mr. Stevenson's edition, from the Ashmole MS.

What is the conclusion? It would seem to be that we have here three distinct romances by three hands. C is certainly different from A and B, and later than both of them. A and B are possibly about the same date, and have some resemblance; but the more they are compared, the more unlike they appear—a result curiously at variance with that obtained by comparing fragment A with the *Werwolf*. Considering the popularity of the subject, the result is not surprising. There are other copies in old English, besides these in alliterative verse. See *The Builder of the most noble and vallezand Conquerour Alexander the Great*, printed at Edinburgh, 1580; reprinted by the Bannatyne Club at the same place in 1831; a fragment about Alexander's death in *Ancient Metrical Romances*, printed from the Auchinleck MS. by the Abbotsford Club, 1836; and see also "K yng Alisaunder" in vol. i. of Weber's *Metrical Romances*, and the account of the subject in his preface. The three last-mentioned are all in the same rhythm, viz. in rimed lines of eight syllables.

WALTER W. SKELT.

Cambridge.

#### JOHN DAVIDSON OF HALTREE.

James Davidson, of Haltree, bookseller in Edinburgh, married Elizabeth Brown, a sister of William Brown, minister, Edinburgh, who was served heirless—portioner to him March 31, 1738.

Of this marriage, John Davidson was the eldest, perhaps I should say only son. Having been educated for the legal profession in Scotland, he passed Writer to the Signet, and was agent for many of the principal noblemen and landed proprietors of Scotland. For many years he was Crown Agent, in which office he was succeeded by Hew Warrender, Esq. of Bruntfield, whose

curious old family seat at the top of Edinburgh Links is carefully preserved and occasionally inhabited by the Warrender family.

With the crown agency Warrender succeeded to, or purchased, a large house adjoining Edinburgh Castle, originally the residence of Davidson, which then had a fine garden, and perhaps, from its elevated situation, the best view in the metropolis, extending on the north over the Frith of Forth to the kingdom, as traditionally called, of Fife; on the east, Salisbury Craigs and Arthur's Seat; on the south, Blackford and Braid—celebrated in Scott's glorious *Marmion*; on the west, the Pentland Hills, the Castle, and part of Linlithgow. The Braid property and romantic hill now belong to Gordon of Cluny. Both previously had been possessed by a family of the name of Broun. Charles Broun, of Braid, was served heir to his cousin Andrew Broun, of Braid, November 11, 1728. The house has now been removed, and its site converted into a reservoir for the Edinburgh Water-works.

Davidson was one of that set of literary men who reflected credit on the Scottish metropolis towards the end of the last century. He was associated with Lord Hailes, William Tytler, George Paton, Plummer of Middlestead, David Herd (the meritorious editor of a Collection of Scottish Songs and Ballads, in two volumes), and Callander of Craigforth, who wrote an Ode to Harmony, much admired, and who edited the "King's Quhair" by James I., &c.

Mr. Davidson privately printed and distributed among his friends a few copies of the following tractates, which may be worth recording in "N. & Q.":—

1. "Accounts of the Chamberlain of Scotland in the years 1329, 1330, and 1331, from the Originals in the Exchequer; with some other curious Papers. Edinburgh, 1771." Pp. 31. Title and short preface.

The appendices are two. They contain, among other very valuable papers, "The Charter of Erection of the Lordship of Hamilton by James II., anno 1445"—from the original in the archives of the Dukes of Hamilton; and the "Indenture of John Lord of the Isles, and John of Lorn, 1354."

The third appendix is usually wanting. It contains: "Letters of Caption, issuing in name of Henrie and Mary King and Queen of Scottis," dated at "Holyrudhous, the xvij day of februar, and of our reignes the first and xxiiiij zeirs."

These letters are subscribed "Marie R." "Henry R." Mr. Davidson remarks, that "the king's name is put to this writing by a stamp," as Buchanan asserted it was—a fact denied by Goodal (vol. i. p. 238 of his *Vindication of Mary*). A seal with the royal arms is attached.

2. "Charta Willelmi Regis Sctorum Canonice de Jedburgh concessa circa Annum M.C.LXV, ex autographo

in archivis Ducis de Buccleugh." Engraved by A. Bell, 1771.

3. "Observations on the Regium Majestatem." 8vo, pp. 15. [A very convincing argument, showing "that the *Regium Majestatem* is a book copied from Glanville."] ]

4. "Remarks on some of the Editions of the Acts of the Parliaments of Scotland." 8vo, pp. 16. June 1, 1792.

5. "Copies of various Papers, &c., relating to the Peerages of Brandon and Dover." 4to, pp. 30. [These referred to the successful attempt to obtain an alteration of a judgment of a Committee of Privileges, by which a Scotch peer was prevented from sitting in the House of Peers by reason of an English peerage. Besides settling this question, it established that no decision of a Committee of Privileges is final.] ]

My set of Davidson's papers belonged to Andrew Lumisden, Esq., the author of the *Topography of Rome* and the agent of the exiled Stuarts. Many interesting particulars of this gentleman will be found in the late Mr. Dennistoun's *Memoirs of Sir Robert Strange*. It bears this attestation:—

"London, June the 1<sup>st</sup>, 1792.

"These curious papers and tracts were published from time to time, by John Davidson, Esq., of Haltree. They were never sold. He made presents of them to his friends; amongst whom he justly reckoned

"ANDREW LUMSDEN."

Davidson, although married, had no family. His wife died at Edinburgh on March 5, 1796. By his last settlement, his estate of Haltree was left to a younger son of Sir William Miller, Bart., a judge of the Court of Session and a much esteemed friend of Mr. Davidson. J. M.

#### LAMBETH LIBRARY AND ITS LIBRARIANS.\*

Having thus traced the origin of the library, the reader is now invited to glance at the list of scholars to whose loving care the book-treasures at Lambeth have been from time to time committed.

First and foremost stands the honoured name of HENRY WHARTON, "the favourite pupil of the great Newton"—"the favourite chaplain of Sancroft, whose early death was deplored by all parties as an irreparable loss to letters," as his memorial tablet states, and as Dean Stanley adds, "the youthful pride of Cambridge, as Atterbury was of Oxford." The learned author of the *Anglia Sacra*, and a host of works whose titles are too numerous to record here, died at the early age of thirty-one. His funeral in Westminster Abbey was attended by Archbishop Tenison, Bishop Lloyd, and a large body of the clergy. Dean Sprat read the service. The Westminster scholars were caused to attend—"an uncommon respect" at that time; the fees were remitted; and Purcell's Anthem was sung over his grave.

\* Continued from p. 10.



PAUL COLOMIEZ, or COLOMESIUS, a learned French Protestant who came to this country at the invitation of Isaac Vossius, then Canon of Windsor, was, at the recommendation of the latter, appointed by Sancroft librarian at Lambeth, and collated to the rectory of Eynesford, in Kent, Nov. 18, 1687. He retained the office until the deprivation of Sancroft. His *Gallia Orientalis*, containing an account of such French writers as were skilled in the Oriental languages, printed at the Hague in 1665, and reprinted at Hamburg in 1709 under the care of the learned Fabricius; his *Italia et Hispania Orientalis; Catalogus Manuscriptorum Codicum Isaaci Vossii*, and a number of similar works, have preserved his name among scholars.

EDMUND GIBSON, afterwards Bishop of London, to which he was translated from Lincoln in 1723, was, on the recommendation of his uncle Dr. Gibson, appointed librarian at Lambeth by Archbishop Tenison in 1700. The catalogue of printed books in the library, formed on the plan of the Bodleian catalogue, was first drawn up by Dr. Gibson. A fair copy was made by Dr. Wilkins in 1718, in three volumes folio, which has been continued by his successors. The bishop's translation of the Saxon Chronicle, his edition of Camden, and, above all, his well-known *Codex Juris Ecclesiastici Anglicani* (two volumes folio), of which a second edition was published in 1761, attest his learning; while his *Preservative against Popery* (three volumes folio), and many smaller works, show him to have been a faithful son of the Church of England.

DR. BENJAMIN IBBOT, the son of the Rev. Thomas Ibbot, Vicar of Swaffham, who was appointed librarian by Tenison in 1708, is chiefly known by his *Boyle Lectures*. He was made Prebendary of Westminster Nov. 16, 1724; and dying at Camberwell in April following, was buried in the Abbey. A selection from his Sermons was published for the benefit of his widow by Dr. Samuel Clarke in 1726.

DR. DAVID WILKINS, the next librarian, held the office from about 1715 to 1718, in which year he completed the catalogues of manuscripts and printed books. But, great as was this service, he did far greater by the publication of his *Coptic New Testament* in 1716; the *Coptic Pentateuch* in 1731; his edition of Selden's *Works*, three volumes folio, 1726; his fine edition of the *Anglo-Saxon Laws*, folio, 1721; and, above all, by his most valuable work "*Concilia Magnæ Britannicæ et Hibernicæ a Synodo Verolamiensi, A.D. 446 ad Londinensem A.D. 1717*," which he published in 1737 in four volumes folio. Dr. Wilkins died in 1745, but had ceased to act as librarian for some years previously.

His successor was DR. JOHN HENRY OTT, a learned Swiss, the son of a gentleman at Zurich

who exhibited much kindness to Archbishop Wake when in Switzerland in his earlier years. This kindness the archbishop repaid by making his son librarian at Lambeth: an office which he continued to hold until the death of the Archbishop in 1737.

JOHN JONES, of Trinity College, Cambridge, was appointed librarian by Archbishop Potter on his going to reside at Lambeth in 1737. He was related to the archbishop's wife. He quitted Lambeth when he was collated to the vicarage of Portling, in Kent, in 1741.

HENRY HALL, Fellow of King's College, Cambridge, was his successor; and not only continued librarian till the death of his patron Archbishop Potter, in 1747, but was retained in the office by Archbishop Herring, who also appointed him one of his chaplains. On the death of Archbishop Herring, in 1757, he resigned the librarianship of Lambeth, and resided chiefly at Harbledown, to which he had been collated in 1750, where he died Nov. 1763.

ANDREW COLTEE DUCAREL, LL.D., a native of Normandy, who, having been admitted a Gentleman Commoner of St. John's College, Oxford, proceeded LL.D. June 1, 1738, was appointed librarian by Archbishop Hutton, May 3, 1757, and was successively continued in that office by Archbishops Secker, Cornwallis, and Moore. Ducarel had been previously known to Archbishop Herring, to whom he had made some proposals for indexing the papers and registers at Lambeth; his biographer John Nichols is therefore fully justified in saying as he does, in the *Literary Anecdotes* (vi. 408), that he enjoyed the esteem of five successive prelates.

Dr. Ducarel was a most industrious and voluminous antiquarian writer; and, although not in holy orders, from the time of his appointment to be keeper of the library at Lambeth, he devoted himself almost entirely to ecclesiastical antiquities, and more particularly to those of the province of Canterbury. But he is here chiefly to be remembered for the diligence and abilities he displayed with reference to the Lambeth catalogues. The catalogue begun by Bishop Gibson, and continued by Dr. Wilkins with the greatest minuteness, was completed by Dr. Ducarel to the time of Archbishop Cornwallis. He made a distinct catalogue of the books of Archbishop Secker, and another, in three volumes folio, of the pamphlets and tracts bound up by Archbishop Cornwallis; and extended the catalogue of MSS. from No. 720, to which it had been brought by Wilkins, to No. 1147. He made also an index of all the Lambeth registers; and, in addition, a general index for his own use, in forty-eight volumes, containing an account of every instrument relating to the see, province, and diocese of Canterbury, in the registers of all the archbishops, from Peck-

ham to Herring. Dr. Ducarel died May the 29th, 1785.

HENRY JOHN TODD, the biographer of Cranmer and of the deans of Canterbury, was, I believe, the next to fill the office of librarian at Lambeth, and distinguished his tenure of that office by printing in 1812 a folio *Catalogue of the Archiepiscopal Manuscripts in the Library at Lambeth Palace, with an Account of the Archiepiscopal Registers and other Records there preserved*. It is unnecessary to detail the various other bibliographical and biographical works of the learned Archdeacon of Cleveland, who died in 1845.

HUGH JAMES ROSE, it has been said, held this office. But this I think very doubtful. He was domestic chaplain to Archbishop Howley, and may have given some attention to the library, but the claims upon his time as Principal of King's College could not have admitted of his bestowing much time and care upon it.

Not so was it with the REV. SAMUEL ROFFEY MAITLAND, who became librarian at the suggestion of his friend Hugh James Rose, and at the request of Archbishop Howley about 1838. The learned author of *The Dark Ages; Facts and Documents connected with the Albigenes and Waldenses; Essays on the Reformation, &c.*, contributed in no small degree to make the value of the library committed to his charge known to the outer world by printing—first, *A List of Some of the Early Printed Books in the Archiepiscopal Library at Lambeth*, 8vo, 1843; and, secondly, *An Index of such English Books printed before the Year MDC. as are now in the Archiepiscopal Library at Lambeth*, 8vo, 1845. Both works are models of bibliographical learning, and their prefaces, &c. replete with information. Nor was Dr. Maitland's encouragement to scholars to turn the Lambeth library to good account confined to the printing of these volumes. All who frequented the library while it was under his charge (and probably at no period since it was established was it so much used as during his librarianship) will, I am sure, be anxious to bear testimony to his anxiety at all times to assist them in their researches, not only by placing the whole resources of the library at their disposal, but also from his own vast stores of information.

An anecdote of Dr. Maitland at this time, which I have heard on very good authority, deserves recording. A very eminent Roman Catholic clergyman called on him one day to inquire what steps he must take to obtain permission to use the library. "Just send a letter to the archbishop saying what you wish, and I have no doubt he will instantly give the necessary directions." "Send a letter to the archbishop!" was the reply. "How am I to send it? I don't keep a man servant;" adding, with a little hit at the Establishment, "I am not STALL-FED." Neither am I, Dr. Maitland might have answered; but, with the

quiet humour which was one of his characteristics, he asked, "Don't you think it would be safe if you sent it by the post?" Dr. Maitland was *not* stall-fed. When invited to take the office of librarian at Lambeth, he was living in his own freehold house at Gloucester. He gave up that, took a house in town at 200*l.* a year, removed his valuable books to London, paid a clerk to assist him two guineas a week, and received in return the enormous salary of FORTY POUNDS A YEAR! Not one bit of Church preferment was ever offered to him. Dr. Maitland held the librarianship till the death of his friend Archbishop Howley, or rather till the accession of Archbishop Sumner, when he retired to Gloucester, where he died, honoured and revered by all who knew him, on January 19, 1866. Will not the writer of these notes be readily pardoned for boasting that this distinguished scholar and excellent man honoured him with his friendship?

The REV. JOHN THOMAS was the next to hold the office. He was the son-in-law of Archbishop Sumner, by whom he was appointed librarian, and I believe vacated the office on the death of Dr. Sumner.

The REV. WILLIAM STUBBS—who, to the regret of all who know his peculiar fitness for the post, has recently vacated the librarianship—distinguished his too short tenure of office by a work of great value to students of our Church history. His *Registrum Sacrum Anglicanum—An Attempt to exhibit the Course of Episcopal Succession in England from the Records and Chronicles of the Church*, is a most important contribution to ecclesiastical history in the departments of biography and exact chronology, and makes us almost regret that Mr. Stubbs should have been called away from the custody of the historical and literary treasures of Lambeth to the distinguished position which he now occupies.

If these imperfect sketches of Lambeth library and its librarians have the effect of calling the attention of those who are responsible for the due preservation of this remarkable and valuable library to the important character of their trust, it will probably lead to a reconsideration of the amount which should be annually appropriated to its maintenance and the salary of the librarian.

What induced the Ecclesiastical Commissioners to decide that one hundred and fifty pounds a year was an adequate sum for such purposes, it is difficult to conceive:—unless they argued that if Archbishop Howley secured the services of so ripe a scholar as Dr. Maitland for forty pounds, one hundred and fifty pounds would secure those of such "a faultless monster as the world ne'er saw."

WILLIAM J. THOMAS.

P.S.—It may not be generally known that Dr. Maitland, who fully appreciated the value of

Strype's various historical and biographical works as contributions to the history of our church, was very desirous of seeing a new edition of them; and knowing how inaccurately (owing probably to the rapidity with which he transcribed) the various documents which Strype quoted were printed by him, Dr. Maitland collated all Strype's extracts from books or MSS. at Lambeth with the originals. This copy of Strype thus corrected has been presented by his executors to the University of Cambridge.

**CANDLE SUPERSTITION.**—I now come to my second bit of folk-lore (see *anté*, p. 10). Some few years ago I was attending the death-bed of an aged relative who resided in one of the handsome terraces that overlook the Monkstown side of the Bay of Dublin. The death took place between four and five o'clock of a November evening, and as I happened to be passing through the hall soon after, I heard the door-bell ring. I had just sent the man-servant to the post with some letters announcing the old lady's decease to some relatives residing at a distance, and knowing that the two faithful servants of the old lady and her niece were still in the room with her remains, I opened the door. A woman apparently in the position of a respectable servant was the person who had rung the bell; and, with a slight apology, she said, "Please, sir, will you give me a candle?" I said, "Death has just taken place in the house, the butler is out, and I do not know where I could get you a candle." One of the servants, who had heard the bell, came out on the lobby while I was speaking (the servants of the house were all Protestants), and she called to me, "Please shut the door, sir! What does she mean coming here with her popish superstition?" (In using this phrase, I must observe that I mean no offence to any readers of "N. & Q.") I only repeat the words as spoken. As a class the Protestant peasantry in Ireland, though not exempt from superstition, are much freer from it than their Roman Catholic compatriots.) The woman went away, evidently much annoyed at not having got the candle, for she said she knew that death had just taken place in the house. I asked the servant afterwards what the superstition was, but she either would not or could not tell me, and the variety of duties that occupied me in consequence of the old lady's death prevented my finding out the meaning of it. I now ask—What is the superstition of getting a candle from a house immediately after a death has taken place in it?

CYWRM.

Porth-yr-Aur, Carnarvon.

**ARISTOTLE AND GULLIVER.**—The great poetic lawyer, prescribing the length of a fable, dramatic or epic (*Poetics*, pt. ii. s. 3), observes—

"Whatever is beautiful, whether it be an animal or any other thing composed of different parts, must not only have those parts arranged in a certain manner, but must also be of a certain magnitude; for beauty consists in magnitude and order. Hence it is, that no very minute animal can be beautiful; the eye comprehends the whole too instantaneously to distinguish and compare the parts. Neither, on the contrary, can one of a prodigious size be beautiful; because, as all its parts cannot be seen at once, the whole, the unity of object, is lost to the spectator; as it would be, for example, if he were surveying an animal of many miles in length. As, therefore, in animals, and other objects, a certain magnitude is requisite; but that magnitude must be such as to present a whole easily comprehended by the eye; so, in the fable, a certain length is requisite; but that length must be such as to present a whole easily comprehended by the memory."—Twinning's Translation, p. 76, edit. 1815.)

Had Captain Gulliver read the Stagyrite? We know by his Laputan conversations that the worthy skipper was a bit of a scholar. E. L. S.

**ONCE.**—Certain modern values of this word were noted not long ago in "N. & Q.": has any one remarked or discussed Sidney's peculiar use of it in the *Arcadia*?

I give three examples out of six or more which are to be found there:—

"Once, in extremities the winning of time is the purchase of life."—Lib. iii.

"Once, she sundred his soule from his body."—Lib. iii.

"But once, for them shee might haue gone whither shee would."—Lib. iv.

"Once," in these passages, is evidently equivalent to "in brief," or "to sum up."

A. J. MUNBY.

**LAND BEYOND THE SEA.**—Mr. Baring-Gould, in the second series of his *Curious Myths of the Middle Ages*, attributes the popular notion of "land beyond the sea" to a Druidical source. This may be true as to some of our earlier writers; but I think a nearer and more homely source may be found for its existence among Dissenters. As we have derived many of our popular notions respecting paradise, hell, angels, the personal appearance of the "devil and his angels," &c., &c., from the imagery of Milton's *Paradise Lost*, so the common notions respecting "Jordan's stream," "land beyond the sea," the "heavenly city," &c. &c. are derived from Bunyan's *Pilgrim's Progress*. These two books are more read than any others, the Bible excepted, by the religious world, and most of their phraseology, &c. have become household literature. Wesley's *Hymns* abound with allusions to Milton and Bunyan, and hence the prevalence of ideas which, traced one step further back, may be, and often are, nothing but old pagan notions encrusted with slight modern Christian additions or modifications.

T. T. W.

**NEWTON AND PASCAL CONTROVERSY.**—From the various letters which have appeared relative to this noted dispute, it does not appear that

there is the least spot of ground left upon which M. Chasles can rest the sole of his foot. His names, his dates, the use of particular words, the data upon which the forgeries are based, have all been proved to be worse than useless towards sustaining the claims of Pascal as the discoverer of the laws of gravitation. There is one point, however, which, so far as I am aware, has not yet been pressed, but which might supply another link in the chain of proof that the documents are *forged*. Has any one ever been permitted to *examine the paper upon which the letters are written*? A document was not long ago produced in one of our courts of law, and the presiding judge settled the question by holding up the paper to the light, when the *water-mark date* was found to be long *posterior* to the date of the deed. Might not this be found to be the case with the pretended Pascal correspondence? T. T. W.

ANALYSIS OF BRASSES, BRONZE, ETC.—Through the kindness of two friends I am enabled to open this interesting subject with the analysis of two specimens. One is that of a Flemish brass in the Museum of Practical Geology, dated 1496. This contains copper 64.0, zinc 29.5, lead 5.5, and tin 3.0.

The other is of the very interesting bronze vessel exhibited at the Society of Antiquaries a short time ago by Lord Wharnclyffe, and which was supposed by some to be a Roman mortarium, and by others a test or standard vessel for the gauging the ore measures, like the famous bronze "Tutbury ore dish." The analysis of this showed copper 78, tin 13, and lead 9. I cannot help thinking that the more zinc we find in the alloy, the later is its date. Could any of your readers give an analysis of some decidedly old Roman bronze? A. A.

Poets' Corner.

HOW AN EDINBURGH RIOT WAS QUELLED IN 1555.—Lord Fountainhall, in speaking of the evil reputation of Edinburgh as "a factious and mutinous town" in his days, gives a very amusing anecdote of the way in which a tumult was settled in 1555. At that period Lord Seton was Provost of Edinburgh. He resided at his fine old castle in the county of East Lothian, which once had the finest gardens in that part of Scotland.

Whilst the noble provost was taking repose at Seton, a report of one of the Edinburgh tumults awakened him from his slumbers. The uproar became so alarming that two of the baillies came out to consult his lordship. Upon inquiry, Lord Seton found that the frightened magistrates had been accessory to the riot. He, without the slightest hesitation, popped them "in the Pit of Seton"—"a place," observes Fountainhall, "I have seen, which was a dreadful contumely; and

rode in presently to Edinburgh, and appeared and choked the commotion."

The Setons were a spirited set of men, whether disguised as Eglintons, Gordons, or Sutherlands, for all these noble families bore that name. Indeed the Eglintons are Setons in the direct male line, the name of Montgomery coming to them with the earldom under a conveyance from the last of the Montgomery earls. J. M.

### Queries.

#### CRAVEN OF SPERSHOLT BARONETCY.

Who was Sir Anthony Craven of Spersholt, co. Berks, created baronet June 4, 1661? Both Burke and Courthope say that the title became extinct in 1713, yet the former says the first baronet died *s. p.* in 1670. Here is one point deserving explanation.

In Collins's *Peerage* (Brydges' edition, 1812), in vol. v., is an account of the Earls Craven, which makes this Sir Anthony a brother of Sir William Craven of Lenchwike. Yet this account is hardly correct in its details. It seems clear, however, that John<sup>1</sup> Craven of Appletreewick, co. York, had sons, Henry<sup>2</sup> and William<sup>2</sup>; of whom William<sup>2</sup> married Beatrix, daughter of John Hunter, and had sons, Sir William<sup>3</sup> (Lord Mayor of London) and Anthony<sup>3</sup>. William<sup>3</sup> was father of William<sup>4</sup> (Earl Craven), John<sup>4</sup> (Lord Craven of Ryton), and Thomas<sup>4</sup>.

All the sons of Sir William died *s. p.*, and by special limitation the earldom was entailed (according to Collins) upon Sir William Craven of Lenchwike and his heirs male; and in default, on Sir Anthony, brother to Sir William.

By another patent the title was entailed on the heirs of Sir Thomas Craven, a third brother of Sir William and Sir Anthony; and the grandson of Sir Thomas was the second Lord Craven of Hamped-Marshall. The earldom was again granted in 1801 to the seventh lord.

These brothers were sons of Robert<sup>3</sup>, and grandsons of Henry<sup>2</sup> Craven: the latter being brother of William<sup>2</sup> Craven. The strange thing is, that the entails should be so variable. According to Collins, the Earl Craven, after the death of his brothers, entailed a title not on the issue of his uncle Anthony, but on his second cousins; and even then, selected at first the oldest and youngest (Sir William and Sir Anthony) as heirs, though the second brother, Sir Thomas, was finally selected, and alone left issue.

As proof that Anthony, uncle of Earl Craven, left issue, Collins notes that he had sons: Sir William of Winwick, who died 1707; Sir Robert, and Sir Anthony.

Is it not probable that here is a confusion of names and persons? Was not the baronet, who

died *s. p.* 1670, the uncle of Earl Craven? His own family thus extinct, the natural heirs were Sir William and Sir Thomas; and if their brother Sir Anthony was mentioned, was he not last in the entail? Finally, was not this Sir Anthony the father of the three more recent knights?

I do not seek to correct errors as errors; but in this case the solution of this seeming confusion is desired, as it seriously affects the statements made in a pedigree dated 1686. W. H. WHITMORE.  
Boston, U. S. A.

JOSEPH ADDISON.—Was Addison a member of the Hell Fire Club? and did this club meet in Kensington? Tradition here has it that Hell Corner, at the south end of James Street, Kensington Square (formerly called the King's Square, and entered by King Street only), was so called from the Hell Fire Club meeting in a house represented in the foreground of Chatelaine's "South View of Kensington." At the same corner was "The Devil Tavern" in those days.

AN OLD KENSINGTONIAN.

BALDWIN'S PLANS OF A ROMAN TEMPLE.—At the time of the discovery of the Roman temple at Bath, when the present Pump Room to King's Bath was erected 1796, according to a letter of Sir Henry Englefield's read before the Society of Antiquaries of London, Baldwin, the city architect of Bath, had taken plans of the remains found for publication. Can any of your readers kindly inform me where they are, or in whose possession at present, as I am engaged in making some researches about the Roman remains of Bath? No information of any of them can be obtained in Bath itself. It has been conjectured that they may possibly be in the collection belonging to Gough in the Bodleian Library at Oxford. They are not in the British Museum, although some curious original drawings are there in the King's Library. Any information of them or other original drawings connected with the discovery of Roman remains in Bath will deeply oblige

JAS. T. IRVINE.

Coombe Down, near Bath.

THE BRICKDUST MAN.—Can any of your correspondents inform me where the original painting by Nathaniel Hone of "The Brickdust Man" is to be found? There is a mezzotint by "James Wilson," of which I have a most beautiful impression; so beautiful that I cannot help remarking it is about the most charming portrait in this style I ever saw. In one hand the Brickdust Man holds a long staff; and in the other there is a pair of Irish, or perhaps Scottish, bagpipes. He is a most intellectual-looking man, with a beard and moustache; his age between fifty and sixty.

Is this a real or imaginary portraiture? If not a myth, probably there is somewhere or other an account of him. J. M.

ALEXANDER BRODIE was one of the magistrates of Forres in 1760. The following entry is from the Forres registers:—

"26th July, 1764. Alex<sup>r</sup> Brodie & Janet Laing his Sp.; a son James, so called in memory of the late Jas. Brodie of Spynie.

"Witness,

Jas. Brodie of Brodie."

Can any one give me a clue to the relationship between Alexander and James Brodie of Spynie? Address, Office, "N. & Q." F. M. S.

"CASTRUM ROTHOMAGI."—Where was this castle situated? Henry V., on March 2, 1421, tested a charter at Westminster, and on the 5th of the same month tested several charters at "Castrum nostrum Rothomagi" (Rymer, *Fœdera*, x. pp. 68, 69). On the 4th of the same month of March a document purports to be signed at Shrewsbury, "in the hie and noble presence of our Sovereigne Lord." Was it possible for the king to be at Westminster on the 2nd, at Shrewsbury on the 4th, and at "Castrum Rothomagi" on the 5th of the same month? M. C. J.

Liverpool.

CHRISTMAS CAROL.—I have lately heard sung a Christmas carol commencing—

"It happened on a certain day

The snow from heaven did fall:

Sweet Jesus asked his mother dear

To let him go to the ball."

It goes on to relate his meeting with virgins three who scornfully refused to let him play at ball with them, and whom he drowned in the sea by leading them over a bridge made of sunbeams. For this act he receives from his mother slashes three from a withy tree, and exclaims—

"Cursed shall be the withy, withy tree,

For causing me to smart;

And it shall be the very first tree

That shall perish at the heart."

Can any of your readers inform me where I can see a perfect copy of the above, and from what apocryphal source it is derived? C. F. S.

C. F. S.

THE INTRODUCTION OF CULINARY VEGETABLES INTO ENGLAND.—May I ask, through "N. & Q.," for information as to the dates at which the vegetables and fruits that now appear on our dinner-tables were introduced into England; the names of their introducers, and the places from which they were brought? I should also like to be informed as to the vegetables known in this country at the dates of the respective invasions of Julius Cæsar and William the Conqueror.

Of course I do not wish for information regarding the potato. X. Y.

INFANTRY: "IL PENSEROSO."—Can any of your readers explain to me how the word "infantry" came to be used in its present sense? Milton, with a play upon words, uses it in the

first book of *Paradise Lost*, when speaking of the Pigmies:—

“That small infantry  
Warr'd on by cranes.”

Can, too, any of your readers explain satisfactorily to me the following passage in *Il Penseroso*?—

“And let some strange mysterious dream  
Wave at his wings in airy stream  
Of lively portraiture display'd,  
Softly on my eyelids laid.”

DANIEL L. BOYES.

LOTS.—The word “lot” and their plural “lots” are now in common use as denoting “a large number.” They have not yet found their way into any but light writing; though, from their frequent use in conversation, it is not improbable they may soon be adopted in a higher range. It is certainly not very long ago since this metaphorical use began, and I have an impression that it was borrowed from its having been put into the mouth of the clown in a pantomime of transient popularity. Do any of your readers know what the fact is as to this? It seems a pity that our ordinary speech should have been defaced by an expression which, in the sense now generally taken, cannot be regarded but as an unfortunate vulgarism. G.  
Edinburgh.

MANUSCRIPT TREATISE ON CHRONOLOGY.—I possess a very beautifully written MS. entitled:—

“Abrégé Chronologique de l'Histoire Universelle. Contenant les Événements les plus remarquables depuis la Création du monde jusques à l'an de grâce 1714. Par Pénélope Gale, à Londres, de l'École Dames Denis et Stevensons, Queen's Square, 1773.”

The volume is in small 4to size, contains 128 pages, and is very richly bound in red morocco, gilt edges, with an allegorical frontispiece in indian ink on vellum. There is an address to “Mes Dames” by the author, as it would appear, signed “Samuel Roux;” and next follows a “Traduction qui sert de Préface,” from which I infer that the treatise was composed for the use of his pupils by Roux, and translated into French by the lady whose name appears on the title-page. Is anything known of these parties or of the school in Queen's Square a century ago, when the book was written?  
WILLIAM BATES.

THE NATIVITY AND MASSACRE OF THE INNOCENTS IN WAXWORK.—Among some papers which had lain for a long time undisturbed has turned up, appropriately enough at this season, the *libretto* of a waxwork show, which I had the curiosity to enter, and which stood on the ground adjoining a horse fair held (Nov. 12, 1857,) at Novara. Large groups, formed by figures of life-size, portrayed Scriptural events; and in a group of the Nativity, with detail not only beyond the scope of ordinary readers of Bible history, but at

issue with the received traditions of the church. Of this event the “Spiegazione” relates that Joseph and Mary, unable to find a lodging in the town of Bethlehem, were received into his hut by an old man named Gelindo, and that in this cabin the same night was born the Saviour.

“Fortunato Gelindo! il primo che si prostrò all' adorazione unitamente alla sua moglie Alinda, sua figlia Aurelia: e Maffeo suo garzone, e tutta la sua famiglia si recarono alla capanna per adorare il nato Bambino.”

Some novel particulars of Herod's history are recounted under the “Murder of the Innocents.” Two days before, Herod sent for his son's nurse, and warned her in order to save the child's life; but, on the very morning of the slaughter in Bethlehem, a dog appeared which mangled the royal infant: [“Sul mattino comparve un cane che sbrano il medesimo.”] Herod was repudiated by his consort Doris, the people would no longer acknowledge him as their king, and, rendered desperate, he committed suicide in his own garden. A trace of the story that Herod included his own son in the massacre of the innocents is found in Macrobius, who retails a remark of Augustus: “It is better to be Herod's hog than his son” (Alban Butler's *Lives*, &c.), but the fact is too well known to need repetition that a terrible malady really terminated the existence of this ruthless monarch. The only life he hesitated to take was his own.

In explaining the “Martyrdom of the Maccabees,” the different stages of their tortures being most repulsively exhibited, the account concludes: “Oggidì pure i setti fratelli Maccabei sono venerati sui nostri altari.” The seven sons of Eleazar canonized!

How came it that the widow Murchio, proprietress of the waxwork, was allowed to spread such inexact information? JOHN A. C. VINCENT.

OLD HARRY AND OLD NICK.—The etymological identity of *chief* and *head*, so shrewdly traced by MR. SKEAT in “N. & Q.” 3<sup>rd</sup> S. xii. 481, encourages me to inquire whether the names of *Old Harry* and *Old Nick*, as applied to the foul fiend, may not, in like manner, be traced to one and the same Scandinavian root?

In Sweden, and I believe also in some parts of Denmark, one of the numerous names designating the Evil One is *gammal Erik*, i. e. *Old Erik*, later transformed into *Old Eri*, and ultimately into *Old Harry*; and if instead of *old* we take the earlier form of *olden*, we have *Olden Erik*, *Olden Ik*, *Old Nick*.

A friend to whom I suggested this origin of the names in question, replied in the words of the Italian proverb, “*Se non è vero è ben trovato*,” but as I seek the *vero* and not the *ben trovato*, I should be glad to have the opinion of some better etymologist than my friend or myself. OUTIS.

Risely, Beds.

MS. PEDIGREES.—Can any one give me information as to the nature of the following manuscript, which forms No. 44 of the collection at Middle Hill? I quote from Haenal's *Cat. Lib. MSS.* col. 805—"Burlington and Gainsbro' pedigrees." Is it, as I suspect, a genealogical volume relating to certain inhabitants of those towns?  
CORNUB.

ST. PETER'S CHAIR.—I beg to forward the accompanying cutting, which may be worth insertion in "N. & Q.":—

"IS ST. PETER'S CHAIR AT ROME A GENUINE RELIC?—Before concluding my cursory remarks (says the Roman correspondent of *The Post*) upon the external features of the religious recurrences which have called together in Rome from all parts of the world so many representatives of the Catholic faith, I must devote a few lines to the celebrated relic denominated 'St. Peter's Chair,' which has been exposed to public veneration for the last week for the first time during the last two centuries. I confess, notwithstanding Lady Morgan's satirical hints that this chair is nothing more than a piece of Arabic household furniture with an inscription on the back in honour of Mahomet, I looked upon it with great interest, such interest as an object carefully and religiously preserved for upwards of a thousand years may naturally excite. Such is about the time that the 'Cathedra of Peter' has been in the authentic keeping of the Church, having been a treasured relic for centuries in the old Constantinian Basilica, and kept with equal veneration under the high altar of the present church, until placed in its actual ponderous bronze case by Bernini and Artusi in the reign of Pope Alexander VII. Anybody very curious to obtain arguments in favour of the identity of this chair, as having really belonged to St. Peter here in Rome, may get them in Monsignore Febei's curious book, *De Identitate Cathedrae Romanae*, published upwards of a century ago; but I mean to limit my observations to the intrinsic evidence presented by the style and probable date of construction of the chair itself. The chair has been for the last week elevated on a lofty gilt pedestal on the altar of Maria Santissima, in St. Peter's, where the faithful of all nations, but especially French priests and Zouaves, are perpetually kneeling before it, while masses are being celebrated, and chaplets, medals, and crosses rubbed upon it, to be borne away with acquired virtue by pious pilgrims. Implicit faith is a grand thing, but there are many sincere and enlightened Catholics who have no faith in the antiquity of St. Peter's chair, and boldly declare it to be a production of the tenth century. Bunsen states it to be a piece of German wood-work, enriched with engraved ivory of a different period. At any rate, it is nothing like a Roman or curule chair, such as the senator Pudens might be supposed to have in his house, and to offer to his guest and pastor Peter. For it has a pointed, Gothic-looking back, with three round arches and columns, one of which is broken; the arms and legs are stiff and straight, like the stone episcopal chairs to be seen in churches of the twelfth century; and the front is ornamented with engraved tablets of ivory, representing the labours of Hercules and the twelve signs of the Zodiac. But, notwithstanding all apparent evidence to the contrary, the Church has declared it to be the chair actually used by St. Peter, and as such the honours paid to it ought not to excite surprise.

J. MANUEL.

Newcastle-on-Tyne.

PHILOSOPHY OF NOTATION.—Can any readers of "N. & Q." help me to anything on this subject? I refer to the abstract principles which compilers of a notation should follow, whether that notation be for numbers, music, language, or chemistry.  
J. S. C.

JAMES SMITH, Principal of the University of Edinburgh and Professor of Divinity in 1732, took a leading part in ecclesiastical affairs in Scotland at the beginning of last century. He was licensed by the Presbytery of Dalkeith in 1703, being at the time chaplain to Sir John Dalrymple of Cousland, and was subsequently minister of the parishes of Morham, in Haddingtonshire, and Cramond in Midlothian. There is a rare poem on his death entitled "Lamentation of the University of Edinburgh on the death of Principal Smith, 1736." He married a Miss Oswald—I presume one of the Oswalds of Dryborough in the parish of Denny, Stirlingshire—as I find his son John settled at Broomhill in that parish in 1732. Any account of his parentage, birthplace, or connections will be considered a favour. Address, Office "N. & Q." F. M. S.

HEIGHT OF OUR CHIEF TOWNS ABOVE SEA-LEVEL.—Being anxious to ascertain the heights of English cities and larger towns above the level of the sea, I ask the favour of information thereon. My immediate object is to raise Salisbury from the hole in which it has always been placed by popular opinion; quite erroneously, however, for already, from a knowledge of actual levellings, I find its elevation of 150 feet to be 110 feet above the *mean* of London and metropolitan levels; and I hope to prove it, instead of the very lowest city, to be one of the highest of all the English cities and larger towns.  
A. B. MIDDLETON.

The Close, Salisbury.

"WEEP NOT FOR THE DEAD."—Who are the following lines by? I met with them many years ago in some old magazine, and should like to know the author. I have also heard them set to the "Dead March" in "Saul," and sung at a military funeral:—

"Weep not for the dead:  
Thy sighs and tears are unavailing;  
Vainly o'er their cold dark bed  
Breaks the voice of thy loud wailing.  
The Dead—the dead they rest:  
Sorrow, and strife, and earthly woes,  
No more shall harm the blest,  
Nor trouble their deep, calm repose.  
Weep not for the dead."

J. B.

### Queries with Answers.

GILLRAY'S "FRENCH INVASION."—Among a few of James Gillray's spirited caricatures I possess, is a large one representing the projected French invasion from the Camp de Boulogne; where, in the distance, you see His Satanic Majesty playing the fiddle, and cutting capers on the guillotine. In a rough and boisterous sea, the French Armada is seen struggling in vain against adverse winds, which, Æolus-like, W. Pitt is blowing—"the pilot that weathered the storm"; whereas, in the foreground, at a windlass, are pulling it with might and main, towards British shores, some public characters, evidently portraits: amongst whom the bulky figure of C. J. Fox, in his torn shirt-sleeves and a tricoloured ribbon to his tail, is very recognisable. I should be glad to know who the other *dramatis personæ* are: one of them in profile has a blue coat and top-boots. Is not Matthew Tierney one of the others? P. A. L.

[In spite of the labours of Mr. Thomas Wright, Mr. Evans, and others, the allusions in many of Gillray's caricatures are still very obscure, and much in want of illustration. Our columns will at all times be open to Queries concerning, or facts illustrating them. But in these, as well as in other matters, we must insist upon the name, date, &c. of the caricature being correctly described. The only caricature of Gillray's which we remember, bearing the title of "French Invasion," has a supplementary title, "Or Buonaparte landing in Great Britain," and is dated June 10, 1803. This is altogether very different from the one which forms the subject of P. A. L.'s query, which relates to one dated Feb. 1, 1798, and entitled "The Storm rising; or, the Republican Flotilla in danger." It is directed against the encouragement which the Whigs were charged with giving to the threatened invasion, and the windlass is accordingly worked by Pitt, Sheridan, the Duke of Bedford, and Tierney. It may be added that his Satanic Majesty is playing the tune, "Over de Vater to Charley" (Fox).]

GRAVELOT.—Can you furnish me with particulars of Gravelot's stay in England? Where did he live? Who employed him? Where are some of his works to be found? PARIS.

[Hubert François D'Anville, better known under his assumed name of Henry Gravelot, was the brother of D'Anville the geographer. He was born at Paris in 1699. He commenced painting at about thirty-nine years of age, but took afterwards to designing and etching. In 1733 he was invited to England by Claude du Bose, to assist him in the plates of Picart's *Religious Ceremonies*, and also etched several plates for books, among which were those for Sir Thomas Hanmer's edition of Shakspeare. He drew the monuments of kings for Vertue, and gave the designs, where invention was necessary, for Pine's plates of the tapestry in the House of Lords. He also engraved the plates for Theobald's Shakspeare from his

own designs; but his large print of Kirkstall Abbey is considered the finest specimen of his abilities. He returned to Paris in 1745, where he died in 1773, aged seventy-four. De Fontenai, *Dictionnaire des Artistes*; Walpole's *Anecdotes of Painting*, ed. 1819, iii. 979; and Bryan's *Dictionary of Painters and Engravers*, p. 495.]

PORTRAIT FOR IDENTIFICATION.—I have a family portrait of an elderly gentleman whom I cannot identify. He seems to have been a member of the House of Commons, as he holds in his hands two papers on which are the following words:—

"Resolutions against French slaves and black corps in Jamaica, 1798."

"Letter to the honourable the speaker of the assembly requesting leave to vacate my seat. May, 1800."

Can any of your readers tell me the name?

PARIS.

[We take this to be the portrait of Bryan Edwards, M.P. for Grampound, co. Cornwall, and the accurate historian of the West Indies. Mr. Edwards was born at Westbury in Wiltshire on May 21, 1743, and died at his house Polygon, near Southampton, on July 15, 1800. He exercised his literary talents in a memorable way in Jamaica; for by the strokes of his pen he drove Peter Pindar from that island; and that bitter satirist never dared afterwards to attack his character. There is a portrait of Mr. Edwards painted by Abbott and engraved by Holloway.]

CUDDY BANKS.—In a note on Aristophanes, *Equites*, 243, Mitchell alludes to Cuddy Banks. Who was he? P. J. F. GANTILLON.

[Cuddy Banks figures as a clown in Ford's tragic-comedy, *The Witch of Edmonton*, in connection with the Morris Hobby-horse, as follows:—

"Cuddy. The morrice is so cast, we'll have neither man nor base in our company, fellow Rowland.

"3rd Clown. What! not a counter?

"Cuddy. By no means, no hunting counter; leave that to the Enfield Chase men: all trebles, all in the altitudes. Now for the disposing of parts in the Morrice, little or no labour will serve," &c. Hence the allusion in Mr. Mitchell's note:—

"In what exact form the Chorus make their appearance it is difficult to say: had the editorship of this play fallen upon Cuddy Banks, he would at once have set them down as so many hobby-horses."

THE "ARGENIS" ETC. OF BARCLAY.—The *editio optima* of these works of Barclay is generally held to be that in 3 vols. 8vo, Lugd. Bat. 1664-69-74. The first and last of these are before me; the first containing the *Argenis*, in five books, with notes and index, pp. 653; the last containing the *Satyricon*—this being the general name for the *Euphormia*, *Apologio*, *Icon Animorum*, *Alethophilii Lacryma*, and *Alethophilus Castigatus*, which, together with the *Conspiratio Anglicana* at the end,



extend to pp. 720. I should be much obliged if some possessor of the three volumes will kindly inform me what is contained in the intermediate volume, Lugd. Bat. 8vo, 1669.

WILLIAM BATES.

Birmingham.

[The second volume, Lugd. Batav. 1669, contains *Archobratus et Theopompus sive Argemidis secunda et tertia pars, ubi de institutione principis*, pp. 639.]

COHORTS IN BRITAIN.—Can any of your correspondents well read in the annals of the Roman Empire enumerate the localities wherein the following cohorts were stationed during the Roman occupation of Britain, namely, Cohors Prima Britannicorum, Cohors Prima Flavia Britannicorum, Cohors Tertia Britonum, Cohors Sexta Britonum? It is desired that references to the works in which they are mentioned be given.

GLAN.

[Robert Brady, in his *Complete History of England*, fol. ed. 1685, has a chapter on "The Roman Military Establishment in Britain," (pp. 41-51), taken out of the *Notitia*, or Summary of Theodosius Junior. Consult also the "Indices Inscriptionum" in the *Monumenta Historica Britannica*, by Petrie and Sharpe, i. p. cxlvi.]

BULL AND MOUTH.—The following lines are embossed over the door of the Queen's Hotel, Aldersgate Street. Can you help me to find out the reason of their being there, and their date?

"Milo, the Crotonian,  
An ox slew with his fist,  
And at one meal he ate it all—  
Ye Gods! what a glorious twist!"

ORIENTAL.

[Is not this the old "Bull and Mouth"? If so, the allusion in the lines is obvious, and refers, as Mr. Timbs points out in his *Curiosities of London* (p. 453), to the story of Milo, who, after killing a bullock with one blow of his fist, ate it up at meal.]

LATIN QUOTATION.—

"Cujusvis hominis est errare: nullius nisi insipientis, perseverare in errore."

Wanted by  
PAULULUM MEMORIE.  
[Cicero, *Philippica*, xii. cap. 2.]

Replies.

DORCHESTER, CO. OXFORD.

(3rd S. xii. 346.)

MR. S. BEISLY wishes, it would seem, to know to what authority the author of Murray's *Handbook for Berks, Bucks, and Oxon* is indebted for the following statement:—

"There is an old and existing belief that no viper will live in the parish of Dorchester."

One would expect to find such a notion mentioned in Plot's *Natural History of Oxfordshire*;

but this quaint old writer does not mention it as regards Dorchester. However, the readers of "N. & Q." may like to see paragraphs 35 and 36 of his seventh chapter, being the chapter headed "Of Brutes:"—

"§ 35. Of other reptils we have little to say, but that in the Lordship of Blechington [now spelt Blethingdon\*], and all the more northern parts of Oxfordshire [Dorchester is in the southern part of the county, being nine miles south-east of Oxford], no snakes have been ever or very rarely seen, in so much that I met with several ancient people about Deddington and Banbury that scarce ever saw a snake in their lives, at least not in that country. And [at Blechington 'twas confidently believed that a snake brought from any other place, and put down there, would instantly dye, till I made the experiment and found no such matter: Whereupon I got leave (in the absence of the family) to inclose my snake in the court, before the Right Honourable the Lord Anglesey's house, to see what time would produce, leaving the gardener in trust to observe it strictly, who found it indeed, after three weeks time, dead, without any sensible external hurt.

"§ 36. How this should come to pass, is a question indeed not easy to determin [sic], but certainly it must not be ascribed to the talismanical figure of the stone ophiomorphites to be found about Adderbury, and in most blue clays, whereof there are plenty in this country. Since these are to be met with about Oxford too, and in many other places where there are snakes enough. Beside, we are informed by Cardan † that Albertus Magnus had a stone that, being naturally mark'd with the figure of a serpent, had this no less admirable than contrary virtue, that if it were put into a place that was haunted with serpents, it would draw them all to it. Much rather may we subscribe to the cause assigned by Pliny, ‡ who seems confidently to assert that the earth that is brackish, and standeth much upon saltpetre, is freer from vermin than any other. To which we may add (if need be) sulphur and vitriol, whereof there is plenty in these parts of the county; but whether by one, two, or all these, though we dare not pronounce, yet that it is caused by some such mineral steam disagreeable to the animal, I think we may be confident."

The first edition of Dr. Plot's *Natural History of Oxfordshire* had the *imprimatur* of the Vice-Chancellor of the University of Oxford, April 13, 1676. "The second edition, with large Additions and Corrections," was published at Oxford and London in 1705. I have quoted from this second edition.

Among the "Additions to chap. vii." is the following:—

"§ 35. There are no snakes near Badminton in Gloucestershire: The cause is the bareness and coldness of the land thereabouts, for snakes are bred out of rich, fat, hot mould and mud (whence we commonly find them about ditches, and low, rich, shady grounds, lurking under long grass) of which this country affords no great plenty. Besides, it being an open country, it wants that shade and shelter they delight in."—*Brit. Bacon*. p. 73.

This *Brit. Bacon*. is the work referred to in the

\* Blethingdon is scarcely four miles, as the crow flies, east by north-east of Woodstock.

† *De Subtilitate*, lib. vii.

‡ *Nat. Hist.* lib. xvii. cap. 4.

following extract from the "short account of" Dr. Plot "by that curious naturalist, Mr. Edward Lhwyd, Keeper of the Ashmolean Museum in Oxford," which is prefixed to the beginning of the second edition of Dr. Robert Plot's *Natural History of Oxfordshire* :—

"In the year 1677 he published his *Natural History of Oxfordshire*, which he wrote (as [*vid.* p. 339. *Athen. Oxon.*] 'tis thought) in imitation of a book of Dr. Childrey's, entitled *Britannia Baconica*, or the *Natural Rarities of England*."

JOHN HOSKYNYS-ABRAHAM, JUN.  
Combe, near Woodstock.

#### THE SKYRACK OAK.

(3rd S. xii. 503.)

I remember the Skyrack Oak ever since my boyhood, when it was a more picturesque object than it is now; and at a future time I will supply you with some of the traditions which were then extant respecting it. It is now only the ruin of what was once a fine oak tree. Fifty years ago very few persons who went to view the remains of Kirkstall omitted, in going to or from Leeds, to look at the Skyrack Oak, which is in the immediate neighbourhood of the abbey. In the *Annals of Leeds*, by Edward Parsons (vol. i. p. 190), it is thus noticed :—

"The principal object in the village of Headingly is the venerable oak which has defied the storms of a thousand winters, and which for hundreds of years has presented to the observer a decaying memorial of ages long since passed away. This remarkable tree has been conjectured by some—and the supposition is warranted by its evidently extreme antiquity—to have witnessed the horrible religious rites of the ancient Britons, and in fact to have formed part of a Druidical grove. Universal tradition declares this to have been the tree under which, in Saxon times, the shire meetings were held, and from which the name of Skyrack (shire oak) has been imposed upon the wapentake. Of course these traditions afford no positive demonstration; but, in spite of scepticism, they render the supposition extremely probable, and induce the conclusion that it must be founded on fact."

So much of poem and legend has been mixed up with the history of all such objects, that it is impossible to discriminate the false from the true. Thoresby, in his *Ducatus Leodiensis*, gives a more full account of the oak, and I must refer your correspondent to that authority for replies to his other queries. In Whitaker's edition of the *Ducatus* (p. 81), the following explanation is given, I give it with the notes of reference :—

[“HUNDREDS OR WAPENTAKES”. Ten of these *Decuriae*, or *Tythings*, made the *Centuria* or *Hundred*; these in some places (and particularly in these Northern Counties) are called *Wapentakes*, the Reason of which Denomination is distinctly mentioned in the Laws of King *Edward the Confessor*(<sup>o</sup>), viz. when a Person received the Government of a *Wapentake*, at the appointed Time and usual Place, the elder Sort met him, and when he was got off his Horse, rose up to him; then he held up his

Spear, and took Security of all present, according to Custom; whoever came touched his Spear with theirs, and by this touching of Armour were confirmed in one common Interest; and thus from *præpnu*, *Weapons*, and *tac*, a *Touch*, or *taccapre*, to confirm, they were called *Wapentakes*; but here the Reader is to be cautioned that he run not into the mistake of the learned Editor, who takes *Ewerwickshire* for *Warwickshire*, whereas it is indisputably *Yorkshire*, as appears from ancient Manuscripts, and Coins minted here, &c.

[“SKIREAKE”. It may not be amiss here to note, that this *Wapentake* of *Skireake* seems to have received its Denomination from such a *Convention* at some noted *Oak*, or, to use a local Word, *Kenspack-Ake*. That *Hundreds* received their Names from a *Tree*, *Cross*, *Stone*, &c. is familiar; and that Places were named from *Oaks* in particular is the less Wonder, because ours are said to be the best in the World. Hence *Oakham*, *Ockley*, *Akeham*, *Aukland*, so called (as *Sarron* in *Greece* was) from the *Oaks*; and so the whole County of *Berkshire*, from ‘*Beroke*, a disbarred Oak, to which, when the State was in more than ordinary Danger, the Inhabitants were wont in ancient Times to resort, and consult about Publick Matters’ (<sup>o</sup>). From some memorable *Oak* (yet called in the North an *Ake*), where the Inhabitants usually met upon such publick Occasions, which was probably at *Headingly* in this Parish (of which see p.\*—), we may safely conclude that this *Wapentake* was named *Skireake*, or the *Shire-Oak*, which according to the *Saxon* Orthography was (as it is pronounced to this Day) *ſcýre-ac*, for the Interposition of the *h* was not brought in till the *Time* of the *Normans*, who wrote it *Schire*. If any argue the Improbability of all the *County Freeholders* meeting at this Place, I shall not contend (though that there were such general Assemblies, and in all likelihood at such a Place in those ancient Times, rather than within walled Towns(<sup>o</sup>), is no improbable Conjecture) for it as effectually answers this *Etymon*, if only the Inhabitants of this *Wapentake*, or this Division (*Ab A-Sax.*, *ſcypan*, to divide into Shares), assembled there. I shall only add, that the *Hundred-Courts*, which in some places were held every three Weeks, in others but once a Month, were reduced to the *County Courts* by Statute 14 Edw. III.”

(<sup>o</sup>) Edit. Wheloc, p. 45.

(<sup>o</sup>) Camden's *Britannia*, N. E., p. 137.

(<sup>o</sup>) Thus a Palm-Tree served Deborah for her Westminster-hall, when she judged Israel, saith Dr. Fuller, in his *Church Hist.*, p. 60.”

The whole of the chapter from which the above is extracted will be instructive to G. H. or S., but it is too long for insertion in your columns. He will find that the division of the county into hundreds, or wapentakes, was made in the times of our “Saxon predecessors.” It would be in vain to seek for the precise date. It will be observed, that I have carefully followed the text, even to the adoption of the numerous capital letters and the italicising. My copy of Whitaker leaves a blank where the page ought to be inserted,\* and all the copies I have had an opportunity of consulting have the same omission. The reference ought to be to p. 148, where, under the head of “*Scyrake*,” the oak is once again referred to. The interest of the quotation will be an apology for its length.

T. B.  
Shortlands.

Like the Wapentake of Shyrack in Yorkshire, the Hundred of Dodingtree, in the county of Worcester, and the adjacent Hundred of Broxash, in the county of Hereford, are both derived from some ancient tree under whose shade the courts of the district were anciently held.

THOMAS E. WINNINGTON.

The manor and chapelry of Shireoaks, in Nottinghamshire, are so called from the fact that an ancient oak there marked the junction of the three counties of Nottingham, Derby, and York.

FREDERIC OUVRY.

CHARLES I. AT OXFORD.

(3<sup>rd</sup> S. xii. 523.)

The following, which are in my collection of old pamphlets, may possibly interest your correspondent CORNUB. :—

1. "The Humble desires and propositions of the Lords and Commons in Parliament assembled. Tendered to His Majesty 1 February, 1642. With His Majesties Gracious Answer thereunto.—Printed, by His Majesties Command, At Oxford, by Leonard Lichfield, Printer to the University. 1643."

This tract is one of sixteen pages, small 4to, and contains, together with the above—

"The collection of all the particular papers that passed between His Majesty, Both Houses, and the Committee, concerning the Cessation."

2. "The Reasons of the Lords and Commons in Parliament, Why they cannot agree to the Alteration and Addition in the Articles of Cessation offered by His Majesty. With His Majesties Gracious Answer thereunto, April 4, 1643. Printed, by His Majesties Command, at Oxford. By Leonard Lichfield, Printer to the University. 1643. Sm. 4to, 21 pp."

3. "The Votes agreed on by the Lords and Commons concerning a treaty; and Their desire of a safe conduct for a Committee named by them, contained in a letter of the 28. of February from the Earle of Manchester to the Lord Viscount of Falkland. With His Majesties Gracious Answer thereunto, and a Copy of His Safe Conduct. Also, The Articles concerning a Cessation proposed by both Houses of Parliament, and a letter of the 28. of February from the said Earle of Manchester, to the said L. of Falkland, in which they were inclosed. With His Majesties gracious Answer to the same. Sm. 4to, 13 pp." [Without printer's name or date, but evidently from the press of Leonard Lichfield, as the type and paper are similar to Nos. 1 and 2.]

I subjoin an extract, by way of note, from No. 3:—

"His majesties safe Conduct.

"Ovr Will and Pleasure is, And We doe hereby straitly Charge and Command all the Officers and Souldiers of our present Army, and all our Ministers and Subjects whatsoever, to permit and suffer Our Right trusty and Right welbelov'd Cousin and Counsellor *Algernon* Earle of *Northumberland*, and Our Trusty and Welbelov'd *William Pierrepoint*, Esq., Sir *William Armatyne*, and Sir *John Holland*, Knights, and *Bulstrode Whitlock*, Esquire (together with their servants), to passe and repasse to and

from Vs, without any Let or Hinderance, they being now sent to attend Vs from Our two Houses of Parliament. This Our safe Conduct under Our Signe Manuall and Royall Signet, We Charge and Command them, and every of them, punctually to observe and obey, as they will answer the contrary at their utmost perills.

"Given at our Court at OXFORD, the third of MARCH, 1642."

J. HARRIS GIBSON.

Liverpool.

CINQUE PORT SEALS.

(3<sup>rd</sup> S. xii. 433.)

The ships of the Romans had the rudders passing over the side of the vessel; sometimes there were two to a ship, at others four—two at the prow, and two at the stern. In Stosch is a vessel without oars, going at full sail with two rudders at the stern. These had sometimes, at their issue from the ships, projecting cases, serving no doubt to keep the helm perpendicularly to the sea. A cross piece (a kind of *clavus*) governed the vessel with more facility. In all Anglo-Saxon ships there are two oars at the stern for steering, instead of a rudder. The ship in the Bayeux tapestry is a long galley, with a high crook at the stern, topped by a figure, and a similar one at the prow, taller, with a bust above. The rudder (in the form of a large oar) is on the side, and there is a single mast with a top to it, and a square ornamented yard. A good drawing of this ship your correspondent may find in Fosbroke's *Encyclopædia of Antiquities*, p. 263, fig. 14. The derivation of *rudder* will show that it was primarily an oar: Saxon *rothere* from *rowan*, to row; German *ruder*, Old German *ruodar*.

The modern rudder was not in general use till the middle of the reign of Edward III. or about 1350, though the old plan of steering ships by a paddle on each side was not abandoned till long after. In a MS. of about the year 1300 two drawings of ships are given, in both of which the rudder appears at the stern, and a man is seen steering with a tiller. In another MS. of the middle of the fourteenth century there are two delineations of Noah's ark represented by ships having a large house on their decks; both of these have rudders at the stern, with two pintles and gudgeons, and a tiller. From the perfect manner in which the rudder appears in these drawings, it is highly probable that, though not then, nor until a much later period in general use, yet it had long been applied to large vessels, whose height and size out of the water must have rendered it extremely inconvenient to steer with the ancient paddles. (See Steinitz's *History of the Ship*.)

In the vessels represented on mediæval seals the sail is covered with armorial compositions

forming, as Mr. Bontell observes (*Manual of Heraldry*, p. 412), *sails of arms*. In the seal of Thomas Beaufort, Duke of Exeter (High Admiral, c. 1416), the sail of the ship is charged with the arms of Beaufort; and in that of John Holland, Earl of Huntingdon, c. 1436, "Admiral of England, Ireland, and Aquitaine," a noble-looking ship is displayed with a *sail of Holland of Exeter*. The seals of the Cinque Ports of Kent and Sussex exhibit curious ships displaying their own proper banner, *the lions and ships dimidiated* with the banner and shield of England.

JOHN PIGGOT, JUN.

AGGAS'S MAP OF LONDON (3<sup>rd</sup> S. xii. 504; 4<sup>th</sup> S. i. 20).—In your impression of Dec. 21, MR. HALLIWELL remarks that, in Mr. Bohn's edition of Lowndes, it is stated that there is a copy of Aggas's Map of London, 1560, in the Sloane collection in the British Museum; and then inquires whether Sir Hans Sloane's maps and prints formed part of the original collection of the museum, and asks for a reference to the old map. The answer given is—

"It is doubtful whether Aggas's Map of London, 1560, is in the Sloane collection at the British Museum. At any rate, it has never been seen either by the keeper of the maps or by the gentlemen connected with the manuscript and print departments."

I think it only right to state that there is *no doubt* about the matter; and when the question was put to me a few weeks ago, I answered then, as I should have done any time these four-and-twenty years past, *without hesitation*, "It is *not* here." The error is in Lowndes, and has arisen out of a very natural conclusion on the part of the editor. In Brayley's *Londiniana* he found mention made (vol. i. p. 83) of a copy of Aggas having belonged to Sir Hans Sloane. Brayley's authority was Gough, who (vol. i. p. 745) speaks of "two copies in the hands of Sir Hans Sloane and Dr. Mead." As Sir Hans Sloane's library did form part of the original collection of the British Museum, it was reasonable to suppose that the map spoken of as in the hands of Sir Hans Sloane would be found here. Such, however, is certainly not the case; but I should here mention one very important fact which has been entirely overlooked, viz. that, in the original statement by Gough, it is distinctly said that the copy "in the hands of Sir Hans Sloane" bore the date of 1618, fifty-eight years later than the date assigned in Lowndes to the *original* map inquired for, which is thus thrown out of the question altogether apropos of the British Museum.

R. H. MAJOR, Keeper of the Department  
of Maps and Charts.

British Museum, Jan. 8, 1868.

DUKE OF ROXBURGHE (3<sup>rd</sup> S. xii. 294, 422.)—E. C. and RUSTICUS appear to be somewhat hypercritical in the objections taken to the orthography of the title and residence of the noble house of Cessford. Roxburghe is as often spelt with the final *e* as without it, and the practice of most of the Peerages since the commencement of the present century appears to be in favour of the addition. Wood's edition of Douglas's *Peerage* adopts it in 1813, and so does the Sale Catalogue of—

"The Library of the late John Duke of Roxburghe, arranged by G. & W. Nicol, Booksellers to His Majesty, Pall-Mall, to be sold by Auction on Monday, the 18th May, 1812, and the forty-one following days, by Robert H. Evans, Bookseller, Pall-Mall," &c. &c.

With regard to "Floors," I must demur to its assumed Norman derivation. It is in fact a vernacular term of not unfrequent occurrence in this county, and is applied to the natural terraces on the banks of streams, occasionally formed by the receding current, pronounced in lowland Scotch and also sometimes written "the Flures" or the Floors. No example of the French form, or *Flures*, is said to be met with before 1772 (Jeffreys' *Roxburgh*, iii. 87). The formation of the ground between the duke's mansion and the Tweed, which gives rise to the name, is very perceptible to any one looking across the river from the march-mound on which the ruins of Roxburgh Castle stand. Other examples of the same term, applied to similar terraces, occur in the Retours in the registry of a succession to the lands of Flures in the barony of Broxfield in 1632, and again to the lands of Broxhills in the barony of Flures and parish of Oxnam, both in this county. In the Rent Roll of Kelso Abbey, the quota paid by Flurislaws, near Greenlaw, is recorded, as well as that from the Flures near Kelso (*Chartulary*, p. 499 and 508); and within half a mile of the place where I am now writing, there is a field on the banks of a small tributary of the Teviot, which has always gone by the name of the Floors, from the circumstance of its rising in steps above the stream.

W. E.

Roxburghshire.

SLANG PHRASES: FEEDER: TICK (3<sup>rd</sup> S. xii. 500).—CYRIL will recollect that Dickens, in *Dombey & Son*, appropriately names the immortal Dr. Blimber's assistant "Mr. Feeder."

*Tick*.—This word one would have thought to be thoroughly *slang*; but it appears from the following quotation from Kerr's *Student's Blackstone*, chap. xv. p. 468, to be classic:—

"If," says Lord Chief-Justice Holt, "a man send his servant with ready money to buy goods, and the servant buy upon credit, the master is not chargeable; but if the servant *usually* buy for the master upon tick, and the servant buy some things without the master's order, yet if the master were trusted by the trader, he is liable."

X. C.

**LATIN ROOTS** (3<sup>rd</sup> S. xii. 461.)—C. A. W. is right in thinking that Latin is taught at University College School on the principle of *roots* or *crude forms*. The grammar used is by Professor T. H. Key, who is head-master of the school and professor of comparative grammar at the college; and an exercise book by Mr. Robson, on the same system, is used in connection with it. The principle is that the inflections of words, *i. e.* cases of nouns and persons and tenses of verbs are all formed by certain suffixes added to the word itself, or crude form, as Mr. Key calls it, which of course is not found in literature, but from the examination of the inflections. Thus with nouns, the first declension has the crude form ending in *a*, the second in *o*, the third *i* or a consonant, the fourth *u*, and the fifth *e*; and similarly verbs are divided into the *a, e, i, consonant, and u* conjugations. The crude forms of *cornu* and *lupus* would not be *corn* and *lup*, as C. A. W. supposes, but *cornu* and *lupo*. Mr. Key uses the word *root* for that part of a word beyond which etymology can no further go, but the crude form is merely grammatical; as, for instance, the crude form of *spectaculum* would be *spectaculo*, while the root would be *spec*, the latter part being clearly a suffix. I know this method of teaching is very much objected to by some, but it has in my mind two great advantages. In the first place, it is much easier than the old method, and of that I can speak with confidence, as I had learned from King Edward VI.'s Grammar for some time with very little success before going to the University College School. In the second place, boys begin much sooner to exercise their reasoning powers about the language, and to take an interest in philology instead of merely learning to translate. The books in question are published, I believe, by Taylor and Walton in Gower Street.

M.

**DAVID GARRICK** (3<sup>rd</sup> S. xii. 502.)—P. A. L.'s long memory puts me on wishing that he had "assisted" at the revival of Shakspeare's *Richard III.* in 1824, from the Cibberian tomb; wherein, with the contributions of Garrick's shovel, had been forgotten through more than a century.

Premising that the original *Richard* was in its length (3500 lines) and in its form *unactable*, I extract from the preface to its published re-arrangement as presented at Covent Garden in the above year, the differences between the altered and the restored finale of "The Roses":—

"Cibber's *Richard* consists of more than 1990 lines, of which his own composition amounts to nearly 1100;\*

\* Some of these (among them, perhaps, the "tally-hoing" lines quoted by P. A. R.) may have been Garrick's; who made the like Frenchified work with *Romeo and Juliet*, as Tate made with *Leair*, and Monsieur Ducis with *Hamlet* and with *Macbeth*.

leaving of Shakspeare about 900 (in many of which Cibber has made alterations). The play now printed consists of 1960 lines, of which Cibber's are not above 100; making a restoration of about 860 lines of Shakspeare."

It might have been added, that no small portion of the Shakspearean dialogue retained by Cibber was adapted from others of his plays.

The credit of this attempt, under the better experience and truer taste of my friend Mr. Macready, who enacted the *new Richard*, I take to myself. The discredit of its failure may justly be ascribed to the unpersuadable force of *habît*, which, during three or four generations, had accepted—I lament to say, that the *fifth* persists to accept—the patch-work of a clever stagewright, not in place, but as the authentic composition of England's greatest dramatist.

E. L. S.

**GREYHOUND** (4<sup>th</sup> S. i. 13.)—Your correspondent has thrown out a very curious conjecture, which, if followed up by abler readers of "N. & Q." than myself, may probably lead to some result. The "gres," as he suggests, is in all probability the "hart of grease," or stag in his prime, as opposed to the "rascal," or lean unhealthy deer. Now I happen to have before me the rare facsimile reprint of the *Boke of St. Albans*, edited by Haslewood, 1810. At e. ij. vo. is a sort of catalogue of beasts to be hunted, and the "dyuers manere houndes." The first beast among the former is the "bucke"; the first in the latter list is the "grehoun," and the good prioress adds:—

"A grehound sholde be  
Heeded lyke a snake:  
and neckyd lyke a drake:  
foty d lyke a catte:  
tayllyd lyke a ratte:  
syded lyke a teme:  
and chynyd lyke a beme."

This is just the description of the Scottish deerhound, and one would naturally suppose the first-named hound was intended to hunt the first-named beast.

Now it is remarkable that in the description of hare-hunting in the same work, d. ij. recto, there is no mention of anything like coursing in our acceptance of the term. In the *Gentleman's Recreations*, Lond. 1710, there is a minute account of our present custom, with long rules for its practice. If "gres" be the buck in his prime, "grehound" may be fairly, I think, assumed, as your correspondent suggests, to be the buckhound.

A. A.

Poets' Corner.

**CINCINDELE** (4<sup>th</sup> S. i. 12.)—There can be no doubt but that your correspondent is perfectly correct. The tradition to the present day in Italy, confirmed by my own observation, is the same as that of Pliny, that these insects only appear just as the harvest is ripe, and disappear

as soon as it is cut and carted. Their light is most brilliant. They fly gracefully sometimes, very quickly, sometimes just gliding along. The most I ever saw at one time was on driving from Leghorn to Pisa to see the "luminare" on San Ranieri's day (June 17). There were myriads of millions of them, gracefully skimming the tops of the stalks of corn. It was the most fairy-like scene conceivable. A gentleman who had travelled both in the East and West Indies, at once pronounced them to be the famous "fire-flies." It is said they are sometimes seen if there be a second harvest, as of "seggiola," but I never saw them after the first. We caught several in gauze nets: they were much like what the children call "soldiers and sailors."

As to the word "baticesola," it is new to me; but probably is simply a provincialism for the word "baccherozzolo," a "glowworm," an insect which gives a light but cannot fly. A very good account of both these insects is given in the *Encyclopædia Britannica*, art. "Entomology."

A. A.

Poets' Corner.

Your correspondent seeks the etymology of *baticesola*. Has he got the right word? Pliny's "lampyridas" might be translated "baccherozzolo." H.

As your correspondent MR. RAMAGE asks if any others have seen the fire-flies he mentions elsewhere in Italy, I beg to inform him that I have seen them at Salerno, beyond Naples, in the month of May. In addition to what he states, I observed that on approaching the ground or any other object in their flight they cast a sensible illumination on it.

Not having seen them in any other part of Italy during a long tour, nor in Sicily or Greece, I think they must be confined to few localities, and that their period of appearing is short. R. B.

A PHILOSOPHIC BRUTE (3<sup>rd</sup> S. xii. 130).—Looking through back numbers of "N. & Q." I have come across the following query of B. J. T. under the above heading: "What Greek author gives this designation, and to what brute?" The following words are in Aristotle's *History of Animals*, book ix. chap. xxxiii. (or xlvi. according to another numbering):—

πάντων δὲ τιθασσότατον καὶ ἡμερώτατον τῶν ἀγρίων ἔστιν ὁ ἐλέφας· πολλὰ γὰρ καὶ παιδεύεται καὶ ξυνήσων· ἐπεὶ καὶ προσκυνεῖν διδάσκονται τὸν βασιλέα· ἔστι δὲ καὶ εὐαίσθητον καὶ συνείσει τῇ ἄλλῃ ὑπερβάλλον.

These words may be rendered into English thus:—

"Now of all the wild animals, the elephant is the tamest and the gentlest; for in many things it is instructed, and many does it comprehend; thus, elephants are taught to make the *salâm* to the king. Moreover, this animal is of quick perception, and it is superior to other animals as regards intelligence in general."

With Aristotle on the elephant may be compared Pliny, *Natural History*, book viii. chaps. i.-xi. Pliny prefaces his instances of the intelligence of the animal by speaking of it thus:—

"Maximum [of the land-brutes] est elephas, proximumque humanis sensibus: quippe intellectus illis sermonis patrii, et imperiorum obedientia, officiorumque, quæ didicere, memoria; amoris et gloriæ voluptas; immo vero (quæ etiam in homine rara) probitas, prudentia, æquitas; religio quoque siderum, Solisque ac Lunæ veneratio."

JOHN HOSKYNs-ABRAHAM, JUN.

CORSIE, CORSEY (3<sup>rd</sup> S. xii. 390, 516).—This is familiar to me as a puzzle of some standing; for I have never found any proof of its etymology. The word is not uncommon. The signification of it is, invariably, a *corrosive*, and not *care*, as erroneously stated by A. H.; although, when he goes on to give it the sense of "*cauterizing* or *corroding* care," he is very near the mark indeed. This suggests a connection with the Latin *corrosio*, but it is hard to prove, though it is certain that we find in the *Færie Queene* the adjective *corsive* doing duty for *corrosive*. This sense, a *corroding canker* or *corrosive* will explain all passages save one, which I shall adduce, in which it means a *corrosive* in the sense of a *caustic*, a *violent remedy*. That it is not from *caeco*, *cautus*, should be obvious to all who remember that *cautus* is not *corsus*, though sounding a little like it. I do not think it is from the A.-S., but from the French; but proof fails me. The earliest example of its use I have yet seen is in the following line which I copied for Mr. Furnivall out of a Cambridge MS.: "Nor no *coresy* may queth that qued;" *i. e.* "Nor can any caustic remedy that evil." (See *Poetical and Love Poems*, ed. Furnivall (E.E.T.S.), p. 217.)

It should be noted that the question is complicated by the fact that there are *three* words with this pronunciation—viz. (1) *corsie*, a *corrosive*; (2) *corsie*, adj. corpulent, from the Latin *corpus*; and (3) the term in the following sentence. Cotgrave gives, "*Coursie*, part of the hatches of a galley, teamed *corsie*." And then there is *corse*, to *course*, and *causey*, a causeway, used by Sir David Lyndesay about the ladies' dresses that "sweep the kirk and *causey* clean." I regret that I have no more exact proof of its derivation to offer.

WALTER W. SKEAT.

Cambridge.

FRENCH KING'S BADGE AND MOTTO (3<sup>rd</sup> S. xii. 502).—The arms borne by "nostre auguste Monarque, Louis le Grand, roy de France et de Navarre," are thus given by Trudon (*Traité de la Science du Blason*, Paris, 1689, p. 44):—

"D'azur à trois fleurs de lys d'or, l'écu on cartouche timbré d'un casque d'or ouvert, &c.; couronné de la couronne Impériale Française; entouré des colliers des ordres de St. Michel et du St.-Esprit; soutenu par deux

engés vêtus en Lévités, la dalmatique aux émaux de l'écu, tenant chacun une bannière de France: le tout posé sous un grand pavillon d'azur fleurdelisé d'or, doublé d'hermines; le comble brodé d'or, couronné de la couronne Impériale Française; le pavillon attaché à l'oriflamme ou bannière du royaume, surmonté de la devise Royale, *Nec plus in impar.*"

The device on the oriflamme was the sun in its splendour.  
JOE J. B. WORKARD.

GAB (3rd S. xi. 337; xii. 511).—My remark that the *origin* of this word appears to be lost, seems to have been completely misunderstood. Of course it is the O. F. *gaber*. But it also answers to the A.-S. *gabban* and the Dutch *gabberen*; and *gab* is (says MR. JOHN PIGGOT) the Gaelic for *beak*. It is also certain that *gab* means *mouth* in Danish, whence *gabe*, to *gape* or make a large mouth; *gabflab*, a chatterbox; *gabmund*, a gaper, a blab, or a tattler. See Ferrall and Repp's *Danish Dictionary*. Now what I mean to express is this,—that when we find a word occurring in A.-S., in O. F., in Dutch, Danish, Gaelic, and other languages, it is clear that such a word must be of very great antiquity, and its remote origin appears to be lost. But a reconsideration of the question leads me to perceive that a word for *mouth* would be a primitive and simple word (formed possibly from the *gabbling* or *gabbling* noise it makes), and I now feel sure that there must have been a primitive word *gab*, *mouth*, which is still preserved unchanged in meaning in Danish, which is the Swedish and English *gap*, the Gaelic *gab*, and from whence are derived all such words as the Dutch *gabberen*, the French *gaber*, the A.-S. *gabban*, and the English *gape*, *gabble*, *jibber*, *jabber*, and even *gaby*. For a *gaby* is a *gaper*, who stands with open *mouth* like an idiot; for the proof of which see Wedgwood, *s. v.* "Gaby."

WALTER W. SKEAT.

Cambridge.

MASONRY (3rd S. xii. 371, 529).—Without entering into argument or controversy unsuited to the pages of "N. & Q.," I wish merely to inform A. A. that Freemasons are incapable of admission to the sacraments in the Catholic Church in England, as well as on the Continent. The same prohibition applies to all other secret societies; but on other grounds than "their interference with the duties of the confessional," if I rightly understand the meaning of the writer in these words, which is by no means clear.

F. C. H.

ESPEC (3rd S. xii. 245, 317).—I believe that this contracted name occurring in Oxford records, implies no connection on the part of the holder with the northern baronial family of L'Espece, but rather denotes their occupation, which was that of *Speciarius*, *Épicier*, or *Grocer*. They appear to have been a family of some civic importance about

the time which your correspondent, Bos PIGER, mentions. I have met with the names of various members very frequently in old deeds; *e. g.* Alured le Spicer, Provost of Oxford, 1247-8; Thomas Spicer, Provost 1249-50; and John Spicer as late as 1402. While of the two mentioned by Bos PIGER, the father's name occurs between 1266 and 1296 (in the year 1288 as mayor), under the various forms of Lesspicer, le Picer, le Specer, le Espicer, and le *Mustarder*; and his son Richard, recovered it may be hoped from his early difficulties, was mayor about the year 1310.

W. D. MACRAY.

GRANDY NEEDLES (3rd S. xii. 329, 530).—The game alluded to is common in the Eastern Counties, but is played differently. Two girls stand facing each other, and hold both their hands up joined, the right hand of one to the left of the other, so as to form an arch, under which the other girls run in a row hand in hand; while the two forming the arch, when the last comes, lower their hands and try to make her their prisoner. The song, sung by the girls in file, is as follows:—

"Lift up your hands so high, so high,  
And let King George and his lady come by.  
It is so dark, I cannot see  
To thread the tailor's needle."

F. C. H.

GERMAN-ENGLISH DICTIONARY (3rd S. xii. 524.) Having had experience of several German dictionaries, I can confidently recommend Ludwig's *Neues Deutsch-Englisches und Englisch-Deutsches Wörterbuch*, printed at Leipsic for John Mackinlay, Strand, London, 1810. I have constantly used this dictionary for upwards of fifty years, with great satisfaction; and it has very frequently happened that, when other dictionaries had been consulted in vain, the words or meanings sought for have been found in this of Ludwig.

F. C. H.

LUNAR INFLUENCE (3rd S. xii. 510).—The idea of the young ladies that the full moon, especially at harvest time, had so much influence as to be able to drive them mad, was certainly outrageous and superstitious. But it was not entirely unfounded. Whether the moon's influence is stronger at the harvest season than at other times, may be doubted; but that moonlight has an evil influence in certain circumstances, I think pretty certain. I know a gentleman, advanced in age, whose word I can confidently take and on whose judgment I can fully rely, who has often assured me that, from his own experience all through life, he is quite convinced of this influence. The moonlight shining into his room always renders him more or less restless, and this is not to be attributed merely to the light: for he feels no such effect from the early daylight on summer mornings. But he has again and again observed, when

his sleep has been unsound, without any apparent cause, that it has happened on a moonlight night. Indeed, he is so convinced of this influence of the moon, that he always strives to exclude the moonlight from his bedroom as far as possible, and has a strong dislike to moonlight nights. F. C. H.

BISHOP GEDDES (3<sup>rd</sup> S. xii. 383, 513.)—The song alluded to was certainly the composition of Dr. Alexander Geddes, and not of his cousin Dr. John Geddes, who was Bishop of Morocco *in partibus*, and coadjutor to Bishop Hay; and died Feb. 11, 1799. Dr. Alexander Geddes died Feb. 26, 1802. In a letter from the Rev. John Skinner to the poet Burns occurs the following mention of the song:—

“There is another humorous thing, I have heard said to be done by the Catholic priest Geddes, and which hit my taste much:—

‘There was a wee wifeikie, was coming frae the fair,  
Had gotten a little drapikie, which bred her meikle care;

It took up’ the wifie’s heart, and she began to spew,  
And co’ the wee wifeikie, I wish I binna fou,

I wish, &c. &c.’

F. C. H.

BISHOP OF MADURA (3<sup>rd</sup> S. xi. 510; xii. 512.) When I quoted Dr. Oliver, I should have corrected his mistake in calling the see of Bishop Giffard *Madura*. It was *Madaura*, a city of Numidia, lying between the rivers Rubricatus and Tusca, now comprised in Algiers. Yet the doctor is not far wrong in his spelling, for Madaura was also called *Madurus*. F. C. H.

HOW TO RESTORE PARCHMENT OR VELLUM INJURED BY FIRE (3<sup>rd</sup> S. xii. 503.)—So long ago as August, 1854, I asked a similar question, but under the heading “Singed Vellum” (1<sup>st</sup> S. x. 106). If C. J. has not got a file of “N. & Q.” by him, I beg to say that the question was first replied to by the Editor in a note, who informed me that an immense quantity of MSS. on vellum, injured by fire, had been restored under the directions of SIR FREDERIC MADDEN. Subsequently, a correspondent in 1<sup>st</sup> S. x. 133 said that, when a manuscript has suffered in this way, it requires very delicate and skilful handling, and that it “must be reduced to a state of pulp before the laminae can be separated.” And he added:—

“To Mr. Henry Gough, Sen., of Islington, belongs the honour of having (under the direction of SIR FREDERIC MADDEN) succeeded in restoring to use, in a most admirable manner, the injured treasures of the Cottonian Library, some of which have proved to be of the highest historical importance.”

When C. J. bears in mind that the softening process must not obliterate or injure the writing, perhaps he will agree with me in thinking that the restoration had better be attempted only by experienced and judicious hands; otherwise the

result will be like the restoration of most of our old churches of the present day—destruction.

P. HUTCHINSON.

Apropos to the query of C. J., “How to restore parchment or vellum injured by fire,” it may be useful to those of your readers who may have such documents in their keeping, to know that in a recent fire where the flames heated the front of the iron safe containing title-deeds and leases on parchment, these valuable documents were rendered almost, and in some cases quite, useless, from the seals melting, and so sealing all the folds together, and from the skins contracting to hard lumps, where they had been simply “put in the safe” without any other protection; but such as had been tied up in *ordinary brown paper* were as good after the conflagration as before. The safe was one of the best made, and was built in a recess; and, excepting these deeds, everything, including leather-bound books therein, was perfectly preserved. Perhaps some of your chemical readers can explain the reason of this.

F. J. J.

JEAN ETIENNE LIOTARD (3<sup>rd</sup> S. ix. 473; xii. 537.)—J. may find some interesting particulars respecting Liotard’s works in crayon (and possibly in oil), and their possessors, in Walpole’s *Anecdotes of Painting in England*, ed. 1771, iv. 90.

THUS.

OLD SAYINGS AS TO VARIOUS DAYS (3<sup>rd</sup> S. xii. 478.)—A. A. asks if (*inter alia*) the Surrey saying, “On Twelfth Day, the day is lengthened the stride of a fowl,” is in use at present. In my boyhood, half a century ago, and doubtless at this day, there was, and is, a saying at Hull and in the East Riding of Yorkshire: “The days are getting a cock’s stride longer.”

CRUX.

There was formerly in use in the bishopric of Durham, on Twelfth Day I think, the saying—“On Twelfth Day the day is a cock-stride longer.”

D.

INDIAN BASKET TRICK (3<sup>rd</sup> S. xii. 502.)—Nearly threescore years ago, an old connection of mine, who had served in India (H. M. 77th), described this trick as performed before himself and his brother officers; with this notable circumstance, which was, perhaps, casually overlooked by YOUNG ITALY’S relative—the exhibition took place in *one of the officers’ “compounds” on the open ground*. One other trick was also performed:—a girl, who itinerated with the juggler, apparently about thirteen, laid herself down on a table; a thread of sewing-silk was placed across her bosom; when her companion, after half-a-dozen sweeps of a broad and heavy sword within an inch of her person, swung himself round; the final blow descended, and cut the thread in twain without touching her skin.



My gallant kinsman narrated all this, *teste se ipso*; offering neither explanation nor conjecture, but simply saying that the performance was closely watched by himself and his comrades. I cannot, of course, attest what I did not see; but many years' intimate knowledge enables me to warrant his perfect truthfulness.

E. L. S.

OLD TUNES (3rd S. xii. 462).—MR. E. D. SUTER asks the dates of certain tunes upon his old hall-clock, for the purpose of determining whether it may be, or cannot be, 130 years old. The names of the tunes are "Harvest Home," "God save the King," "On a Bank of Flowers," "Minuet by Senesino," "March in Scipio," and "Miller of Mansfield."

Of these, four may be set down as exceeding 130 years, and two appear to fall short of it. The four of older date are, "On a Bank of Flowers," by Galliard; the "Minuet by Senesino" (an Italian treble singer of the Velluti order, brought to England by Handel); the "March in Scipio," by Handel; and "Harvest Home,"—assuming the last to be from Dryden's *King Arthur*, with music by Henry Purcell. The identity can be ascertained by referring to *Popular Music of the Olden Time*, ii. 583.

The two which appear to be less than 130 years old are, "The Miller of Mansfield," and "God save the King."

"The Miller of Mansfield" is, in all probability, Robert Dodsley's "How happy a State does the Miller," from his play, *The King and the Miller of Mansfield*. The date of the play can be ascertained by reference to Baker and Jones's *Biographia Dramatica*. Trusting to memory only, I should say it is 1745. "God save the King" was first printed in *Harmonia Anglicana* as "God save our Lord the King." Its popularity, however, may be dated from the latter half of the year 1745, after the defeat of the Jacobites; when it was first sung at the theatres, and "our Lord" was changed to "Great George."

Airs must have attained popularity before they were set upon clocks; and upon that ground I should infer that the hall-clock cannot be older than the year 1745.

WM. CHAPPELL.

BATTLE AT WIGAN (3rd S. xii. p. 525).—The rare tract named in the Editor's note, is given in the *Civil War Tracts of Lancashire* (Chetham Series, vol. ii. p. 296); and much, on both of the subjects of inquiry, will be found in *A Discourse of the Warr in Lancashire* (Chetham Series, vol. lxii.), and in Seacome's *Memoirs of the House of Stanley*. The inquirer will, however, most easily refer to Baines's *History of Lancashire*, in which a good memoir and portrait of Sir Thomas Tyldesley will be found in vol. iii. p. 610, with a tabulated pedigree of his family.

LANGASTRIENSIS.

JOHN WESLEY'S WIG (3rd S. xii. 519).—I beg to inform CUTHBERT BEDE that the wig of John Wesley was exhibited in the second Public Exhibition at Leeds, in 1843, and is thus described in the Catalogue:—

"No. 152. The Wig of the Rev. John Wesley, bequeathed by him to the father of the present proprietor, Mr. J. Hale."

It is a long flowing white wig; and when in use, would exhibit much the same appearance as seen in portraits of Wesley, except that the curl, if it ever had been curled, was nearly gone and the hairs somewhat wasted. It was carefully preserved under a glass shade. It is reasonable to suppose that Wesley, in his extreme old age, would feel the need of a wig, and adopted one resembling the mode in which he wore his natural hair.

C. FORREST, SEN.

WOLWARDE (3rd S. xii. 524).—I quite agree with MR. ADDIS in thinking Mr. Morris is here, for once, wrong in his explanation of the word, because I do not see how to join *-ward* on to *wól*, so as to make sense. But the explanation *wolwarde*, with wool next the body, satisfies all three quotations, viz. in the *Pricke of Conscience*, in *Piers Plowman*, and in the *Crede*. It is always connected with the idea of penance or of poor clothing. The quotation from the *Pricke of Conscience* is very much to the point:—

"And fast and ga wolwarde, and wake."

Accordingly, when MR. ADDIS receives my edition of the *Crede* from the E. E. T. S., he will find in the glossary:—

"*Wolwarde*, without any linnen next one's body, sans chemise.—*Palgrave*. To go *wolward* was a common way of doing penance, viz. with the wool towards one's skin."

WALTER W. SKEAT.

"THE PRICKE OF CONSCIENCE" (3rd S. xii. 522).—I dare say Mr. Morris knew of the Douce MSS. At any rate it is known that there are plenty of MSS. of this poem. There is one, *e. g.* in Caius College, Cambridge, which I do not think he mentions. No doubt he used the best he could find. Mr. Perry has already edited, for the Early English Text Society, some of Hampole's prose treatises. They are worth attention certainly. MSS. of Hampole's works are sufficiently numerous.

WALTER W. SKEAT.

LANCASHIRE RECUSANT BALLADS (3rd S. xii. 476).—Your correspondent MR. JOHN W. BONE will find the second ballad he names, "On Sir Thomas Hoghton, of Hoghton Tower," &c. printed in my little volume of *Ballads and Songs of Lancashire, chiefly older than the 19th Century* (1863), p. 45, where it is more correctly entitled "The Blessed Conscience: written on the Departure from Merry England of Thomas Hoghton, Esq. of Hoghton Tower." It has been printed several

times, and there are various versions. Your correspondent states that his copy is in twenty-one stanzas; mine is in twenty-two and a half stanzas of eight lines, one half stanza being wanting. Will Mr. BONE favour me with the loan of a copy of his version, which I would duly return with the variations marked? I do not know anything of the song concerning John Fewlus or Thulis, the Jesuit executed at Lancaster; but I have somewhere (at present mislaid) some doggerel verses in reference to certain Roman Catholic priests and the persecution they underwent.

J. HARLAND.

Cheetham Hill, Manchester.

THOMAS BARTON, D.D. (3rd S. vi. 471; vii. 46, 104).—Some clerical error must, I think, have crept into the copy of the document upon the authority of which Rymer and Mr. Bruce have recorded Barton's presentation by the king (Nov. 20, 1629), "to the rectory of Eynesbury, co. Huntingdon, void by simony." Mr. Gorham searched the Institution Registers for Eynesbury Rectors without finding Barton's name among them. And it does not appear that the living was void from any cause whatever at the time specified. Edmund Marmion discharged the first fruits of the living Jan. 3, 1615, and his autograph signature occurs in the vestry-book of the parish, May 12, 1615; again in 1617, and every subsequent year until 1644, with the four exceptions of 1634, 1638, 1642, and 1643, in three of which years the annual parish meeting was omitted. He signs himself *Edmund—Edmunde—Edmundus Marmion*, sometimes adding *Rector ecclesie Eynesburiensis*.

JOSEPH RIX, M.D.

St. Neots.

THE NAME OF SHEFFIELD (3rd S. xii. 537) was first *Sheaf-Field*—that is, the *field* on the river *Sheaf*, on which the oldest part of the town is built. *Shay* or *shaw* (used convertibly) is the A.-S. *scua*, a thicket, and not a slope as conjectured by C. C. R. Thoresby and Whitaker give many examples of the convertibility of *Shaw* and *Shay*, and I knew persons of both names who belonged to the same family.

R. W. DIXON.

Seaton-Carew, co. Durham.

WILLIAM PECK'S MSS. (3rd S. xii. 503).—The MS. of the History of the Isle of Axholme, and another quarto volume of Historical and Topographical Memoranda, are in the possession of

EDWARD HAILSTONE.

Horton Hall, Bradford, Yorkshire.

CURATE AND CONDUCT (3rd S. xii. 501).—The clergy who "conduct" the services in Eton College chapel, and act as curates in the parish of Eton, are always called "conducts."

E. WALFORD.

Hampstead.

## Miscellaneous.

### NOTES ON BOOKS, ETC.

*The Sailor's Word-Book.*—An Alphabetical Digest of Nautical Terms, including some more especially Military and Scientific but useful to Seamen, as well as Archaisms of Early Voyages. By the late Admiral W. H. Smyth. Revised for the Press by Vice-Admiral Sir F. Belcher. (Blackie & Son.)

The late Admiral Smyth had two qualifications for writing the present book which eminently fitted him for the task, for he was not only a thorough sailor, but he was moreover an accomplished scholar and man of science: and the editor's preface should be read by all who knew the admiral for a kindly and just appreciation of his character and abilities. It was the last work of a long and active life; and well may the editor say of it—and what higher praise could be given to such a book as the present?—"the rising generation will find here old terms (often misunderstood by younger writers) interpreted by one who was never content with a definition until he had confirmed it satisfactorily by the aid of the most accomplished of his contemporaries." Admiral Smyth's introduction is most characteristic of the man; and we only hope that all the youngsters who enter the navy will show their gratitude to his memory for his labours on this most useful Word-Book, by emulating his professional skill and manly character.

*Parochial and Family History of the Deanery of Trigg Minor, in the County of Cornwall.* By John Maclean, Esq. F.S.A. Part I.—Parish of Blisland. (Nichols.)

Justice in the shape of a fitting county history has not yet been done to Cornwall. Much has been done by Hals, Tonkin, Lysons, and Davies Gilbert, but much remains to be done—more perhaps than any one man could hope to accomplish. Mr. Maclean, therefore, wisely determined to limit his plan, and for some years has devoted such time and opportunities as have been at his disposal to the elucidation of the antiquities and history both personal and territorial of the Deanery of Trigg Minor, which contains some twenty parishes. Part I., containing the *History of the Parish of Blisland*, is now before us. It contains a plan of the ancient church, showing the portions erected during the prevalence of each style of architecture, and a view of the building, with two other plates, and numerous illustrations on wood; and large Pedigrees of the families of de Töeni, Parker, Reynolds, Spry, Kempe, Morshead, and Treise, as well as other genealogies.

The whole is preceded by a dissertation on the Tenure of Land during the Saxon period, which will be found interesting as well as useful in showing the origin of many manorial customs and the tenure of land which afterwards prevailed. It is hoped not only for his own sake, but for that of the county, that Mr. Maclean will be encouraged to complete a work on which he has obviously bestowed much care and attention, and which, therefore, deserves the patronage of Tre, Pol, and Pen, and all Cornish men.

*Paris and Vienne. Thystorye of the Noble Ryght Valiant and Worthy Knight Parys and of the Fayr Vyenne, the Dauphyns Doughter of Vyennoyis. From the Unique Copy printed by William Caxton at Westminster in the Year MCCCCLXXXV.* (Printed for the Roxburghe Library.)

The romance of *Paris and Vienne* is for many reasons a very fitting book to be the opening volume of the Roxburghe Library. It is of peculiar interest. It relates to a country which has not been very fertile in romantic literature; and Caxton's version of it is preserved in a

single copy, formerly the property of George III., and now in the King's Library in the British Museum. The little that is known of the literary and bibliographical history of the Romance is related by Mr. Carew Hazlitt in the preface, and the text is rendered more intelligible by a series of glossarial and illustrative notes. The book is very nicely got up, and is to be followed, as speedily as the state of the Subscription List will permit, by the works of William Browne and Samuel Rowlands; a volume of Unique Early Jest Books; a collection of Narratives of Early Murders, and other Book rarities well calculated to please collectors.

*Quinti Horatii Flacci Opera*, cura H. H. Milman, D.D. (Murray.)

This is a new and smaller, but not less beautiful edition, of Dean Milman's *Horace*. We doubt if Bishop Douglas of Salisbury, renowned for his vast collections of editions of Horace, had upon his shelves one which could stand a comparison with the edition before us for its typographical beauty, combined with the variety and accuracy of its classical illustrations.

*A pretty Book of Pictures for Little Masters and Misses, or, Tommy Trip's History of Beasts and Birds. With a familiar Description of each in Verse and Prose. To which is prefixed the History of little Tom Trip himself, of his Dog Jowler, and of Woglog the great Giant. Written by Oliver Goldsmith for John Newberry, "the Philanthropic Bookseller of St. Paul's Churchyard." The Fifteenth Edition. Embellished with charming Engravings on Wood from the original Blocks engraved by Thomas Bewick, for T. Saint of Newcastle in 1779. With the History, Adventures, and Seclusion of the said Blocks for nearly 100 Years set forth in a Preface by the Publisher.* (Edwin Pearson, 64, St. Martin's Lane.)

This ample title-page shows sufficiently the nature of this book, interesting both to the admirers of Oliver Goldsmith and Bewick collectors. It is a reproduction of a child's book written by the author of *The Vicar of Wakefield*, and illustrated by the incomparable wood engraver of Newcastle; liberally illustrated by Bewick—for Mr. Pearson's researches after the original blocks have proved successful—and they have been used for the present edition of *Tommy Trip*. The preface is curiously illustrative of the early history of printing and wood engraving at Newcastle.

*Literary Scraps, Cuttings from Newspapers, Extracts, Miscellanea, &c.* (Hotten.)

A very useful small folio volume for the preservation of those "shreds and patches" of literary information, which are so often lost for want of such a repository as the present.

EDUCATIONAL BOOKS.—Just at this period, when the pupils of all educational establishments are about to resume their studies, the booksellers are busily occupied in the supply of new educational books. As some of these have reached us, we must make a note of them. First we have two supplements to *The Public Latin Primer*, issued by Messrs. Longman, viz. *Subsidia Primaria I., Steps to Latin: First Course, being a First Companion Book to the Public School Latin Primer*; and *Subsidia Primaria II., Steps to Latin, Second, Third, and Fourth Courses, being a Second Companion Book to the Public School Latin Primer*. They are both by the editor of *The Primer*, and intended as companion books: the first, indeed, may be used as an elementary grammar by those who wish it. *Handbook of English Literature, Prose, and Dramatic Writers*, by W. G. Larkins (Routledge), is a modest attempt to supply, in a cheap, concise, and learnable form, a tolerable knowledge of English literature; while

Mr. Vickers's *New Course of Practical Grammar, or Plain Straight Road to Good English* (Pitman), is intended for the use of those who only want to know how to read and write correctly, and not to study the language philologically.

NATIONAL PORTRAIT EXHIBITION OF 1868.—Lord Derby's excellent idea of a National Portrait Exhibition is destined to bear more fruit. The Lords of the Committee of Council on Education have determined to hold, in the Spring, a *Third and concluding National Portrait Exhibition* at South Kensington. This Exhibition will comprise—1. Portraits of persons (*deceased*) who lived between the years 1800 and the present time. 2. Portraits of persons living before the year 1800, who were unrepresented or inadequately represented in the two previous Exhibitions. 3. The Exhibition will be opened early in the Spring of 1868. In order that the portraits may be properly arranged and catalogued, they will be required not later than the *Third of March*. They will be returned in the month of August.

### BOOKS AND ODD VOLUMES WANTED TO PURCHASE.

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### Notices to Correspondents.

UNIVERSAL CATALOGUE OF BOOKS ON ART. *All Additions and Corrections should be addressed to the Editor, South Kensington Museum, London, W.*

FREEMASONRY. "One who wishes to know," should read *De Quincey's Paper on Freemasonry* in *The London Magazine*, Jan. 1824.

COCKADES. *Cosmopolitan* will find several articles on this subject in our earlier volumes. The varied coloured ones are used only, we believe, by the Foreign Ambassadors.

JUNIAS CLAIMANTS. J. C. H. will find an account of these in "N. & Q." 2nd S. i. 185, 287.

W. LYALL. *The line*

"Great wits to madness sure are near allied,"

is from *Dryden's Absalom and Achitophel*.

ESLIER. *The complex occurs in a short poem by S. T. Coleridge, entitled "The Knight's Tomb."* See his Poems, edit. 1852, p. 306.

H. M. Consult the library edition of the *Collected Works of Thomas Carlyle* in 16 vols. 8vo, 1857-8.

ERRATA.—3rd S. xii. p. 526, col. ii. line 5 from bottom, for "James Allen," read "James Alan;" 4th S. i. p. 30, col. i. line 23, for "PERSHORE," read "PERSHORE;" p. 33, col. i. line 9 from bottom, for "filling up" read "filling it."

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LONDON, SATURDAY, JANUARY 25, 1868.

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## Notes.

## TOMB OF HASDRUBAL AND BATTLE OF THE METAURUS.

While I was poking about in the "nooks and by-ways of Italy in search of its ancient remains," I once found myself at Urbino, far in the north of the Papal States, whither I had gone to see the spot which gave birth to Raphael, and that I might examine the physical features of the country in which he had been cradled, believing that much of a man's character is often to be traced to the scenes of his early youth.

As I jogged along towards Urbino from Fossombrone, where I had found the ruins of the ancient town Forum Sempronii, one mile distant from the modern, near the church of San Martino down the banks of the Metaurus, I continued to inquire without success for the site of the celebrated battle-field, in which Hasdrubal, brother of Hannibal, was killed, and respecting whose death (B.C. 207) Horace (*Carm.* iv. 4) puts this pathetic lamentation into the mouth of Hannibal:—

"Carthagini jam non ego nuntius  
Mittam superbos: occidit, occidit  
Spes omnis, et fortuna nostri  
Nominis, Asdrubale interempto."

I reached Urbino, and after many inquiries found at last a multerer who promised to conduct me to the "Torre d' Asdrubale." I had no doubt that this must be near the spot which I

wished to visit. It was six to seven miles distant from Urbino, but to a traveller *alle præcincto* as I was, a few miles more or less was of no consequence. We travelled over a hilly and bleak country till I again reached the banks of the Metaurus, and there I found the "Torre d' Asdrubale," or tomb of Hasdrubal, close to the church of Santo Stefano, situated on Monte d' Elce. Before me stretched a plain, "San Silvestro," of no great extent, and above rose a high pinnacle of the Apennines, called Monte Nerone, no doubt from Claudius Nero, the conqueror of Hasdrubal. The priest of Santo Stefano said that the traditional account was that the defeat took place in this contracted plain; and I can easily believe it, if the army of Hasdrubal was able in one night to penetrate thus far. Here, however, is the difficulty I feel as to the site of the battle. Livy (xxvii. 47), the only historian who gives us a circumstantial account of the proceedings of the two parties, thus describes them:—

"Ad Senam castra alterius consulis erant: et quinquentes inde ferme passus Asdrubal aberat."

Sena, now Sinigaglia, must be some twenty miles at least distant, probably more from this spot where I now was. When Hasdrubal began to suspect that Nero, in what way he could not tell, had left Hannibal in Apulia, and joined the other consul at Sena, he suddenly decamped at nightfall, and proceeded in the dark along the banks of the Metaurus to this spot. Sena is not situated on the Metaurus, but on a small stream, Misus, now Nigola.

To reach the Metaurus, Hasdrubal must have crossed the country at night for many miles, and struck it somewhere about Fossombrone. There the hills rise at once a great height. I crept up a very hilly country on my way to Urbino. I kept to the left of the Metaurus, which I had crossed by a good bridge immediately on issuing from the Petra Pertusa, now Il Passo del Furlo, at the entrance to which is found the following inscription:—

"Imp. Cæsar Aug. Vespasianus Pont. Max. Trib. Pot. vii, Imp. xvii. P. P. Cos. viii. Censor Faciend. curavit."

This refers to A.D. 77, and in Hasdrubal's time there was no bridge. Hasdrubal in crossing from Sena would reach the right bank of the Metaurus, and we are told by Livy (xxvii. 48) that he was not able to cross before he was overtaken by Nero. Besides, it seems to me that even if the Carthaginian army had got across to the left bank, it would have had much difficulty in threading the narrow gorge through which the Metaurus flows before it reaches this plain on which I was looking. In fact, I am not able to give credit to Livy's account, if the armies were placed near Sena. In that case, the defeat must

have taken place lower down the river than the plain of San Silvestro.

I only throw out these difficulties for the consideration of scholars who may take an interest in such matters, but here tradition has placed the defeat, and here is a tower which is called "The Tomb of Hasdrubal." The tomb is a round building of very coarse bricks, with a room in the centre ten feet in diameter, lined with bricks, and between the outer and inner course of bricks there is rubble-work of stones and mortar. They have no tradition respecting the age of the building; I do not believe that it belongs to Roman times. I had seen the "tomb of Palinurus," or what is so called, a few months before, and I could not help being struck with the great resemblance of the two towers. The tomb of Palinurus is situated at a place called Torrione, near to the village Torrace, a few hundred yards from the shore, and three miles from what is called the promontory of Palinurus. To my eyes it had much the appearance of a ruined watch-tower, and however much I might be inclined to believe it to be the spot so beautifully alluded to by Virgil (*Æn.* vi. 380),—

"Et statuent tumulum et tumulo solemnia mittent,  
Æternumque locus Palinuri nomen habebit,"—

I confess that my belief was of a very doubtful character. It did, indeed, somewhat resemble some tombs of Velia which I had seen, though much larger, and was filled with stones and lime, probably the ruins of the upper part of the building. At one time it was larger than it is at present, as the hill on which it stands is covered with its remains; and the peasants said that coins had been found, though they could show none. There is a lower chamber, but so filled with stones that it cannot be entered. It is a curious circumstance that there should be a fair held at this uninhabited spot on August 4, and continuing for three days. May this not be a continuation of those meetings mentioned by ancient writers, at which games were celebrated in honour of Palinurus? The spot where the fair is held is marked by a small chapel and a clump of very aged trees, under whose branches the peasants assemble to exchange their various commodities.

The plain of San Silvestro, where the defeat of Hasdrubal is supposed to have taken place, is prettily situated, being entirely surrounded by lofty mountains except where the Metaurus appears to flow towards the sea. At this spot there is a narrow valley, along which I had not time to pass; but if Hasdrubal got so high up the river, along this he must have gone to reach the plain. These little sequestered plains are common in this part of the Apennines. The day after, on my way from Urbino to San Marino, I looked down from a high ridge on another plain of much larger size; and a couple of days afterwards, in proceed-

ing from San Leo to Sarsina, the birthplace of Plautus, I crossed a third plain, both of them surrounded by high mountains.

Since I wrote this I have looked into Smith's *Geographical Dictionary*, and at Metaurus I see that it is said that Arnold had examined the ground, and was satisfied that the "Senense prælium," as Cicero (*Brut.* 18) calls it, must have taken place near to the mouth of the river. With this I agree, if we are to be guided by Livy's account. I have no opportunity at present of referring to Arnold to see whether he was aware of the traditional account of the country, or whether he had seen the plain of San Silvestro. Perhaps some of your correspondents will clear this up.

CRAFFURD TAIT RAMAGE.

#### CHARLES COTTON OF BERESFORD, THE ANGLER.

Amongst some old deeds and papers at Bentley Hall, near Ashburne, principally relating to the Beresford family, has lately turned up the following curious document; and since the only issue of the runaway match herein recorded was no other than Charles Cotton, the poet and angler, it is worthy of preservation in "N. & Q." Oliva Stanhope, the young lady in dispute, was the only child of Sir John Stanhope, of Elvaston, M.P., (ancestor, by Mary Radclyffe, of Ordsal, his second wife, of the Earls of Harrington; and half-brother to Philip, first Earl of Chesterfield), by Oliva, only child of Edward Beresford, of Beresford, whose pedigree I hope ere long to publish.

I am desirous of tracing the descendants of Charles Cotton, the angler, who, poor man, himself died insolvent, 1687, in the parish of St. James's, Westminster; Elizabeth Bloodworth, his principal creditor, administering to his effects. By his first wife, Isabella, daughter of Sir Thomas Hutchinson—who was buried at Alstonfield, April 26, 1669—he left three sons, who all appear to have *o. s. p.* The eldest, Beresford Cotton, at one time held a captain's commission in Lord Derby's regiment of foot. Of the three daughters, Oliva, the eldest, married George Stanhope, D.D., the well-known Dean of Canterbury; and Jane, the youngest, married Beaumont Parkyns of Bunny; but whether or not they left issue, I cannot state. Katharine, the second daughter, who died in 1740, æt. seventy-six, married Sir Berkeley Lucy of Broxbourne, third baronet, F.R.S., &c.; and their only child, Mary, married the Hon. Charles Compton, father of Charles seventh Earl of Northampton; whose only child, Elizabeth, married the first Earl of Burlington, grandfather of William seventh and present Duke of Devonshire, K.G., who is consequently sixth in descent from Charles Cotton.

Of the other issue of Mr. Compton and Mary

Lucy, Spencer became eighth Earl of Northampton; Mary married first, Richard Haddock, R.N., and second, Arthur Scott, R.N.; Jane, second daughter, married George Brydges, first Lord Rodney, the distinguished admiral; Katharine married John second Earl of Egmont, and was created in her own right, 1770, Baroness Arden of Lohort Castle; and Elizabeth married the Hon. Henry Drummond, the Charing-cross banker.

JOHN SLEIGH.

Thornbridge, Bakewell.

“The several answere of Charles Cotton, Esquire, to the bill of Complaynt of Sir John Stanhoppe, Knight, complaynaunt.

“This defendaunt is desirous with an humble submission to pacifye the complaynaunt's displeasure, to stirre up his fatherly affection by all possible respects of obedience, and not to justifie or excuse his actions, in hope that the Complaynaunt would be pleased to accept of his submission, & to remitt what is past upon triall to be made of this defendaunt's dutifull and respectfull demeanor towards him in tymes to come, which the defendaunt both by himselfe and his wyfe (the Complaynaunt's childe) in acknowledginge his Error & declaringe that he was heartily penitent for the same, and alsoe by the Intreaty of many Honorable Freindes this Defendaunt hath endeavored to attaine, and in obedience to the processe of this most Honorable Courte (savage to himselfe all advantage of exception to the insufficiency of the saide Bill) for Answere to the same, sayeth that he hopeth to make itt appeare to this Honorable Courte and to the Complaynaunt, that he is not of soe poore meanes and estate as the playntiff hath binne informed, for this Defendaunt sayeth that he is the sonne and heire of Sir George Cotton, late of Bedhampton, in the Countye of Southampton, Knight, and of Cassandra his wyfe, whoe was one of the daughters and coheires of Henry Mack-williams of Stanburne-hall, in the Countye of Essex, Esquire, sometymes of the honorable band of Pensioners to the late Queene of flamous memorye, Queene Elizabeth, Soe that this defendaunt hopeth that neither this honorable Courte nor the Complaynaunt will conceive that any disparagement canne redound to the Complaynaunt or his daughter by marriage with this defendaunt; and further sayeth that hee had an estate in Landes of Inheritance and Rents left unto him of the yearlye value of 600£ per annum, or thereabouts, which he yet hath, besides a personall estate to the value of one thousand marks or thereabouts. And if the same be not equivalent or proportionable to the Complaynaunt's daughter's estate; This Defendaunt doubteth not but to supply any wants thereof by his affectionate love to his wyfe, and respectfull observation of suche a father. And this Defendaunt further saith that he did not knowe that the saide Olive was under the age of sixteene yeares, but was credibly informed that she was of the age of above sixteene yeares, nor knoweth what Inheritance was descendable upon the Complaynaunt's Daughter (now this defendaunt's wyfe) at the tyme that he sought to obtayne her for his wyfe; his affection beinge more fixed upon her person, and the Alliance of soe noble a ffamilie, then upon her estate; neither did he knowe that she was to have the landes in the Bill mentioned, or what other landes she was to have either by descent or conveyance. But this defendaunt sayeth that that (sic) it is true that understandinge of the vertuous disposition of the Complaynaunt's daughter, and receavinge satisfaction of the good report hee had heard by the sight of her person, he

did by all possible meanes addresse himselfe to intimate unto her his desires, and havinge the opportunity to meete with her at the house of one of her Aunts, hee this defendaunt did in shorte time discover her affection towards this defendaunt, and thereupon he was emboldened to procede to move her in the way of Marriage. And there were some Messages interchanged betwixt them, whereby she signified her readines to answere this defendaunt's desires therein, and the difficulty to obtayne her but by carryinge of her away. And did herselfe appointe to come to this defendaunt, if hee could come for her; whereupon hee prepared a Coache, and in the eveninge of the day in the Bill mentioned hee came in a Coache neere unto Salisbury Courte, where the Complaynaunt dwelleth. And this defendaunt's nowe wyfe came of her owne accorde to this defendaunt, and went away with this defendaunt, & the same night this defendaunt confesseth that they weare marryed together, and ever since Cohabited as husband & wyfe; in doinge whereof if this defendaunt's passion and fervency of affection have transported him beyond the bounds of wisdom, dutye, & good discretion, this defendaunt doth most humbly crave the pardon & favourable construction of this most Hon<sup>ble</sup> Courte and of the Compl<sup>ts</sup> concerninge the same. But as concerninge any Riott or Riotouse Assembly, this defendaunt sayeth that he attended his saide wyfe comminge unto him, beinge accompanied onely with his ordinarye attendance other then one gent: that then was in his company, and the minister which marryed them (beinge the defendaunt's kinsman, neither weare they armed with any Pistolls or otherwise then at other tymes they usuallye walked). And concerninge the obtayneing or suinge out of the Licence in the Bill mentioned, or procureinge Nicholas Butler and Richard Edmonds in the bill named, or either of them or anye other to make the oathe in the bill mentioned, This defendaunt sayeth that hee never knewe that any such oathe was made but by Reporte, and that longe after the same was done, nor ever sawe the faces of the saide Butler or Edmonds to his knowledge, nor knoweth what they weare or whoo produced them, nor ever made anie use of the saide Licence. And as to all and everye the Subornacions of perjurye, unlawfull practises or Conspiracyes, Riotts, or riotous Assemblies, or any other the offence in and bye the saide Bill of Complaynte laide to the charge of this defendaunt (except onely the marryinge of the sayde Complaynaunt's daughter) in suche sorte as formerly is expressed—Herebye this defendaunt sayeth that hee is not of them or anie of them guiltye in such as in and bye the saide Bill is declared. And humbly prayeth, by the favour of this Hon<sup>ble</sup> Courte, to bee dismissed from anie further attendaunce thereabouts.”

#### SALLY CLARK: A CENTENARIAN.

We seldom hear much of centenarians during their lifetime, or, in other words, while direct evidence of their age is capable of being produced, and this it is, probably, that has given rise to so much of the doubt and cavil that is abroad upon the subject generally. I have now to bring forward a case which I have been at considerable trouble and some expense thoroughly to ventilate; the result, however, of which has been to satisfy me that there is at all events *one person now living* in England who is upwards of 100 years old! My remarks in fact apply to one who was a child running about the paths of a retired Welsh vil-

lage, when Arthur, the great Duke of Wellington, was but a new-born babe at the breast!

There is now living at Hawarden, in the county of Flint, an old lady named Sally Clark, who claims to have been born at Caerwys, in that county, in the year 1762. She reckons her age (106) from the date of her marriage in 1790, at which time, she declares, she was 28 years old. She further declares that she *walked* with her parents to Caerwys Church on the day of her christening. I give these preliminaries on the testimony of the good old dame herself, although it will be seen as we proceed that they require a certain amount of qualification. The actual facts, as ascertained by registers and other documents in my possession, are as follows:—

John Davies and Rose Roberts were married in the neighbourhood of Mold, Flintshire, and had a first-born daughter, Margaret, living when they migrated to Caerwys in 1757. Other children were born to them there, viz., Elizabeth, baptised in 1757; John, in 1758; Mary, in 1761; and Jane, in 1764. And now comes in chronological order the following document, duly stamped and attested, under the hand of the Rev. W. Hughes, the present Rector of Caerwys:—

“Baptism solemnised in the parish of Caerwys, in the county of Flint, in the year 1767.

“Sarah, daughter of John Davies and Rose his wife, baptised the 1st of March.

“The above is a correct extract from the Register Book of Baptisms belonging to the Parish Church of Caerwys aforesaid.

“W. HUGHES, Rector of Caerwys.

“January 2, 1867.”

I may add that the baptisms of another daughter, Anne, and of a second son, Jonathan, appear respectively under the years 1769 and 1772.

When about twelve years old, Sarah Davies left her parents at Caerwys, to live as servant on the farm of Mr. Gibbons, of Ewloe town, in the parish of Hawarden. She continued as a servant in the neighbourhood until 1790, in which year, upon March 3, being at the time described as “Sarah Davies, spinster,” she was married, “after banns” at Hawarden Church, to “William Clark, bachelor and labourer,” as appears by a stamped copy of Marriage Register, No. 319, kindly supplied to me by the Rev. Henry Glynde, Rector of Hawarden. Sally Clark continued to live in the parish of Hawarden until the death of her husband, on January 20, 1844; prior to which time she had become the mother of ten children, the youngest of whom is now fifty-seven years of age; the oldest, a daughter, Mrs. Elizabeth Blundell, aged seventy-seven, is now resident with her own family of grandchildren at West Derby, near Liverpool. Another daughter and a son live each in separate cottages on the outskirts of Hawarden; and along with the last-named, happy and whole in mind, but not of course very active in body, resides our

centenarian friend Sally; and it is, as I learn from eyewitnesses, not uncommon even now to see the ancient dame, who is grown almost blind, sitting in her armchair, with one of her many great-grandchildren seated on her knee. A short time ago, at the suggestion of Mrs. Gladstone, who is much interested in the old lady, I had a photograph taken of the worthy matron, sitting at her cottage door, on the lintel of which, above her head, is nailed an old horse-shoe, the universal “harbinger of good luck” all over the world. Sally Clark has had ten children, thirty grandchildren, and at least thirty-two great-grandchildren, most of whom are still living, and naturally proud of their ancient patriarch.

It will now appear that supposing the old lady to have been baptised on the very day of her birth (which is not likely), she will be 101 years old if she lives until March 1 in this present year. Further than this, if her statement be correct that she walked to Caerwys Church to be christened, she would be at least two years older still! Her brother John's son, Thomas Davies, is now, or was very recently, living in the Mold, aged upwards of eighty! Her mother, Rose Davies, and her two brothers, John and Jonathan Davies, lie buried in the churchyard at Mold. Her sister Jane married in Chester, and went to reside at Backford, near this city, where she died several years ago; and Anne, another sister, died and was buried near London.

I have thus established the fact that there now resides, in my own neighbourhood, an individual born certainly 101 years ago, or just after the marriage of George III. with Queen Charlotte, and while yet the immortal Nelson was a mere stripling at school! Finally, I shall send herewith the certified registers and other proofs for the inspection of the Editor, and as guarantees for the correctness of my dates and other details.

T. HUGHES.

Chester.


[If all who undertake to write upon Longevity were as painstaking as Mr. HUGHES has been in inquiring into facts and dates, we suspect very few cases of centenarianism would be brought forward. Sally Clark's identity as the child of John Davies and Rose his wife seems pretty clearly established. But we would suggest to Mr. HUGHES that the case would be made yet more complete if further search were made in the Caerwys registers to see whether the Sarah baptised in 1767 did not die shortly afterwards, and whether another daughter, having been born after her death, received also the name of Sarah. Such cases are not uncommon. As for being twenty-eight years old when she was married, Sally's memory is clearly at fault. We suspect she is also mistaken as to her having *walked* to church to be baptised. It must be very lucky to walk to church on such occasions, as so many alleged centenarians profess to recollect having done so. We have no doubt, however, that in making both these statements, Sally Clark is only asserting what she really believes to be true.—Ed. “N. & Q.”]



A WARRANT FOR COLOURS OF HORSE  
REGIMENT, *temp.* CHARLES II.

I am not aware that this warrant has ever been printed, and believe it to be a copy of one of the Exchequer records, which were so sadly dispersed some twenty or thirty years ago. I trust you will find room for this amongst the many other notes of a similar character which have heretofore graced your pages:—

“(L.S.) Charles R.

“Our Will and pleasure is that you forthwith provide for the Regiment of Horse of our Dearest Consort the Queene, raised and to be raised for Our Service, whereof our Right Trusty and Right Entirely Beloved Cousin and Counsellor Christopher Duke of Albemarle is Colonel, the severall particulars following, and that you deliver them to Richard Bings, Esq<sup>r</sup>, Major of the said Regiment; Viz<sup>t</sup> Eight Colours of Crimson Damask Doubled a yard and half in each Colours with Gold and Silver Fringe, Tassells, and Strings, and a Staff to each, And the Chayes to be Embroydred on both sides to be according to the description and differences following, Viz<sup>t</sup>. On the First Colours  under our Royall Crowne; On the Second our Royall Crowne; On the Third our Royall Crest; On the Fourth the Rose and Crowne; On the Fifth the Flower de Lyz and Crowne; On the Sixth The Thistle (*sic*) and Crowne; And the Eighth, Plaine only with Fringe. Also Sixteen Banners for Trumpets of the same Stoffe and Doubled as the said Colours, with Gold and Silver Fringe, Strings, and Tassells, And Our Royall Armes Embroydred on both sides. And Also that you provide Three Coates for Two Trumpets and one Kettle Drum, also Kettle Drum Banners; each Embroydred as those of Our said Dearest Consort's Troop of Guards now are; And for so doing this shall be your Warrant.

“Given at Our Court at Whitehall the 5<sup>th</sup> day of April, 1678, in the Thirtieth year of Our Reigne.

“By his Maj<sup>s</sup> Command,

“H. COVENTRY.

“To our right trusty & Wellbelovd  
Counsellor Ralph Montague, Esq<sup>r</sup>,  
Master of our Great Wardrobe.

(Endorsed)—“Warrant for Colours for the Queen's Regiment of Horse—47—Entered. Ent. J. K.”

I have in my MS. collections appended a note of reference for the cornets and flags of the time of King Charles I. to the Add. MS. British Museum, No. 5,247, and also an extract from the *Public Press* of February, 1860:—

“It has been determined that in future *all regimental colours* shall have at the top of the staff the crown surmounted by the lion of England.”

Several regiments have already been supplied, the 100th being the first. H. G. H. P.

“THE QUEST OF THE SANGRAAL.”—I trust I may be allowed to record in your pages the fact that a poem entitled “The Quest of the Sangraal”\* was published by me in 1864, the first two lines of which were—

[\* We may add, that it was noticed with deserved commendation by us in our 3<sup>rd</sup> S. iv. p. 530.—Ed. “N. & Q.”]

“Ho! for the Sangraal! vanish'd vase of heaven,  
That held, like Christ's own heart, an hin of blood!”

The first impression of this poem, with the exception of some copies held by Mr. Parker of Oxford, is now sold off; but I meditate another edition, either singly or as a part of a volume of my collected verses, to be issued forthwith. I have no intention by this statement to challenge a comparison of my poem with one which is now advertised by Mr. T. Westwood with the same title, but only, in justice to myself, to assert the priority of my own publication.

R. S. HAWKER.

Morwenstow, Cornwall.

BEAUHARNAIS. — It has been stated that Alexandre Viscomte de Beauharnais, the father of Eugene, worked in the Champ de Mars, harnessed to the same cart with the Abbé Sièyes. I possess two old French caricatures of that memorable period. One of them, I believe, represents the above. It is entitled:—

“L'effet du Patriotisme, et l'activité des Citoyens de Paris pour l'avancement des travaux du Champ de Mars destinés a la Fête du 14 Juillet, 1790.”

The principal object in the foreground is a cart, to which are attached an officer of rank and an abbé, with others pushing it behind: truly a *Beau-harnais*. F. C. H.

COMMONERS' SUPPORTERS.—The number of untitled gentlemen bearing supporters is very small. It would, I think, be interesting to make a list of them, adding where possible the origin or date of grant of such distinction.

Legh, of High Legh, Cheshire, bears: Two lions gules bezantée.

Carew, of Crowcombe, Somerset: Dexter a lion sable, sinister, an antelope gules.

Fownes-Luttrell, of Dunster Castle, Somerset: Two swans collared and chained, the chain reflexed over the back.

The supporters lately granted to Mr. Speke have been already noticed in your columns.

G. W. M.

COSTLY ENTERTAINMENTS.—Considering the value of money at the time, I should suppose that the two receptions of Charles I. by the Duke of Newcastle of the day may be set down as the most costly ever given in our land. The first at Welbeck is said to have cost between 4000*l.* and 5000*l.*; the second, at the same place, between 14,000*l.* and 15,000*l.* Well may even the most loyal and courtly Lord Clarendon, with an eye to all moderation, have remarked on the two feasts, that his majesty was entertained—

“in such a wonderful manner, and in such an excess of feasting, as had scarce ever before been known in England, and would still be thought very prodigious if the same noble person had not within a year or two afterwards made the king and queen a more stupendous enter-

tainment, which (God be thanked), though possibly it might too much whet the appetite of others to excess, no man ever after in those days imitated."—See Kippis's *Biog. Brit.*, art. "Cavendish," vol. iii. p. 330.

FRANCIS TRENCH.

Islip Rectory.

LADY NAIRN.—In "N. & Q." 3<sup>rd</sup> S. xii. 534, there is an enumeration of various songs by this lady. Of its correctness I do not presume to offer any opinion, not having the same means of knowledge that the writer undoubtedly had; but one of the songs is assuredly not attributable to *any lady*. It bears the title of "Cauld Kail in Aberdeen." It was in existence prior to the year 1728, and had reference to the first Earl of Aberdeen, who died at an advanced age, and who till the day of his death was fond of flirting with the "Aberdonian" beauties; but—

"The lasses about Bogengicht,  
Theer leems\* they are baith clene and light;  
And if they are but girled tight,  
They'll dance the reel of Bogie."

The MS. is in a collection of miscellaneous fragments, chiefly poetical, which belonged to James Anderson, the learned editor of the *Diplomata Scotiæ*, now in the library of the Faculty of Advocates. There is a copy for the first time printed as originally written in *Scottish Ballads and Songs*, Edin. 1859, T. G. Stevenson, p. 20. As Lady Nairn died at the age of seventy-nine, in the year 1845, it is impossible that she could have had anything to do with a song of which there is an existing MS. before 1728, and which had been included in the second volume of Herd's Collection printed in 1770, when her ladyship was only five years old. J. M.

PRAYING ALOUD.—I am told of the people under the Hambleton Hills, Yorkshire, that "they are very superstitious and always say their evening prayers aloud that the Devil may hear them and they be safe for the night." Now, in *Much Ado about Nothing*, Act II., Scene 1, there is some reference to saying prayers aloud.

"Benedict.—Well, I would you did like me.

"Margaret.—So would not I for your own sake, for I have many ill qualities.

"Bene.—Which is one?

"Marg.—I say my prayers aloud.

"Bene.—I love you the better. The hearers may cry Amen."

Does this custom now prevail elsewhere in Great Britain, or is there any mention of it in our old literature? W. H.

MOTTOES OF SAINTS (3<sup>rd</sup> S. xi. 331, 487).—At the first of the above references will be found a list of "Mottoes of Saints," which I furnished; and at the second, is expressed a wish that the list might be continued. With that wish I now in some measure comply; but the present list

will be rather of mottoes or sentences applied to various holy persons, inscribed on banners borne in their honour in processions, or favourite sayings of saints. Let me here mention, with reference to Mr. DIXON's well-meant correction, that I was perfectly aware that St. Charles did not first adopt the motto "Humilitas"; but I gave it as usually accompanying representations of him, as well as being the motto of his illustrious family.

B. Amadeus of Savoy—*Facite judicium et justitiam, et diligite pauperes.*

St. Anthony—*Quis evadet?*

St. Anthony of Padua—*Si quæris miracula, etc.*

St. Bernardin of Sienna—*Manifestavi nomen tuum hominibus.*

St. Bruno—*O bonitas!*

Carmelites—*Zelo zelatus sum pro Domino Deo exercituum.*

Carthusians—*Stat crux cum volvitur orbis.*

St. Casimir—*Omni die dic Maria, etc.*

St. Giles—*Ægidii merito, Caroli peccata dimitto.*

B. Godfrey of Cappenberg—*Bene veniunt nuntii Domini.*

St. Gregory the Great—*Ora pro nobis Deum.*

St. Hyacinth—*Gaude filii Hyacinthe, preces tuæ gratæ sunt filio meo, etc.*

St. Ignatius of Loyola.—*O sanctissima Trinitas!*

B. Irmgarda—*Benedicta sis, filia meæ Irmgardis.*

St. Mark—*Pax tibi Marce, evangelista meus.*

St. Teresa—*Misericordias Domini in æternum cantabo.*

St. Thais—*Qui plasmasti me, miserere mei.*

St. Vincent Ferrer—*Timete Dominum, et date illi honorem.*

Most of the above are taken from the noble work of Père Cahier, *Caractéristiques des Saints.*

F. C. H.

### Queries.

ARCHBISHOP MENTIONED BY CAVE.—In Boswell's *Johnson* by Croker and Wright, published by Bohn, vol. viii. p. 408, there is inserted a facsimile of a letter from Cave, without any note as to whom it was addressed or to what it refers:—

"St. John's Gate, 22 Sept. 1741.

"Sir—I sent to Mr. Oswald for the first volume of the Archbishop's Works, and had obtained an abridgement of his Life in order to put it in the Magazine, but lost it the day after, and therefore must defer it till the October Magazine. You mention not Burnet Abp. of Glasgow's Christian name, which I should choose to do.

"I am, Sir, your humble Servt.

"EDWD. CAVE."

A reference to the Magazine would probably supply the information which ought to have been given along with the letter. Who was the archbishop whose works are referred to? Q. Q.

THE ARTICLES OF WAR.—We often read of so-and-so being guilty of breaking the Articles of War. Defending an untenable post is, I believe, an instance of such an offence. Do these Articles vary in different countries? or do they constitute a uniform international code? If common to all civilised countries, when were they agreed upon?

\* Limbs.

Many of them must be inoperative; that just alluded to, for instance, unless recognised by both belligerents. Are they purely traditional? or have they been embodied in writing? If printed, where are they to be seen? Replies to these queries will much oblige me, and I suspect will enlighten many a reader who nevertheless would be loth to sign himself

IGNORANS.

**BYRAN'S ARMS AND CRESTS, ETC.**—I want to know how many numbers of *A New and Correct Collection of Arms and Crests, &c., Alphabetically Displayed, &c., &c.*, "by Philip Bryan, Engraver, No. 444, Strand, London," were published. I have four, each consisting of four sheets folio, and each sheet containing forty-eight coats, and going up to names beginning in AR. Date about 1770 or 1780?

JOHN DAVIDSON.

**BUMMER.**—The term of *bummer* is applied in California to a certain class of individuals that loaf around, and gain their living by their wits. I find Walter Scott uses it in *The Pirate*, but it is not to be found in any of the standard dictionaries. Can you tell me its origin? W. C. WATSON.

Frankfort-on-Main.

**MATHEW BUCKINGER.**—I have a remarkably beautiful specimen of the performance of this wonderful little man, who, without hands, thighs, and legs, was able, by means of pen and ink, to give his own portraiture within a most exquisite border, at the foot of which he prints in ink an account of himself, commencing—

"London, April the 29, 1724.—This is the Effigy of Mr. Mathew Buckinger, being drawn and written by Himself. He is the wonderful little man of but 24 Inches high, born without Hands, Feet, or Thighs, June the two, 1674, in Germany," &c.

There is, I believe, some account of him in Caulfield's *Book of Remarkable Characters*, but I am desirous of knowing if this pen-and-ink portrait is to be found in the British Museum or elsewhere, and particularly what its pecuniary value may be. The one described was bought at the sale of C. K. Sharpe, Esq.

J. M.

**CRESTS, CIPHERS, AND MONOGRAMS.**—When did the late practice of collecting these begin?

E. N.

**ON DIFFERENT MODES OF DISPOSAL OF THE DEAD BODY.**—May I ask for references to the best books on this subject?

Y. Z.

**WAS SIR MATTHEW HALE A RINGER?**—There is such a tradition, but where is to be found any authority for it? Is it anywhere in Bishop Burnet's works?

A COLLEGE YOUTH.

**SIR WILLIAM HAMILTON'S METAPHYSICAL WORKS.**—Are there any other published writings of this philosopher than his *Lectures on Metaphysics and Logic*, in four vols.; his edition of

*Reid*, in two vols., and his *Discussions in Philosophy*, in one vol.? Are there papers of his, in any periodicals, which have not been reprinted? and what are the best editions of the three works which I have named?

B. L.

**GENERAL HAWLEY.**—Sir Walter Scott (or his annotator) in his *Tales of a Grandfather*, p. 429 a, note 1, (ed. Cadell, 1849,) says that Hawley, the general who mismanaged the battle of Falkirk, "was commonly supposed to be a natural son of George II." I should like to know on what authority Scott makes this statement. George II., born October 30, 1683, was exactly thirty-two years two weeks old on the day of the battle of Sheriffmuir. In this battle Hawley took part as a lieutenant in Evans's dragoons (p. 424 b, *Chambers' History of the Rebellion*, p. 182, ed. 1860). Surely such precocity of father and son history will hardly parallel.

CHARLES THIRIOLD.

Cambridge.

**HOLBEAM OF HOLBEAM, IN EAST OGWELL, DEVON.**—The Holbeams held this property for twelve generations, and were extinct before 1600, when the heiress, Elizabeth, daughter of John Holbeam, married John Marwood. They also were lords of the manor of Coffinswell in the same county, which property they acquired by a marriage with the heiress of Scobahull, temp. Hen. IV. On a capital in Coffinswell church—a building of about 1450—is a capital bearing four shields illustrating the marriages of the Holbeams. All the shields have Holbeam dexter. The sinisters are as follows:—1. Scobahull of Scobahull. 2. Gambon of Morston, in Halberton, Devon. 3. On a chevron, two dogs (or conies) passant, between three tons. 4. On a bend, a two-headed eagle displayed, over all a chevron charged with three mullets. What families do the arms 3 and 4 belong to? and what is the date of these marriages?

WILLIAM GREY.

**HYMN.**—Who is the author of the hymn commencing

"O Lord and Maker, hear!

O Christ, our King, give ear!" &c.

And when was it first published?

GEO. E. FRERE.

"NON EST MORTALE QUOD OPTO."—I once saw a book having a coat of arms on the back with the above motto. At another time I saw an old oak chair with the same arms and motto, and the date carved upon it—1603. The owner told me he got it in a cottage in the Highlands, and that it originally belonged to the Earl of Ross or Earl of Moray, he was not sure which. Can you tell me the arms belonging to the motto, which I forget, and the family to which they belong?

Q. Q.

"POLITE LETTER-WRITER."—When was the first copy printed of this rather voluminous *littéra-*

teur? I suggest the following, by Bartolommeo Miniatore:

"Formulario de epistole vulgare missive e responsive ed altri fiori de ornati parlamenti. 4to, Venezia, 1487.

BARRETT DAVIS.

ROSES WORN BY AMBASSADORS.—In the *Burghley State Papers, Reign of Edward VI.*, Haines's collection, p. 148, Sir Philip Hoby, in a letter to Secretary Cecil, thus writes:—

"I have received yr tre and the Rose w'all, which, according to yr advertisement, I have tied to a lace, and do carrie about my necke in Token of myne office."

Sir Philip was at the time resident ambassador at the court of Charles V., Emperor of Germany. Can any of your readers give other examples of plenipotentiaries being thus gifted with a rose as a token of their office? J. F. T.

SANSKRIT GLOBES AND WARREN HASTINGS.—From Warren Hastings, Esq., Governor-General of Bengal, to Sir Robert Chambers. December, 1784, Monday morning:

"Dear Sir—I know not how to express my thanks for your most valuable present of the Sanskrit globes, to the study of which I am impatient to apply, and hope from it much elucidation of the historical part of the Mahâ Bhârata, which is very obscure for wanting of the old geography of India. A few points well ascertained will serve to establish the rest.

"I am also obliged to you for your care of the books. I shall return my thanks for you in due form to their author.

"I am, dear Sir,  
Your most affectionate and faithful servant,  
"WARREN HASTINGS."

1. What became of the Sanskrit globes and Warren Hastings's deductions regarding the Mahâ Bhârata, referred to in the above letter, *vide* printed *Memoir of Sir Robert Chambers*, but of which no mention is made in Gleig's *Life of Warren Hastings*?

2. Are any maps of India of an early date preserved in the Vatican at Rome, or other public continental libraries?

3. Is there any ancient map of India in one of the public libraries at Venice, in which the names of places are given in Sanskrit; and if so, has it ever been published? R. R. W. ELLIS.  
Starcross, near Exeter.

GEORGE SELWYN AT A LADIES' BOARDING SCHOOL.—What is the authority for the story, or where may it be found, of George Selwyn amusing himself when in the country by going to a ladies' boarding school on the pretence that he had authority to examine the pupils, and finding the progress of the young ladies in their studies not satisfactory, putting them all "in the bill," and punishing them himself *more Etoniensi*?

AN OLD ETONIAN.

"SUPERESSE TALENTIS:" "VANA SINE VIRIBUS IRA."—What author used "Superesse talentis" as his motto, or to whom have the words been

applied? And is it known what man of rank in the reign of Elizabeth assumed as his motto "Vana sine viribus ira," and upon what occasion?

R. J. M.

### Queries with Answers.

MISS ELIZABETH SMITH: BOOK OF JOB.—I picked up, a day or two since, a manuscript translation of the Book of Job, by Miss Smith. The work consists of some fifty closely-written pages, and bears a presentation inscription to the Bishop of St. David's from Juliet Smith. On the fly-leaf occurs the following note, signed "H. M. Bowdler":—

"This is the only copy in her [*i. e.* Miss Smith's] handwriting. From a careful examination of dates, I prove that Miss Smith was not in possession of Parkhurst's *Lexicon* till March, 1802, when it was given to her by the Dowager Lady Bradford. I was present, and perfectly recollect the delight she expressed when she received it. The following translation is dated 1803, and she brought it with her to Bath, and read it to Miss Hunt and me, in January, 1804."

I cannot find Miss E. Smith's name in the dictionaries. Can any of your readers tell me who she was, and whether the above translation has been published or not?

F. GLEDSTANES WAUGH.

Exeter College, Oxford.

[Miss Elizabeth Smith, a lady of great natural abilities, was descended of a respectable family settled at Burnhall in Durham, where she was born in 1776. Besides most of the modern European languages, she was a considerable proficient both in classical and Oriental literature, extending her researches even into the Arabic, Syriac, and Persian, as well as into the Greek and Hebrew tongues. She died of consumption in the month of August, 1806. The principal work of this accomplished lady was published four years after her death, and entitled "*The Book of Job*, translated from the Hebrew by the late Miss Elizabeth Smith, with a preface and annotations by the Rev. T. Randolph, D.D., London, 1810, 8vo." Orme (*Bibliotheca Biblica*, p. 413) speaks of this work as "a good English version of Job, produced chiefly by the aid of Parkhurst's *Lexicon*; in which almost all the peculiar renderings of Miss Smith's version will be found." Another posthumous work by this lady is a *Vocabulary: Hebrew, Arabic, and Persian*. Lond. 1814, 8vo. Some account of her life and character, by Miss H. M. Bowdler, is given in *Fragments in Prose and Verse*, by Elizabeth Smith. Bath, 1809, 8vo, 2 vols.]

HOTSPUR'S BURIAL-PLACE.—In the *Chronicle of London* it is stated that Hotspur was exhumed subsequently to his interment after the battle of Shrewsbury:—

"He was taken up ayen out of his grave, & bounden upright between to mille stones, that all men might se that he was ded."

Can any northern correspondent of "N. & Q." kindly inform us where he was finally buried, or

whether any sepulchral monument to him is known to exist? F. H. ARNOLD.

[Henry IV. ordered the corpse of Hotspur to be taken out of the tomb in which it had been laid, and to be placed between two mill-stones in the public street, near the pillory, where it was kept under military guard, till the head was severed from the body, which was divided into quarters, and transmitted to several cities of the realm. In the chapel on the south side of St. Mary's church, Shrewsbury, was formerly the monument of a cross-legged knight, which tradition called the tomb of Hotspur; but the architecture and the fashion of the armour are at least a century antecedent to his time, and is conjectured to have belonged to one of the Leybournes. The local historians state, that the tradition respecting Hotspur deserves no attention.—Owen and Blakeway's *History of Shrewsbury*, ed. 1825, i. 195-197, with an engraving of the tomb.]

MAC LEOD.—Can any of your correspondents inform me whether the Mac Leod, of Mac Leod, was ever King of Man, or whether any Mac Leod ever owned that island?

G. W. M. HALL, 66th Regiment.

[In the *Douglas Baronage* (p. 375) it is stated, that the ancestor of the Macleods was Loyd, or Leod, eldest son of King Olave the Black, brother of Magnus the last King of Man and the Isles. Skene and other writers have doubted the correctness of this, and the matter may still be considered undecided.

Anderson (*Scottish Nation*, iii. 46) states that "the genealogy claimed for the Macleods of Harris and Lewis asserts (see *Douglas's Baronage*, p. 375) that the ancestor of the chiefs of the clan, and he who gave it its clan name, was Loyd or Leod, eldest son of King Olave the Black, brother of Magnus, the last King of Man and the Isles. This Leod is said to have had two sons: Tormod, progenitor of the Macleods of Harris [afterwards called of Macleod], hence called the Siol Tormod, or race of Tormod; and Torquil, of those of Lewis, called Siol Torquil, or race of Torquil. Although, however, Mr. Skene and others are of opinion that there is no authority whatever for such a descent, and *The Chronicle of Man* gives no countenance to it, we think the probabilities are in its favour, from the manifestly Norwegian names borne by the founders of the clan, namely, Tormod and Torquil, and from their position in the Isles, from the very commencement of their known history. The clan itself, there can be no doubt, are the descendants of the ancient Gaelic inhabitants of the western Isles."]

SEA LAWS.—Will any correspondent oblige by supplying title-page to the following book? Page 1, headed: "Of the Dominion of the Sea in general, and of the British Seas in particular." Each page is headed: "Of the Laws of the Sea, Ancient and Modern." The Preface commences: "The favourable reception the 1st and 2nd editions of this Collection of Sea Laws and Treatises," &c. Pp. 684, and appendix pp. 107, 4to, printed

in Queen Anne's reign. This interesting book has upon the first leaf a veritable autograph of Lord Nelson—written, "Horatio Nelson."

J. HARRIS GIBSON.

Liverpool.

[This work is by Alexander Justice, Gent., and was first published with his name in 1705. Our correspondent's copy is the third edition, without the author's name or date. The full title of the work, containing a table of its contents, is too long for quotation. The following is a summary:—"A General Treatise of the Dominion of the Sea; and a Compleat Body of the Sea-Laws. The Third Edition, with large Additions and Improvements, and a new Appendix. London: Printed for the Executors of J. Nicholson," &c. Price 12s.]

QUOTATION.—

"Though lost to sight, to memory dear."

Who is the author?

W. F. MITCHELL.

[The authorship of this well-known line has been inquired after at least three times in "N. & Q.," and has likewise baffled the researches of the editors of the various works on Quotations. It is probably derived from the passage in Cicero, "On Friendship,"—"Friends, though absent, are still present."]

GEORGE JERMENT, D.D.—Dr. Jerment, minister of the Scotch Seceders, Bow-lane, was born in or about the year 1760, and died between 1808-1820, if I am not mistaken. Can you give me the exact date of his death? Q. Q.

[Dr. George Jerment died on May 26, 1819.—*Cent. Mag.*, vol. lxxxix. (i.) 654.]

### Replies.

DANCING BEFORE THE ALTAR IN SEVILLE CATHEDRAL.

(3<sup>rd</sup> S. xi. 132, &c.)

Several of your contributors and correspondents have called attention to the famous dance executed by the choristers at the Cathedral of Seville on Corpus Christi Day, and on other Festivals. Some years ago—it was in 1850—I was present at this unique ceremony. At some cost and much trouble I procured from the Maestro de Capilla the full orchestral score of the music, together with the words of the "Hymn to the Sacrament" sung, during the execution of the minuet, by the choristers dressed in ancient court costume of blue and white with plumed hats. Mr. Ford states, that the dress on the Festival of the Conception is blue and white, but on the Corpus red and white; and this for symbolical reasons. I have no doubt that this is the rule, but when I was present it was not observed. I send the hymn, which has not, as I believe, been published.

WILLIAM SCOTT.

56, Albany Street, Regent's Park, N.W.

“ Villancico y Bayle  
Al santísimo Sacramento  
a tres Voces y Orquesta,  
Por Don Ylarion Esclaba y Elisondo,  
Maestro de Capilla,  
de la Santa Iglesia Catedral de Sevilla.

“ Se glorien los mundanos  
En sus caballos y trenes,  
Y se den mil paralienes  
En sus festines insanos!  
Mientras los fieles Cristianos,  
Detestando la impiedad,  
Al Dios de la Majestad,  
En alto templo veneran,  
Y el milagro consideran  
Mayor de su caridad.

Tu nombre Divino,  
Jesus, invocamos,  
Y Dios Te adoramos  
Por nos encarnado,  
Y en hostia abreviado  
De celico pan!

Tu nombre, &c.  
[Da capo.]

“ O inefable dulzura,  
Y sagrado elemento,  
Que formas el contento  
De quien sabe de amor!  
Mal haya la locura  
Y grande atrevimiento  
Del mundo, quel portento  
Despreciado del Señor!

Copla 2.

“ Banquete de escogidos  
Del hombre desdenado,  
Quien me diera que honrado  
Te logre yo mirar!  
Y que reconocidos  
Todos al estremado  
Favor, con tal locado  
Se quieren regalar.”

#### FRYE'S ENGRAVINGS.

(3<sup>rd</sup> S. xii. 524.)

The identification of Frye's portraits may not be so difficult as is supposed by your correspondent. I have lately ascertained that two female portraits by Frye in my possession are likenesses of the famous Miss Gunnings.

I append particular descriptions of these two portraits for the information of any of your readers who may possess copies. I derived my knowledge from MS. inscriptions endorsed on duplicate copies suspended in the Treasurer's Office at Guy's Hospital (together with the beautiful portraits of George III. and Queen Caroline, in the first year of their marriage, by the same artist), bequeathed to the hospital by Guy.

I also append the particulars of three more female portraits by Frye, in hopes that any persons who read them, and possess similar copies, may examine them closely to see whether the

names of the originals may not have been inscribed upon them, and may communicate the information.

1. Portrait of a lady: three-quarter face turning to *right* shoulder, looking downwards; light eyebrow; left hand lightly holding shawl of Scotch plaid over lace habit-shirt; pearl necklace twice round, with a pendant; pearl earrings of a circular pattern, with three drops. Headdress, a lace frilled (or plaited) cap, with centre ornament of jewellery flowers; hair brushed back over roll. A refined but rather sleepy face, delicate nose, and closed mouth.—Inscribed “T. Frye, 1763.”

N.B. This is the portrait of Elizabeth Gunning, Duchess of Hamilton, afterwards of Argyle.

2. Portrait of a lady: three-quarter face turning toward *left* shoulder, looking downwards; well-defined eyebrows; right hand crossed over left arm, as if leaning forwards; in black silk (or satin) robe edged with white fur over rich lace; pearl necklace once round, over close-fitting puckered silk black collar, falling in two festoons without pendants; earrings same as the last. Hair rolled back from point in centre of forehead; headdress of pearls in lozenge-pattern; lace behind ears, jewelled flowers in front. A great beauty, somewhat sleepy and lispy.—Inscribed “Frye, 1761.”

N.B. This is the portrait of Maria Gunning, Countess of Coventry.

3. Portrait of a lady, simply attired, with little jewellery; three-quarter head, almost profile, modestly looking downwards to right shoulder; large eyes askance; dark eyebrows; fine nose, a little *retroussé*; right hand holding over bosom a silk (or satin) robe edged with ermine, black silk puckered close collar with lighter ribbon in midst, ending in a bow; small pearl earrings, a single drop from a small circle of pearls. A stiff white frilled cap or bonnet with ribboned top-knot. Lights and shadows strongly marked.—Inscribed “Frye, invent & sculpt, Feb'y 28, 1762.”

N.B. This is the portrait of a lady of tender years. It may be the third Gunning, who married insignificantly, and is unknown. The configuration of the nose is identical in all three portraits.

4. Portrait of a lady: almost front face, but slightly turned to *left* shoulder; left hand barely visible, holding to breast a robe of quilted silk (or satin) embroidered with lozenge-patterns, edged with ermine over lace habit-shirt; pearl necklace once round neck, over black silk close-fitting puckered collar, then falling in numerous festoons, terminating in a drop; a bow of ribbon of a lighter colour; circular pearl earrings. Hair brushed back, and apparently powdered; small pearl headdress with central pearl ornament of flowers and leaf; ribbon streamer falling under each ear to shoulder; eyes large, prominent, with light lashes; nose large and rather coarse. A masculine face with a

feminine mouth.—Inscribed “Frye, invt and sculp”, published Feby 28, 1762.”

N.B. This portrait may be one of the sisters of George III.—viz. either Augusta, Duchess of Brunswick, mother of the unfortunate Queen of England, wife of George IV., married in 1764; or Caroline Matilda, the unfortunate Queen of Denmark, married in 1766. The supposition is founded upon the resemblance to George III. supported by a MS. inscription on my copy of George III.'s portrait.

5. Portrait of a lady: a strict profile to the right, looking forwards; right hand entangled in a light covering of Scotch plaid over lace habit-shirt; a white double frill round neck, with two frilled ends falling in front; circular pearl earrings. Hair rolled back into a dark headdress surmounted with a constellation of pearl circles. An aquiline nose, firm small mouth, prominent forehead; steady eye, rather like a fine *boy*.—Inscribed “Frye, invt & sculp”, published Dec. 20, 1761.”

N.B. The Scotch plaid is similar to the one in the portrait of the Duchess of Argyle.

J. W. H.

#### A HOMERIC SOCIETY.

(4th S. i. 18.)

The suggestion of a Homeric Society is one of the best of the kind that has ever been put forward since the Shakspeare Society, which it proposes as its model. Its success or failure however will depend on how far it acts up to that excellent model; first, in having a clear idea of the objects it proposes, and secondly, in keeping them always in view in its proceedings. There are two points indeed in which it *cannot* resemble the Shakspeare Society, and which it may be well to state at the outset to prevent disappointment or discouragement. First, it cannot expect to attract that popular and national interest which the other did; and secondly, neither can it hope to discover many (or perhaps any) new original sources of information, none at least in any proportion to those recovered from oblivion by the Shakspeare Society. The number of its members also is never likely to approach that of its predecessor. But these differences are not of any importance practically, and do not constitute the slightest objection to the formation of a Homeric Society.

For what is *wanted* is not to excite a popular or general interest in the subject, nor to make discoveries of ancient MSS. or records hitherto unedited (though that, to a certain degree, would probably be one result), nor to have a *numerous* list of members, but to enable *those* who, like Mr. L'ESTRANGE and many others, *want* more ample and accurate information of that kind than *can* be got from the original sources in existence if they

were properly worked, to obtain that knowledge in an *accurate* and satisfactory form which lies hidden not only in England, but in Germany (the great land of Homeric learning), to an extent that would appear incredible to any one who had not deeply studied the question.

The usefulness of *co-operation* in this matter, instead of isolated labours as hitherto, is in itself so obvious, and has been so evidently shown in the parallel case of the Shakspeare Society as well as many others, that it seems needless to say anything more on the subject at present, but simply to recommend all who take an interest in it to send in their names to Mr. L'ESTRANGE, 6 Chichester Street, Belfast, either with or without an exposition of their views as to what a Homeric Society ought to be, and why that title is, as it seems to me, very preferable to “Philhellenic,” or “Philological,” or “Classical.” When a sufficient number are collected to form at least the *nucleus* of a society, the members can communicate with each other and settle the work to be done between themselves.

The novelty (and almost singularity) of Mr. L'ESTRANGE's opinions need not form the least objection to *anyone* making him the present “centre” of inter-communication. He is not only evidently a person of great originality and acuteness, but seems actuated in no degree by any spirit of paradox or wish to bolster up a theory of his own, but by an earnest and single-minded desire to get at the *truth*, whatever that may be; and further, as he observes, “the Homeric question,” on which he has written, forms but one branch of the subject; for he truly adds: “It is evident that a Homeric Society, properly organised, could achieve a great deal more.”

In conclusion, I will briefly notice two objections, or rather one, that may seem to have some plausibility: the nugatory results of the Classical Societies in Germany, and of our own “Royal Society of Literature.” The former are nugatory as to results, because they more resemble the “Tercentenary Festival” than the “Shakspeare Society;” the latter, because its noble and magnificent design was almost utterly ignored in its proceedings. ΦΙΛΟΜΗΡΟΣ.

#### EMENDATIONS OF SHELLEY.

(3rd S. xii. 389, 466, 527, 535.)

I have no edition of 1844, but I possess the 4to volume edition of *The Poetical Works*, “edited by Mrs. Shelley,” and published by Moxon, 1839. At page 151, vol. iii., are the “Stanzas written in Dejection near Naples,” in which I find the “missing” fifth line of the first verse, the line that O. T. D. says is not contained in the “legitimate edition of the poet's widow.” To what edition does he allude? Surely Moxon's 4to

volume, edition of 1839 (supra), is "legitimate." The fifth line there reads thus:—

"The breath of the moist air is light."

I have always regarded the concluding word as a printer's erratum for "slight." We say a slight pain, a slight dew, &c. &c. The expression is common enough. It means gentle or trifling. The stanza seems to me to be full of mistakes. I would read it thus:—

"The sun is warm, the sky is clear,  
The waves are dancing fast and bright;  
Blue islands' snowy mountains wear  
The purple noon's transparent white:  
The breath of the moist earth is slight;  
Around its unexpanded buds,  
Like many a voice of one delight,  
The winds, the birds, the ocean-floods;  
The city's voice itself is soft like Solitude's."

To C. A. W. I would suggest that the relative pronoun "its" has its antecedent in the word "earth," which is evidently the proper reading; "the moist air" is not in accordance with "buds." "Solitude's" is certainly intended to rhyme with "buds" and "floods." This is in perfect keeping with the rhythm in the other stanzas, where we find that the sixth line always rhymes with the eighth and ninth ones. Shelley had certainly "a perfect ear," as O. T. D. says, but he was very careless. Thus in the second stanza, "motion" rhymes with "emotion;"\* and in the address "To-night," "dawn" rhymes with "gone." The "Stanzas written in Dejection," first appeared in the *Examiner*; it would be worth while to see the original. I have not Benbow's edition, but I know it. I cannot state from what source it was taken. It did not proceed very far, having been nipped in the bud by a missive from Mrs. Shelley's lawyers! It was edited by a Mr. R——. I have heard that he was a professor of hair-dressing and perfumery, who quitted his *profession* for that of a philosopher of the school of the late Rev. Robert Taylor, "the Devil's chaplain," with whom he was a constant associate! Mr. R. died of consumption many years ago. "The Question" (page 274, edition 1839), has certainly a line wanting in the second verse. The omission is admirably supplied by O. T. D. The "tall flower" inquired after by O. T. D. is, no doubt, the "Narcissus Bi-floris," so common in the marshes and by the side of small streams and clear-water ditches in Tuscany. Its "mother's face" is the water from which it often springs. The flower is a long retainer of dew and raindrops. The beautiful Val d'Enza, near Florence, is in spring completely stained with the flowers of the Narcissus Bi-floris. I have often gathered them. The mistake of "for" for "form" is in the edition of 1839.†

\* This may be a misprint for "devotion."

In Benbow's edition, the poem called "Love's Philosophy" (page 237, vol. iii., 1839) is given with the remark "translated\* from the French." What is the authority for this addition to the title? Is it Shelley's. The statement is *partially* correct. The original is certainly to be found in the old French chanson—

"Les vents baisent les nuages."

Shelley's poem, however, is not a *translation*, but a paraphrase. The original consists of eight lines only. I published many years ago a paraphrase of this same song in the *Cambridge Chronicle*. It begins thus:—

"The clouds that rest on the mountain's breast  
Are kissed by the viewless air."

And it may be found in the *Universal Songster*, and in many other selections. The most literal version is one by W. Crighton, Esq., of Newcastle-on-Tyne. It contains eight lines like the original, and is very faithfully and beautifully rendered. The first line is:

"The flying breezes kiss the fleeting clouds."

In the 4th volume edition (page 10, vol. iii.), Lechlade by a printer's blunder is called *Lechdale*. Lechlade is a pretty village in Gloucestershire. I visited it some years ago, and met with several people who had known Shelley when he dwelt there. There are two cottages in which he is said to have resided. The churchyard (immortalised by the poet) is exceedingly picturesque. The "spire" of the "aërial pile" is not very lofty, and I found that the poet had used a little license. I learned that many pilgrims had visited Lechlade churchyard, and recited the poem on "Summer evenings!" In fact, Lechlade churchyard had become a Gloucestershire Stoke-Pogis. The late Mr. Benbow also published an edition of "Queen Mab," and which we may be sure was not an expurgated one! The man who had edited a *Rambler's Magazine*, and had been imprisoned for his illustrated edition of *Faust*, was not very particular! The "Queen Mab" of Benbow purported to be printed at New York; the editor called himself "Erasmus Perkins," a nom de plume assumed by a notorious individual who once resided at Como in Italy. This name may be found, with many particulars of his disreputable career, in Leman Rede's *Memoirs of a Royal Rake*. It would sully "N. & Q." to name him.

I cannot leave the subject of Shelley without turning to your pages (3<sup>rd</sup> S. xi. 397, 469). Since those "notes" were written I have met in Florence with a literary gentleman who was an intimate friend of the poet. I showed him "N. & Q." (*ut supra*), and he said that the word "delight" ("Sensitive Plant," vol. iii. page 218, edit. 1839)

\* A friend thinks the word is "imitated."



was evidently a misprint for "the light." He assured me that Shelley in his MS. often used the small Greek theta for th. Let any one write the words "the light" after such a fashion, and it will be seen how easy an unlearned printer might mistake a small theta (θ) for a d, and so print "delight" instead of "the light." By-the-bye, "P. B. Shelley," in large capitals, is inscribed or rather cut on the walls of the dungeon of the Castle of Chillon; it is on the righthand wall. The genuineness is unquestionable.

JAMES HENRY DIXON.

Florence.

The charge of obscurity brought by MR. L'ESTRANGE against the lines cited by him from Shelley's "Stanzas written in Dejection near Naples," is scarcely borne out by the text. The meaning appears to me simply a comparison, or rather antithesis, between the poet's fate and that of the day, the beauty of which he celebrates; between himself, an unloved man, destined to be remembered, indeed, but only with regret; and the day, stainless and brilliant, a joy while its sun is shining—a joy still, in memory, when its sun is set. There is no question of fugitiveness on the one hand or the other, but merely of opposition—the regretful remembrance of the poet, the bright and glad recollection of the day.

Rendered in prose it might read thus:—

"Some might lament, if I were taken hence, as I shall, myself, lament the ending of this sweet day, which my heart (grown prematurely old) now affronts with a moan. Some might lament, for though unloved, I shall be regretted. Unlike in this to the day, which, when the sun has set in its glory, and the enjoyment of it is at an end, shall keep its brightness in men's memories, and become a joy of retrospection."

MR. L'ESTRANGE's extraordinary emendation,

"s unlike this day, which when the sun, &c."

only adds weight and cogency (if I may be allowed to say so) to the remarks I ventured to present in my former note on this subject. Shelley frequently indulged in eccentric forms of expression—was not always lucid, was sometimes even involved and slovenly; but what of that? Because there are spots in the sun, shall we be perpetually thrusting up our impotent and dwarfish arms to rub them out—we that should be satisfied with the light and heat and glory of it?

T. WESTWOOD.

AN HEIR TO THE THRONE OF ABYSSINIA.

(3rd S. xii. 411, 443.)

A friend sends me the following extract from Dr. Beke's work, *The British Captives in Abyssinia*, which may be interesting to those of your readers who have no opportunity of seeing the work in question itself:—

"For upwards of twenty years past there has resided in Rome a certain lady, of English extraction, who claims

to be a lineal descendant of Menilek, the son of King Solomon by the Queen of Sheba; and who, in the year 1862, printed and published, 'con permesso,' at Rome, a pamphlet setting forth her pretensions, under the title of *Istoriche Incidenze, per mezzo delle quali si prova esistere ancora e fra di noi la linea diretta di Salomone, Rè d' Egitto e de Giudei*. It is not requisite to discuss the pretensions of this aspirant to the throne of Ethiopia, whose pedigree I possess. It will be sufficient to state that they have been countenanced both at Rome and in Abyssinia; and that when Padre de Jacobis was in that city, as has been already mentioned, a meeting was held in the Palazzo del Governo Vecchio on September 9, 1841, at which were present this claimant to the throne and other members of her family, together with Padre de Jacobis and several Abyssinians, one of whom was the Alaka Habta Selásyé, and another a former secretary of Dedjatj Sabagádís. The lady's husband, or one of her two sons, occupies himself with painting sacred pictures for the adornment of the churches for his future empire. When I was in Abyssinia during the present year (1866), I inquired after these paintings, but could not hear of any except two in the Roman Catholic church of St. Joseph, at Massowah: the one representing the marriage of the Holy Virgin and St. Joseph, with St. Simeon joining their hands; and the other the Death of St. Joseph, with the Virgin and infant Jesus attending him—my very brief stay in the island, in May last, on my return from the upper country, precluding me from seeing these two pictures, as I had desired to do. I am told that on their frames are set forth the pretensions of the artist to the throne of Ethiopia. It is not at all improbable that, under favourable circumstances, the Roman Catholic party in Abyssinia would have been, and might still be, prepared to support the claims of this aspirant to the throne of their own faith, who on his side would assuredly be willing to make them every concession in return for their support. Whether it was ever intended that this Roman Catholic pretender should declare himself to be the Theodore of prophecy, I cannot say; but the intimate acquaintance of Bishop de Jacobis with the ancient history of Ethiopia, his mystic and enthusiastic character, and his intriguing disposition, might well have disposed him to originate and encourage such an imposture. As regards, however, the idea of Kassai's (the present usurper Theodore) being the destined sovereign, so to say, on the Coptic and Protestant side, I have been assured that it was suggested to him by the Abuna—the same train of thought which made that prelate assume to be the representative of Frumentius, and adopt his revered name of Abba Salama, leading him not unaturally to propose that Kassai should in like manner adopt the name and attributes of the destined restorer of the empire."

HERMANN KINDT.

THE ENGLISH LANGUAGE.

(3rd S. xii. 262.)

I much doubt whether the inference of a connection between certain letters, or combinations of letters, and certain effects imputable to the words in which they are incorporated, as propounded by BUSHEY HEATH, will not turn out to be more specious than real. I have myself been long apprehensive of such a connection; but in every instance in which I have sought to establish it by actual comparison, I have found (besides the difficulty, or rather the impossibility, of assigning a

special character to the *letters* themselves in the abstract) a resemblance between the words in *sense* as well as in *sound*; leading to the inference of a derivation from a common root, to which, and not to any *sympathy* between the sound and the sense, the connection might claim to be ascribed. This will be rendered more apparent by the adduction of a few of those cases to which I have alluded as at first sight illustrative of the connection in question. Thus the letter *r* in words expressive of *rapid motion*; as in the Greek *ῥέω*, Irish *ruith* (to flow), Latin *ruo*, English rush, French *ruisseau*, Irish *sruth* (a stream), English river, race, rapid, run, Latin *curro*, English hurry, &c. Again, the letter *l* with its *liquefying* adjuncts *e*, *f*, *g*, *s*, or *v*, in words implying a *slower* or *smoother motion*; as in the Latin *flo*, *fluo*, *volo*, *fluvius*, English blow, flow, fly, fluid, slow, slide, glide, Clyde, &c. And once more, the letter *n* combined with the letters *k*, *e*, or *g* in words expressive of an *angular* or *irregular conformation*; as in the words angle, ancle, caruncle, crinkle, wrinkle, knuckle, knee, knot, knout, knit, knob, gnarl, knoll, in Irish *knock* (a hill), nugget, ingot, snag, &c.

With regard to the subsequent observation of BUSHEY HEATH respecting the syllables *no* and *on* as involving a reference to something *mythical* (quere *mystical*), and which he has illustrated by the adduction of the proper names Ion, Iona, Ionia, Mona, Juno, Jonah, Noah, Adonis, whatever there may be in it as a general rule, there are two of the words referred to that are, indeed, connected by a bond of relationship, if not *mysterious*, at all events most interesting in an historical as well as a philological point of view—the words Iona and Jonah. The former of these will be readily recognised by every Hebrew scholar as the representative in that language of the “dove” which was dismissed from the ark, and returned with the olive-branch in its beak; whence, doubtless, the prevalent adoption of that plant as the emblem of peace; and, I may add, of the bird itself as the symbol of the religious missionary, the preacher of righteousness, attested by the appropriation of the name to those by whom the functions of that office were specially exercised; of which, in the earlier ages, Jonah, above referred to, was one notable instance, and John the Baptist (for the names in the original are the same) was another; the relation of the name to the office in this latter case being not obscurely evidenced by the circumstances of his nomination as recorded in Luke i. 59-63; while of its continued use to a much later age we have examples in the celebrated Irish college of missionary priests, Iona, and in the name of its equally celebrated founder, St. Columba (the Latin synonym for the dove), as well as in that of his successor Columbanus about fifty years later. T. M. M.

PHILOLOGY (3<sup>rd</sup> S. xii. 433).—I think that the following work will be found to treat fully on the subject concerning which J. B. L. inquires:—

“Anecdotes of the English Language, chiefly regarding the Local Dialect of London and its Environs; whence it will appear that the Natives of the Metropolis and its Vicinities have not corrupted the Language of their Ancestors: in a Letter from Samuel Pegge, Esq. F.S.A. &c.” The third edition, enlarged and corrected. Edited by the Rev. Henry Christmas, M.A. &c. London, 8vo, 1844.

This interesting work was noticed in the *Monthly Review* for 1805, p. 242, where the following remarks, explanatory of the character of the book, will be found:—

“With much grave humour he pleads the cause of ‘old, unfortunate, and discarded words and expressions, which are now turned out to the world at large by persons of education (without the smallest protection), and acknowledged only by the humbler orders of mankind, who seem charitably to respect them as decayed gentlefolks that have seen better days’; and he insists that those modes of speech which Dr. Johnson treated with so much contempt as mere ‘colloquial barbarisms,’ claim respect on account of their pedigree, though not for the company which they are now forced to keep.”

WILLIAM BATES.

PERVERSE PRONUNCIATION (4<sup>th</sup> S. i. 11).—The pertinacity with which people continue to pronounce names wrongly, is as remarkable as it is provoking. I know a village in the Eastern Counties—and no doubt the evil exists generally—where the names of certain inhabitants are mispronounced habitually, and frequent remonstrances have no effect. The name of Goldsmith, though printed conspicuously over a shop, is invariably called *Goldspring*. The name of Cannell has been for generations pronounced *Canham*. Wilkinson is frequently called *Wilkerson*, and Peeling is habitually pronounced *Paling*. There is also a strange propensity to add an *s* to almost every name ending with a consonant. Thus Martin is called Martins, Spaul becomes Spauls, Austin is Austins, Spark, Sparks, and so on. To a mind accustomed to correct spelling and pronunciation, this habitual defiance of both is very annoying; but if you correct these people, they show the greatest surprise, and pronounce rightly perhaps for a few times, but invariably fall back to their old custom. F. C. H.

PROVERBS (3<sup>rd</sup> S. xii. 413, &c.).—When Edie Ochiltree saw Elspeth Mucklebacket, he told her that “the black ox had been under her roof since he saw her last.” In the *Fortunes of Nigel* occur the words “Bos in linguam.”

There is a well-known passage in the *Agamemnon*:—

ἄλλοι ἐπὶ γλώσση μέγας  
βέβηκεν . . . . .

The epithet *μέγας* has always appeared to me very clumsy. I prefer the other reading, *μέλας*;

and would consider it to be the earliest mention of the proverb in question, meaning that sorrow had made the speaker dumb.

J. WILKINS, B.C.L.

POLKINGHORNE (3rd S. xii. 523.)—This name, variously written Polkinhorn, Polkinhorne, Polkenhorn, Polganhorn (and perhaps abbreviated to Polkorn), is derived from Polkinghorne in Gwinnear, Cornwall, from the Cornish *pol-gan-hoarn*, the pool with (*i. e.* containing) iron, *i. e.* the chalybeate pool.

R. S. CHARNOCK.

PASSAGE IN "BOOK OF CURTESYE" (3rd S. xii. 503.)—It may interest your readers to know that a probable answer to this question turned up in a most satisfactory and unexpected manner, as will be explained by Mr. Furnivall in his preface. On inspecting MS. Oriel LXXIX (a fine vellum copy of *Piers Plowman*), he found an older and better copy of the *Book of Curtesye* than either the Hill MS. or Caxton's printed copy. The existence of this copy has hitherto remained quite unknown, for, owing to a misplacement of the leaves, it is not correctly described in Coxe's Catalogue, nor could any one unfamiliar with the *Book of Curtesye* possibly have guessed what it was. This older and better copy gives quite a different reading, *viz. a sonny bush myght cause him to goo louse, i. e. a warm nook would invite him to sit down and free himself from vermin.* Of the last two words, *galowes* is an unmeaning corruption. This throws light also on the stanza following, in which the poet apologises, as well he might, for having spoken too bluntly, and for having infringed the very laws of *Curtesye* which he was trying to teach. MR. DYCE says, *Saint Malo's* castle was built by Anne, Duchess of Bretayne. The English were no doubt often permitted to view the interior of it, and allowed to remain there longer than was consistent with personal cleanliness.

WALTER W. SKEAT.

Cambridge.

HOMERIC TRADITIONS: "THE CYCLIC POEMS" (3rd S. xii. 372.)—I beg to refer MR. L'ESTRANGE to a work—the only one with which I am acquainted—in which the subject of the Cyclic poems is treated of with considerable ingenuity and learning:—

"Antiquités Poétiques, ou Dissertations sur les Poëtes Cycliques (pp. 93), et sur la Poésie Rhythmique (pp. 221). Par le C<sup>m</sup> Bouchaud, Membre de l'Institut National et Professeur au Collège National de France, &c." Paris, 8vo, an. vii.

Before the appearance of this, almost all that we possessed on the subject was contained in the notes of various commentators on the lines of Horace:—

"Non sic incipies, ut scriptor Cyclicus olim:  
Fortunam Priami cantabo et nobile bellum."

*De Arte Poeticâ*, v. 136-7.

Among these may be mentioned the *Scholia* of Acron, severely ridiculed by Glareanus; the more exhaustive remarks of Salmasius, in his *Exercitationes Pliniane* (ad Solinum), Ultraject. 1689, pp. 594-604; and the opinions of Loens (*Thes. Crit. Jani Gruteri*, tom. v. p. 300); those of Scaliger, in his notes to *Catullus* (ep. 96); those of Casaubon to *Athenæus* (lib. vii. cap. 3 and 4), and those of Daniel Heinsius to Horace.

Reference may also be made to Dodwell's work *De Veteribus Græcorum, Romanorumque Cyclis, &c.*, Oxon, 1701; but I do not think that this bears upon the subject.

WILLIAM BATES.

Birmingham.

PROPHECY OF LOUIS-PHILIPPE (3rd S. ix. 430; 4th S. i. 21.)—My authority for saying that the Duke of Orleans congratulated the Duchess de Berri on the birth of her son will be found in paragraph 84, chapter ix. of Alison's *History of Europe from the Battle of Waterloo, &c.* Here are Alison's words:—

"A protest, in the name of the Duke of Orleans, was published in the London papers, though disavowed by that prince; but he asked the important question solemnly of the Duke of Albufera. 'M. le Maréchal,' said he, 'you are a man of honour; you were a witness of the accomplishment of the Duchess de Berri. Is she really the mother of a boy?' 'As certainly as your royal highness is father of the Duke de Chartres,' replied the marshal. 'That is enough, M. le Maréchal,' rejoined the Duke, and he immediately went with the duchess to congratulate the happy mother, and salute the infant who might one day be their king."

At pages 485-6 of the *Annual Register for 1820* will be found the protest, "done at Paris the 30th September, 1820," referred to by P. A. L. It is introduced by the following editorial note:—

"The following most curious and extraordinary paper has been recently circulated in France, purporting to be a protest by H. S. H. the Duke of Orleans against the legitimacy of the prince lately born, as the presumptive heir to the French throne."

After the protest the following is added:—

"[Note.—It was afterwards publicly disclaimed by the duke.]"

BRIGHTLING.

INSCRIPTION AT BAKEWELL (3rd S. xii. 461.)—In this inscription it is clear that the *lacuna* at the end of the first line, containing the letters s and a, is to be refilled with the words SOLA FAETIVE, while I would suggest that that at the end of the second line should be refilled with the word PRIOR.

JOHN HOSKYNs-ABRAHAM, JUN.

LICENSES TO PREACH (3rd S. xii. 392.)—I have only just seen MR. BRIERLEY's query. If this reply has not already been sent you, it may throw some light on the subject. I should opine the Dr. Allwood John Wesley mentions must have been one of the last, if not the last, Oxford D.D. who was not in holy orders. If there were others in the later years of his ministry, J. Wesley would

be sure to know of them, and would quote them as a precedent for his own lay preachers. The quotation is from his Sermon on the Ministry, No. 135:—

“Likewise in our own church persons may be allowed to preach, yea may be Doctors of Divinity (as was Doctor Allwood when I was a resident there), who are not ordained at all, and consequently have no right to administer the Lord's Supper.”

A. WOOD.

Castlemorton, Tewkesbury.

QUOTATION WANTED (3<sup>rd</sup> S. xii. 484.)—

“If there be man, ye gods, I ought to hate,  
Dependence and attendance be his fate;  
Still let him busy be, and in a crowd,  
And very much a slave, and very proud.”

These lines are by Abraham Cowley.

H. FISHWICK.

CROKER FAMILY (3<sup>rd</sup> S. xii. 434, 536.)—Your correspondent's suggestion, that I should examine the statement of the connection between the Bal-linegarde Crokers and those of Lineham and Tre-villas was hardly needed. I have long learnt to put no faith in Sir B. Burke's *printed* pedigrees, and have exposed the assumptions and errors of many of them. I doubt, however, whether C. D. is correct in asserting that “the Visitations are particular in containing *all* the existing generation,” and I am sure he is wrong in attributing the same authority to the copies of the Visitations (among the Harleian MSS.) which the originals alone can claim to possess. May I ask your correspondent to aid me in ascertaining whether the estate of Ballyanker was given to Thomas Croker by the Crown in 1600? If so, some record of the grant would be preserved among the State papers in London and Dublin. I may add that I am in possession of a MS. pedigree of the Crokers of co. Limerick, which, so far as I have yet proved it, is accurate, and that this asserts their Cornish extraction.

C. J. R.

HANS IN KELDER (3<sup>rd</sup> S. xii. 478.)—A silver cup of this kind is amongst the plate belonging to the Elder Brethren of the Trinity House, at Kingston-on-Hull. W. J. BERNHARD SMITH.  
Temple.

TOM PAINE'S BONES (4<sup>th</sup> S. i. 15.)—I think these relics must have been privately disposed of. I have always heard that they were purchased at a sale after Cobbett's death at Ash, by a person who was ignorant at the time of the bargain he was making; the chest he bought turning out to be the receptacle of the bones of Tom Paine. In the summer of 1849 I was mentioning this story in the presence of Mr. John Chennell, corn-merchant, of Guildford, Surrey, who confirmed it by adding, “Yes, and if you will come with me (I was then staying next door to his home) I'll show you the very box,” which he did in his own cellar in the

High Street. What became of the bones I do not know: that gentleman, if alive now, could possibly enlighten your correspondent somewhat.

A NATIVE OF GUILDFORD.

Romsey.

“REGISTRUM SACRUM AMERICANUM” (3<sup>rd</sup> S. xii. 284, 491.)—This is being published in the current numbers of *Church Opinion*, published at 2, London House Yard, Paternoster Row.

JUXTA TURRIM.

HAWKING (3<sup>rd</sup> S. xii. 513.)—

“Records prove that in the sixth century the Roman Britons had arrived at much dexterity in the choice and management of falcons and hawks.”—Blaine's *Rural Sports*, p. 644.

J. WILKINS, B.C.L.

SAXON SPADES (3<sup>rd</sup> S. xii. 509.)—In Blaine's *Rural Sports* (vol. i. p. 380) is an engraving of Saxons digging out a fox. The spade appears to be of a triangular form. The engraving is said to be taken from an illuminated MS. recorded in Strutt's *English Sports*. J. WILKINS, B.C.L.

THE GRANTS OF AUCHINROATH (3<sup>rd</sup> S. xii. 375.)—I might have stated, in making some inquiries concerning the Grants of Auchinroath, that the Rev. Robert Grant, minister of Cullen, some of whose descendants are, I believe, living in London, was brother of my great-grandfather, William Grant, of Auchinroath. He is the author of the “Sketch of the Parish of Cullen,” in Sir John Sinclair's *Statistical Account of Scotland*.

AN EXPATRIATED SCOT.

Quebec.

JOAN. POSSELIUS (3<sup>rd</sup> S. xii. 523.)—There were two of this name, father and son.

1. Joan. Posselius, of Parchim [?], Mecklenberg, flourished A.D. 1528-1591. He published *Calligraphia Oratoria lingue Græcæ*, 8vo, 1532; *Syntaxis Græcæ*, 8vo, 1560; *Evangelia Dominicæ et Epistolæ Heroicæ Græco carmine reddidit*, 1568, Wittebergæ, 8vo, 1572; *Familiarium colloquiorum libellus*, Græcæ et Latine, 8vo, 1586.

2. Joan. Posselius, of Rostock, son of the former; flourished A.D. 1565-1633. He published the following: *Apophthegmata ex Plutarcho et aliis selecta*, 8vo, 1595; *Fasciculus Orationum*. Francfurt. 1599. (This contains an “Oratio de Rostochio”); *Hesiodi Opera Omnia*, Græcæ et Latine, 8vo, 1601, 1603, 1615.

The above list, which however might probably be enlarged from other sources, is compiled from the following works: *Biographie portative Universelle*, ed. sm. 8vo. Paris, 1853; *Bibliotheca à Conrado Gesnero*, ed. Simler. Tiguri, fol. 1574; *Univegus Terrarum Orbis*, Alphonsi Lator à Varea. Patavii, fol. 1713. E. A. D.

RUDEE: DEFAMEDEN: BIRE (4<sup>th</sup> S. i. 14.)—*Rudee*, I think, does not mean ruddy, but *rude*, in

the sense of rough (Matt. ix. 16), being a literal translation of ἀγνόφου, "not having the nap worn off"; *i. e.* rough, as not being worn smooth by frequent use. *Defameden* stands for διεφθίμωσα (Matt. ix. 31.) We must remember that the "spreading abroad of his fame," as it is called in modern versions, had the effect of bringing Jesus into disrepute; for, as stated in verse 34, the Pharisees took the opportunity to ascribe his miracles to "the prince of the demons." *Bive* is more complicated, as used by Wycliffe (Matt. viii. 32). I think it means "in a great ferment." Dr. Johnson derives our word beer from the Welsh *bir*, and in Welsh *berem* is a word for ferment. The expression is intended to represent the Greek word ἔρρησε, which might mean howling. The word *bury* is now used for a rough guttural utterance; and in Celtic *bur-rall* is a deep-toned howl. The literal fact is, that the herd of swine were much disturbed or excited, and precipitated themselves into the sea.

A. H.

EXECUTION OF LOUIS XVI. (3rd S. xi. 521; 4th S. i. 20.)—Judging from the well-known work in three large volumes on the French Revolution, with portraits and innumerable etchings by Duplessis Berthault, after designs by Prieur and others, the execution of the ill-fated monarch, as represented in one of the volumes now before me, on the Place Louis XV, or Place de la Révolution, must have taken place between the centre, where the obelisk stands, and the Rue Royale, perhaps nearer where the fountain is, opposite the Naval Department (Ministère de la Marine), which fully coincides with Prince Talleyrand's indication to Lord Howden; but, as regards the wide entrance to the garden of the Tuileries, I should say, from the same authority mentioned above, that it *did* exist at that period. (See *M. de Lambesc entrant aux Tuileries, avec un détachement de Royal-Allemand*, July 12, 1789. The entrance was then about as it is now.

P. A. L.

P.S. At the beginning of the Revolution, the statue of Louis XV, *le bien aimé* (who so well deserved the name) was pulled down.

THE PRONUNCIATION OF SOVEREIGN (3rd S. xii. 459.)—ST. SWITHIN asks what is the opinion of your learned correspondents respecting the pronunciation of *sovereign*. A satisfactory reply will, I think, be found in Walker's *Dictionary*, where the different pronunciations of the letter *o* are clearly given. In *sovereign* it is pronounced as in company, dozen, love, governor, &c.

D\*\*\*N\*\*R.

BRITISH MUSEUM DUPLICATES (3rd S. xii. 342; 4th S. i. 21.)—I recently became possessed of a volume of curious tracts, all relating to Ireland, 1689 and 1690. In the lot there is a long "list of such persons as are attainted by the late King

James in Ireland: Nobility, Gentry, and Commonalty (amongst whom are several women and children)." The book is substantially bound in red calf, and lettered on the back "Irish Tracts, Lond. 1689, W. III. R." The title-page is stamped "Museum Britannicum, and British Museum, sale duplicate, 1787."  
J. HARRIS GIBSON.  
Liverpool.

See a note by H. F. in 2nd S. vi. 355. Can any reader of "N. & Q." inform me when last the British Museum sold a copy of the Complutensian Polyglott?  
JOSEPH RIX.

St. Neots.

CARDINAL POLE (3rd S. xii. 465.)—His kindred in Cornwall are always called *Poole*, though the name is spelt *Pole*.  
WILLIAM GREY.

"NOS AMIS LES ENNEMIS" (3rd S. xii. 484.)—This was the phrase used by the French during the truce after the capture of Sebastopol, to designate their Russian foes, with whom they fraternised. See *Times'* Correspondent of that date.  
WILLIAM GREY.

CONSISTORY COURTS (4th S. i. 12.)—Before the time of King William the Conqueror all matters, as well spiritual as temporal, were determined in the Hundred-Courts, where was wont to sit one bishop and one temporal judge called "Aldermanus;" the one for matters of spiritual, the other of temporal cognizance. The separation of the ecclesiastical from the temporal courts was made by William the Conqueror, as will be seen in his charter quoted in *Burn's Ecclesiastical Law*, vol. ii. p. 34, the concluding words of which are—"Judicium vero in nullo loco portetur nisi in *Episcopali sede*, aut in illo loco quem Episcopus ad hoc constituerit." And let judgment be given in no place but in the *episcopal seat*, or in that place which the bishop for this shall have appointment. The episcopal seat was the cathedral.  
S. L.

SCOTTISH LEGAL BALLAD (3rd S. xii. 484; 4th S. i. 42.)—I know not if the following particulars relating to James Ferguson, the son of Lord Pitfour, be worthy of notice. He was an estimable gentleman, and a sayer of good things, but pre-eminently a staunch political partisan. He is recorded as saying, "I was rarely present throughout a debate, but never absent from a division. I have heard many speeches which convinced my reason, but never one which altered my vote." He had an old servant John, who fancied he could, as the phrase goes, better himself by quitting service, and setting up in business. After the lapse of a year or two, he wrote a very long letter to his old master detailing all his miscarriages, and requesting to be taken back into his service. Mr. Ferguson, who hated trouble, sent back the letter, writing at the bottom, "Accepts the above, J. F."

and John and he were only separated by death. Mr. Ferguson was succeeded in his estates and residence of Pitfour, in Aberdeenshire, by his nephew, the late Admiral Ferguson, an amiable and popular gentleman, I believe the son of "the Governor" mentioned by G. The house of Pitfour stands in a noble park of some 2000 acres, with a fine sheet of limpid water. CH.

"A TRUE AND ADMIRABLE HISTORIE OF A MAIDEN OF CONFOLENS" (4<sup>th</sup> S. i. 7.)—Mr. Bright possessed a copy of this tract. (See sale catalogue, No. 2934.) It is a translation from a French tract, of which the following is the title, extracted from Brunet, *Manuel*, vol. iii. p. 180:—

"Histoire merveilleuse de l'abstinence triennale d'une fille de Confolens en Poitou. Trad. du lat. Paris, 1602."

I suppose it is now in vain to search for the Latin original of this tract. Brunet cites this in a note on another tract upon a similar subject—*Histoire admirable et véritable d'une fille Champrote du Pays d'Anjou*, etc.

Similar narrations seem to have been frequent at the end of the sixteenth and beginning of the seventeenth centuries. The most curious and apparently the best authenticated is quoted by Brunet (*Manuel*, vol. iv. p. 912), under the title "Provencheres, on Provenchieres, Médecin du Roi." I possess a copy of the fourth edition of this tract, 1616, with the "Cinquième discours apologetique," 1617, subjoined. R. J. R.

This story reminds me of an extraordinary case of an individual who was designated "The Fast-ing Man"; and who, about the year 1842, created a sensation in Ireland, especially in Dublin. His name was Bernard (commonly called "Barney") Kavanagh; who, beyond all doubt, could and did fast for a long period. His brother, and some other enterprising person, turned this to account, and let him out as a miracle-working saint. They started first in the county of Mayo, and turned the matter into a good money speculation. They subsequently made their way to Dublin, where amongst the lower orders there was a regular sensation. He was actually said to have cured blind and lame, and other human infirmities, and he was exhibited in the Queen's Theatre, Great Brunswick Street, where thousands went to see him; but were admitted only on payment of smart fees. I was then connected with one of the leading daily papers of the city, and, along with a clergyman, went to see the miracle worker. We saw he was a notorious impostor—at least in the miracle line; and he was exposed, and left the city at once. He "tried it on" in England afterwards, but was discovered feasting on ham and bread; and, I believe, he died soon afterwards. Many readers must remember the facts.

S. REDMOND.

Liverpool.

CONDUCT (3<sup>rd</sup> S. xii. 501.)—A conduct is a stipendiary, but, unlike a chaplain, without endowment, although holding a similar office. The Oxford statutes direct prayers to be made "per aliquem sacris ordinibus initiatum, co munum aularium sumptu conducendum." In 1633 the Archbishop of Canterbury, in his definition of a title, speaks of a "conduct or chaplain in some college in Oxford or Cambridge." At Eton the chaplains are called conducts, *conductarii*. The curate conduct probably means a conduct with cure of souls.

MACKENZIE E. C. WALCOTT, B.D., F.S.A.

SHELL FISH (3<sup>rd</sup> S. xii. 475.)—MR. CRAWFURD TAIT RAMAGE may find numerous passages in the older (and even later) poets alluding to the salacious nature of shell-fish food. Thus L'Estrange, in the *Counter Scuffle*, one of the most humorous productions of the time, sings of—

"The action  
Of buttered crabs and lobsters red,  
Which send the married pair to bed,  
And in loose blood have often fed  
A faction."

BUSHEY HEATH.

THE FOUR AGES OF MANKIND (3<sup>rd</sup> S. xii. 479.) I cannot tell G. H. OF S. who was the author of this satire, but I remember a somewhat different version of it which I heard long, long ago, when a boy. Once at a social party, when called upon by Braham for my song, I could not refuse the task, and accordingly did my best (never having known how to articulate a note in music) to obey the call, in the subjoined words, which, when finished, the complimentary *maestro* declared it to be a clever thing, and if either he had my words or I had any of his voice, they might be better than "tolerable, and not to be endured":—

"An ape and a lion, a fox and an ass,  
Will show how the lives of most men do pass:  
They are all of them apes to the age of eighteen,  
Then bold as lions till forty they've seen;  
Then crafty as foxes till threescore and ten,  
And then they are asses, and no more men."

"A dove and a sparrow, a parrot and a crow,  
Will show you the lives of most women also:  
They are all of them doves to the age of fifteen,  
Then wanton as sparrows till forty they've seen;  
Then chatter like parrots till turned of threescore  
Then birds of ill-omen, and women no more."

BUSHEY HEATH.

PYNAKER (3<sup>rd</sup> S. xii. 503.)—In Stanley's very much enlarged and improved edition of Bryan's *Dictionary of Painters*, published in 1849, attached to a Memoir of Pynaker, is the following note:—

"Pynaker's landscapes, of the cabinet size, are not numerous. In Smith's *Catalogue raisonné* of the works of the Dutch and Flemish masters (vols. six and nine), will be found an account of about seventy. They are mostly what may be termed representations of romantic scenery: mountainous and well-wooded countries, with ancient

ruins, cascades, muleteers, and peasants with cattle. His ideas are altogether Italian. His pencil only is Dutch, and that of the highest quality—with a breadth, a brilliancy, a richness, almost unequalled by any other landscape painter except Cuyp. There are many of his finest works in England."

Possibly, the information conveyed in the above note, which I believe was not in the original edition of Bryan, may give a clue (if nothing more) to what your correspondent SIGISMUND THE SEEKER requires to know.

H. M.

Doncaster.

ST. SIMON (3<sup>rd</sup> S. xii. 524).—In answer to the question of DEPUIS LA RÉVOLUTION, respecting M. Jules Favre's speech in the French legislative body, I must first correct the account given by *The Times*, which ought to have been thus:—

"One of the most eminent speakers, *Monsieur de Paris* (laughter)—pardon, gentlemen, I speak like M. de Saint Simon (since we are brought back to his epoch we may be permitted to use his language)—*Monseigneur de Paris* recognises," &c.

In the time of the Gallican Duke de St. Simon, who left us such interesting "mémoires," bishops were styled "Monsieur," the name of their see following: thus, Bossuet was *Monsieur de Meaux*; Fénelon, *Monsieur de Cambrai*. Since the democratic era, inaugurated by our great revolution, the bishops are styled by the aristocratic titles of "*Monseigneur*" and "*Votre Grandeur*." M. Jules Favre knows all that very well; his mistake was only a witty "effet oratoire," in which French ears always delight.

PARIS.

FOLK-LORE: SUPERSTITIONS: COCK-CROWING AT NIGHT: ROBIN "WEEPING" (4<sup>th</sup> S. i. 10).—With regard to the superstition about the crowing of the cock at night, I extract the following from Mr. Robert Hunt's *Popular Romances of the West of England* (Second Series, p. 166):—

"If a cock crows at midnight, the angel of death is passing over the house; and if he delays to strike, the delay is only for a short season."

With regard to the robin "weeping," the expression and the superstition exist in the north of Devon. It is there believed that, when a robin perches on the top of a cottage and utters its plaintive "wee," the baby in the cottage will die. Not very long since, a little poem on the subject appeared in *Fraser's Magazine*.

BUSHEY HEATH does not state where he has met with these two superstitions. I should like to know.

JOHN HOSKYNs-ABRAHAM, JUN.  
Combe Parsonage, near Woodstock

RECOVERY AFTER EXECUTION (1<sup>st</sup> and 2<sup>nd</sup> S. *passim*).—Please add the following instance to your notes upon this subject. I have taken the cutting from a local paper of Dec. 19. Unfortunately I have no access to Italian newspapers here, so as to have supplied locality and date.

Perhaps some of your correspondents would give these particulars, and inform us as to the fate of the poor fellow:—

"SURVIVING AN EXECUTION.—The Italian journals relate a most singular story. A soldier who had deserted and taken to brigandage was captured and condemned to death. Being brought out to the place of execution, a firing party of five performed their painful duty; and the sergeant commanding them, perceiving that the man was not quite dead, gave him point blank the *coup de grace*. In the belief that this was really a finishing stroke, the body was handed over to the gravedigger; but as night was approaching the latter postponed his office until the morning, leaving above ground what he naturally supposed to be a corpse. The unfortunate man, however, was still alive, and the cold night air, by irritating his wounds, revived him. Painfully he dragged himself to the wall of the enclosure, against which he managed to place a ladder which happened to be there, got over, although all bleeding and with his arm broken by the bullets, and delivered himself up as prisoner to the nearest guard-house. The Ministers of War and of Justice each claim this resuscitated victim of martial law, but the belief is that he will be pardoned. His wounds are not mortal, and his arm has been reset."

J. MANUEL.

Newcastle-on-Tyne.

LAUND (3<sup>rd</sup> S. xii. 329, 422).—Dryden preserved the word from Chaucer, in his "*Palamon and Arcite*":—

"The way that Theseus took was to the wood,  
Where the two knights in cruel battle stood;  
The laund on which they fought, the appointed place  
In which the uncoupled hounds began the chase."

Book ii. line 845.

But in Scott's and R. Bell's edition of Dryden, *lawn* has taken the place of *laund*, which is to be seen in the original edition of *The Fables*, folio, 1700.

In Coles's *English Dictionary*, 1696, are:—

"*Landa, laund*, an open field without wood;" and  
"*Laund, lawn* (see *Landa*), plain untilled ground in a park."

CH.

USE OF THE WORD "PARTY" (3<sup>rd</sup> S. iii. 427, 460; xii. 365, 424; 4<sup>th</sup> S. i. 39).—The use of this word, in the signification of an individual, is not unusual with the older writers. I adduce an earlier instance than that cited by MR. COWPER:

"The fifth thing that is to be considered in meates, is the time, which standeth chiefly in three poynts, that is to say: Time of the yeere; Time of the day; Age of the *partie*."—P. 177.

"The third thing appertaining to dyet, is the age of the *partie*, which may the better bee perceived, if first I define what age is, and what difference there is in age."—*The Haven of Health, &c.*, by Thomas Cogan, Maister of Artes, and Bachelor of Phisicke, 4to, London, 1589.

I may cite another instance of the use of the word, in the same sense, in a curious little book, bearing no date, but probably half a century later:

"Now some prescribe the Imagination of a fair and regular Building, divided into many Rooms and Galleries, with differing Colors, and distinct Pillars, which the

*Party* must fancy to stand before him as so many Repositories where he is to place the Things or Ideas which he designs to remember," &c. page 98.—*The Art of Memory: a Treatise useful for all, &c.* By Marius d'Assigny, B. D. London, Printed, and Edinburgh, reprinted, &c. 12mo.

The Words "*Nesh*," "*Habilitie*,"—In the volume first cited I find these two words used in a curious sense. The former, a good old word, signifying "delicate," "susceptible to external influences of weather," &c., is now abandoned by genteel folks, and has fallen to the almost exclusive use of the "commoner sort." Here I find it used, as opposed to "tough":—

"If guesstes come to thee at vnwares,  
In water mixt with wine,  
Sowce thou thy Henne; she will become,  
Short, tender, *nesh*, and fine."—P. 132.

The latter word I have often myself heard used in the unusual sense in which it occurs in this old writer, as meaning *pecuniary means*, or *social standing*, rather than *intellectual capacity*. Tell a person that you cannot afford such a purchase at the price demanded, or that you have no cash about you, and he demurs to the truth of such a statement from "a gentleman of your ability." So in the passage before me:—

"But if the Lawe of God had then preuailed, or might now preuaile among us, which punisheth adulterie with death, and simple fornication by dowrie and recompence of marriage, both they would haue bene, and wee should bee more fearefull to offend in that behalfe: or, if the law of Justinian were in force, which punisheth adulterers with death, and simple fornicators, if they bee of *habilitie*, with the losse of halfe their goodes, but if they bee poore, with imprisonment and banishment."—P. 251.

WILLIAM BATES.

Birmingham.

POESIES AND APHORISMS ON TRENCHERS, TAPESTRIES, ETC. (3rd S. xi. 18; xii. 485).—Burton, in his *Anatomy of Melancholy*, pt. 2, sec. 3, mem. 7, *ult.*, after stringing together a number of wise counsels and cautions for the conduct of life, adds:

"Look for more in Isocrates, Seneca, Plutarch, Epicetetus, &c.; and for defect, consult with cheese-trenchers and painted cloths."

Bishop Earle says of the Pot-poet:—

"He drops away at least in some obscure painted cloth, to which himself made the verses."—*Microcosmography*, p. 83.

Dr. Bliss here notes:—

"It was customary to work or paint proverbs, moral sentences, or scraps of verse, on old tapestry hangings, which were called *painted cloths*. See Read's *Shakspeare*, viii. 103."

I have seen in old English houses fire-places and chimneys covered with old Dutch tiles containing many pictures, proverbs and aphorisms. Q. Q.

BIBLE STATISTICS (3rd S. xii. 412, 510).—I fear that RUSTICUS has partly misunderstood my calculations and thereby exaggerated them. I did

not say a Bible would last 1100 years, but that at the present rate of supply it would take 1100 years to supply the whole population of the world with Bibles. If supplied at once, I showed that 120,000,000 sterling would be sufficient for that necessary purpose. To keep stores supplied during 1100 years would, according to his computations, require a much larger sum.

I know that Bibles are published by other societies than our Bible Society, but some of these are included in its returns. On the other hand, in the total enumeration gospels and portions of scriptures are included, and the proportion of copies of the whole Word is small, so that 120,000,000 may be taken as a moderate estimate, and that figure is undisturbed by the computations of your correspondents.

I am indebted to Mr. J. J. B. WORKARD for a clerical correction. In copying out I wrote 799,947,000 instead of 947,000,000, but this does not affect the main facts of the case, which concern the means for supplying the whole world with the whole Bible within a brief period.

PHILOBIBLUS.

"BLOODY" (3rd S. xii. 460).—This epithet, now so generally used by the vulgar, in the indefinite sense referred to by LORD HOWDEN, seems to have been not unsuited to "ears polite" in 1755, for I find the following line—

"Oh! she's *bloody* angry, what shall I do?"

in an opera then performed at Drury Lane, called *The Boarding School, or the Sham Captain*, published by William Duncan, jun., Glasgow, 1755.

It is to be hoped that the boasted civilisation and refinement of the present age will soon banish the use of it from our street vocabulary, for I believe it is in the streets only that it is now heard.

D. M.

NOTES BY THOMAS SALWEY: MONSTERS (3rd S. xii. 428).—4 *Elizabeth*. Ballads about both of those "monstrous children" occur in *Black-Letter Ballads and Broad-sides* (lately possessed by Mr. Daniel, now by Mr. Huth), recently published by Mr. Lilly. The ballad about the second monster mentioned will be found at p. 27 of Lilly's reprint; the ballad about the first, at p. 201. From the latter ballad it does not appear that the child was born with a ruff. An engraving of the child, life-size (6½ inches in height), is given in the original; but this I have not seen. At page 243, however, of said "ballads" is another ballad, "The true Discription of a Childe with Ruffes, &c. . . . 1566."

The year 1562 was rich in these monstrosities. Ballads about three monstrous pigs, besides the two children, are to be found in Lilly's reprint belonging to this year. Other like ballads, printed in other years, are to be found there.



At page 145 is "The true Discription of this marvellous strange Fishe, &c. . . 1569," which is perhaps worth noting here, though doubtless other strange fishes had been netted before the advent of Shakespeare's *Tempest*. (See Act II., Sc. 2.)

JOHN ADDIS, JUNIOR.

**TAP-ROOM GAME** (3rd S. xii. 477).—This game I have seen played more than half a century ago in Lancashire, there called Ringing the Bull. It required some steadiness of hand and eye to accomplish this. The string was generally some three yards long. This game may have been a modification of the ancient pastime of the "Quintain" or probably of "Tilting at the Ring," to suit the taste of those who were excluded from the jousts and tournaments.

WILLIAM HARRISON.

The game which J. S. C. had never seen before, is or was common in the alehouses of Cheshire, and is called Ring-the-Bull. It is more suited to a garden than to a room. A cord twenty feet long may be attached to a bough of a tree, or to a post, as in Germany, where, especially at the watering-places, this game is often seen.

FRET.

**JEREMY** (4th S. i. 29).—I believe the author inquired for was a religious of the Order of the Theatins, instituted in 1524. Fleury relates of him that he remonstrated strongly with Pope Paul IV., upon the bad conduct of his nephews, in 1559. But of his treatise on the Mass, supposing him to have been the author, I am unable to furnish any information.

F. C. H.

**DICE** (4th S. i. 28).—A very careful description of the Roman dice will be found in Dr. Adam's *Roman Antiquities* in the section on Roman Entertainments. He there says, that the Roman dice were of two kinds—*tessera* and *tali*. The *tessera* had six sides, like our dice; and were marked in Roman numerals from I. to VI. The *tali* had four sides longwise, and two ends which were left blank. The four sides were marked with points—one, three, four, and six.

F. C. H.

MR. RAYTON is evidently not aware that the Romans used two distinct kinds of dice. The one kind was called *tessera*, the other *talus*. The *tessera* was a cube resembling our common dice, and marked (not in writing) on all six sides. Three of these *tessera* were used for the purposes of playing. The *talus* was the hucklebone of a sheep or goat: originally used in the same way as schoolboys of the present day use it, *i. e.* the person playing throws up five of them, and catches as many as he can on the back of his hand. Afterwards, the *tali* were marked on all four sides (the two ends being left blank) with the numbers 1, 3, 4, and 6. I believe *tali* are frequently found in tombs. I am not aware of the existence of any *locus classicus* on the subject; but allusions to both

games are common in the Latin writers, and especially in Plautus. Smith, in his *Dictionary of Antiquities*, gives an account of the value of the various throws, under *Alea*, *Talus*, and *Tessera*, to which I refer MR. RAYTON if he is anxious for further information.

SCRUTATOR.

**KING ZOHRAH** (4th S. i. 31).—This must be King Zohak, the tyrant, from whose shoulders two serpents sprung after the devil had kissed them. They constantly endeavoured to get at his brain to devour it, and could only be kept from doing so by a daily oblation of two human heads. *Vide* Southey's *Thalaba*, book v., and the note from D'Herbelot. W. J. BERNHARD SMITH.

Temple.

**LETTER OF LORD GALWAY** (4th S. i. 29).—I have a letter of Lord Galway's (Ruvigny), not, however, addressed to Lady Russell, but to the Marquis de Chasteauneuf, in behalf of an old "Pasteur du Desert," named Gaillard, who thirteen years previous had taken refuge in Holland, and now begged Lord Galway to intercede in his favour to be allowed to return to France, in order to settle some family matters. The letter, wholly in Ruvigny's handwriting, is dated "Windzor, le 16 Aoust, 1674."

P. A. L.

**THE ANCIENT SCOTTISH PRONUNCIATION OF LATIN** (4th S. i. 24).—MR. CLYNE may stand fast in his old idea of this in spite of the quotations which appear to have shaken his belief.

In many cases he is led away by the spelling without attending to the pronunciation; as, for example, the letter *d* which is in Scotch *day*. In the same way *ye* is continually sounded as *bay*. "Be aff wie ye,"\*

His great mistake, however, is relying on the jingling rhymes of the poets he quotes. On what system of pronunciation can he reconcile the

"Sed semper variabile,"

and

"Consorti meo Jacobi"

of Mr. Andro Kennedie's Testament? The truth is that these Hudibrastic rhymes are beyond all rule or regulation. Turn to Butler himself, to say nothing of the well-known *ecclesiastic* and a *stick*, or such lines as—

"The vile affront that paltry ass,  
And feeble scoundrel Hudibras,"

compared with

"put the squire in's place,  
I should have first said Hudibras."

Open the book by chance. I have done so, and I find that the page begins with line 341, of canto i. part iii. What are the rhymes I find? Worn, turn; bones, poltroons; pieces, addresses; drove,

\* *Heir* is should be pronounced as an *heir* is, and then it rhymes with *revertis*.

love; forsook, provoke; able, dabble; ghost, loos'd; near, Lancashire; beforehand, entertained.

GEORGE VERE IRVING.

“ULTIMA RATIO REGUM” (4th S. i. 19).—

“Caldéron a fait sur le même sujet une pièce extravagante, intitulée: ‘En esta vida, todo es verdad, y todo mentira.’ On a été fort indécis pour savoir, de la pièce française ou de l’espagnole, laquelle est l’original. Ce qui passe pour sûr, c’est que Caldéron vint à Paris, et même y fit des vers espagnols à la louange de la reine régente, Anne d’Autriche; et que Corneille, qui avouait assez franchement toutes les sources où il puisait son idée ou le plan de ses pièces, comme le Cid et quelques autres, ne dit point qu’il dût le sujet d’Héraclius à personne; et qu’il dit, au contraire, de cette pièce, que c’était un heureux original, dont, sitôt qu’il eut paru, il s’était fait beaucoup de belles copies.”—*Annales Dramatiques*, tom. iv. p. 411, art. “Heraclius,” Paris, 1809.

The above shows that it is at least doubtful whether Corneille borrowed from Calderon or Calderon from Corneille. The date at which Louis XIV. caused the words to be inscribed on his cannon, and that of Calderon’s visit to France, might throw some light on the question.

N. H.

SILBURY HILL (4th S. i. 14).—The extract given by your correspondent evidently refers to the opening of this celebrated barrow recorded by Stukeley; and King Cunedha is as plainly a clerical error for Cunetha—a name which is well known in aboriginal British history, and with which the antiquary identified the river and village of Kennet, as well as Marlborough (perhaps he should rather have said Mildenhall, an adjoining parish), anciently called Cunetio. The Welsh annals speak of two distinguished princes of the name of Cunedha; one of them being a personage familiar to the readers of *King Lear* (Lhyr), under the title of Duke of Cornwall. He is said to have flourished about the ninth century B.C., and ultimately to have become sole ruler over the dominions of his ill-fated father-in-law. So Shakespeare took some poetical licence with his accepted biography. The other Cunedha was surnamed Wledig, or the Illustrious, and was a regulus of the Cumbro-Britons contemporary with the Emperor Constans; and his death is placed A.D. 389. This later Cunedha must be excluded from any connection with Silbury Hill, if it is proved that the hill is older than the Roman road which passes by it; and such exclusion would agree with a residence in the north. Cunetha Wledig is said to have been a benefactor of the church, and his family is honoured in the Triads as one of the three holy families of the Isle of Britain. It is quite possible that there may have been another Cunedha or Kenneth, whose name still lives in the neighbourhood, but whose acts have passed into oblivion. I trust that you will receive a communication from some competent

authority, now that the subject has been noticed in your pages. SHIEM.

LANGUAGE FOR ANIMALS (3rd S. xii. 501).—MR. HYDE CLARKE will find that “Miss! Miss!” (to be pronounced long, the *ie* like the English *ee*) is the “open sesame” for “our feline friend” in Germany. I am confident that this call, repeated twice like the English “Puss! Puss!” will make an impression on any German cat; but, as a rule, the cats of the fatherland of “Puss in Boots” are much wilder than English cats, as they are not so much petted or allowed to join the “home circle” as the latter.

Of “dog-language” in Germany I know very little. The appellation of “Köter” (cur), German dogs regard, I am sure, as a very derisive title. The cosmopolitan language for driving off a dog I have always found to consist in stooping down to the ground as if picking up a stone, and afterwards raising the arm, and producing a kind of hissing or whistling sound. The German “horse-language” consists mostly in the name of the diverse kinds, as “Scheck” (piebald), “Fuchs” (literally fox; colour of a fox), “Schimmel” (a white or greyish horse). There are also universal calls for cows (generally and fondly called “Olsch,” *i. e.* old one), geese, hens, and ducks. It must be observed, too, that I am speaking here of the North of Germany. Geese are always spoken to as “wooler, wooter;” hens as “ticker, ticker;” ducks as “pääk, pääk.” Thus, “wooler-Gänse” (— geese); “ticker-Hühner” (— hens, chickens); “pääk-Enten” (— ducks) are “acknowledged and well-established facts” for and by all German children. There is a pretty “plattdeutsch” children’s song beginning—

“Ticker, ticker Höneken,  
Wat dön jie up mienen Hof?”\*

But I am at a loss whether to write it “ticker” or “ticka,” and “wooler” or “woola,” as the respective last syllables of these words are pronounced as Mesdames Brown and Partington pronounce the end syllables of “Idea” and “Emma.” HERMANN KINDT.

ACHE OR AKE (3rd S. xii. 491).—Sir J. E. TENNENT appears to have muddled this question a little. His remarks are applied to the singular, and he refers to the Kemble dispute—above thirty, and not ten years ago, when John was beyond either *akes* or *atches*—for the argument touching the plural pronunciation. Chaucer’s printing *oke* as the past tense of *ake* has nothing to do with the assertion of the dissyllable *atches*, which Kemble substantiated not only by *rhythm* but by

\* Literally—

“Ticker, ticker chickens,  
What are you doing in my yard?”

*rhyme* from various authors. There can be no question on that subject. BUSHEY HEATH.

THE CREED AND LORD'S PRAYER (4th S. i. 13.) The Commandments were set up by the injunction of Queen Elizabeth; but there is no authority whatever for placing the Apostles' Creed and the Lord's Prayer in churches. I suppose it would be difficult, if at all possible, to ascertain exactly when the latter practice began. But it is most probable that it commenced only after the restoration of Charles II., since we find it associated in many cases with royal arms and decalogue of that date. I do not think that any earlier examples could be discovered. F. C. H.

SIR T. CHALONER (3rd S. x. 28; 4th S. i. 33.)—I would suggest that the *lacuna* or *hiatus* in the third line of the Latin epigram should be filled with the word *ultra*. "IROI" is clearly wrong; and it is just possible that the last letter may be a mistake for the accent often marked over adverbs in Latin. The verse would then run—

"Quæ pereunt ultrò, vivuntque simillima fumo."

E. WALFORD.

Hampstead, N.W.

### Miscellaneous.

#### NOTES ON BOOKS, ETC.

*The Towers and Temples of Ancient Ireland; their Origin and History discussed from a New Point of View.* By Marcus Keane, M.R.I.A. Illustrated with One Hundred and Eighty-six Engravings on Wood, chiefly from Photographs and Original Drawings.

Irish archeology, like almost all Irish questions, is one on which opinions are widely divided and as strongly maintained. The round towers and sculptured crosses of Ireland form no exemption from this law. Dr. Petrie and a large body of followers maintain that they were erected at various periods from the introduction of Christianity, or (more strictly speaking) from the fifth to the close of the twelfth century. Others recognising them as being essentially Christian, maintain that they only date from the twelfth and following centuries. Mr. Keane takes altogether a different view of their date and origin, and the object of the work before us is to prove that they were erected for the purposes of heathen worship, many hundred years before the birth of Christ, by a race long anterior to the Celts—a people who, "under the names of Cuthites, Scythians, and various other denominations, bore sway on the earth for a considerable period, commencing at the period of Nimrod, the grandson of Ham": and Mr. Keane, in support of this view, maintains that Cuthite superstitions traditionally preserved were the origin of Irish legendary hagiology. After this, the reader will be prepared to learn that Jacob Bryant's *Ancient Mythology* and Faber's *Pagan Idolatry* are among Mr. Keane's prominent authorities. But be our author's views sound or fanciful, he certainly has spared neither time, labour, nor expense in the endeavour to bring them before the world. He has travelled thousands of miles for the purpose of visiting the objects of his theory, and has put forth the theory itself in a volume which is very handsomely printed, and profusely and beautifully illustrated.

*A Century of Birmingham Life; or, a Chronicle of Local Events from 1741 to 1841.* Compiled and edited by John Alfred Langford. Vol. I. (Simpkin & Marshall.)

Mr. Langford is a bold man, and acting upon very sensible advice, has produced a book which is quite original, from the utter absence of all originality. Instead of doing, as a great many compilers of such a work would have done—rewriting in our modern and refined language the curious old notices given us in the advertisements and paragraphs from *Aris's Gazette*, which form the staple of the book, Mr. Langton has been contented to transcribe them literally, and just string them together with the necessary comment; so that in the first volume, which contains five chapters, each of which occupies a decade, we have "the very age and body, the form and pressure," of Birmingham Life from 1741 to 1790, brought before us in a most remarkable and instructive manner. The book deserves to be well known far beyond the important seat of manufacturing enterprise to which it relates, the rise of which enterprise, among other things, it curiously illustrates.

*Ancient Parliamentary Elections: a History showing how Parliaments were constituted, and Representatives of the People elected, in Ancient Times.* By Homershaw Cox, M.A., Barrister-at-Law. (Longmans.)

As Mr. Cox well observes, this book could never have been written had not the late Record Commission issued to the public the various learned and valuable works which contain the important documents on which our constitutional history must be founded—had not these been supplemented by the writings of Thorpe and Kemble, and the series of chronicles now publishing under the superintendence of the Master of the Rolls—and, what is perhaps even more important, but for the ready access now given to our Public Records. Having availed himself of all these sources of information, Mr. Cox sums up the result of his inquiries in the present interesting little volume, and gives as the general conclusion to be drawn from them that, according to the primitive law of Parliament, all the free inhabitants of the county were entitled to vote for the Knights of the Shire, and that in every city all the free resident householders had a right to participate in the choice of representatives.

BOOKS RECEIVED.—

*Shakespeare Illustrated by Old Authors.* By William Lower Rushton. (Longman.)

We noticed some time since the first portion of these ingenious illustrations, which were originally communicated to the Berlin Society for the Study of Modern Languages, and printed in their *Archiv*. The concluding portion is equally interesting.

*The Dialect of Banffshire, with a Glossary of Words not in Jamieson's Scottish Dictionary.* By the Rev. Walter Gregor. (Archer & Co.)

The Philological Society has done good service by the publication of this curious Glossary, which occupies some 220 pages. When may we hope to see, under the auspices of the Society, all these Local Glossaries incorporated in one great collection?

Mr. Tennyson is about to issue a "Standard" edition of his work in four library volumes. This edition will be carefully corrected by the poet, and will contain some notable additions to his published writings.

MESSRS. CLARK, of Edinburgh, have in progress a translation of the celebrated *History of Councils*, by Heftel, translated by the Rev. William R. Clark, M.A. (Magdalen Hall, Oxford), Vicar of Taunton.

## BOOKS AND ODD VOLUMES WANTED TO PURCHASE.

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REASONS FOR REJECTING THE EVIDENCE OF MR. ALMON. 1807. NARRATIVE OF THE LIFE OF A GENTLEMAN LONG RESIDENT IN INDIA. 1778.

THE IRENAEUS; OR, JUSTICE OF THE PEACE'S MANUAL. 1774. PEARSON'S POLITICAL DICTIONARY. 8vo, 1792. MEMOIRS OF J. T. SERRES, MARINE PAINTER TO HIS MAJESTY. 8vo, 1826.

THE ROYAL REGISTER. 9 Vols. 12mo, 1780. A COLLECTION OF ESTERMED POLITICAL TRACTS, 1761, 1765, and 1766. 3 of 4 Vols. Almon, 1768.

VOX SENATUS. 1771. WILKES'S SPEECHES. 8 Vols. THE EXPOSTULATION; A Poem. Bingley, 1768. JUNIUS DISCOVERED BY P. T. 1789.

SPIRIT OF THE PUBLIC JOURNALS FOR 1805. Vol. IX. London, 1806. A LETTER TO THE DUKE OF GRAFTON, ON THE PRESENT POSITION OF AFFAIRS. Almond, 1768.

THE VICIS; A Poem, by the Author of Junius. London, 1828. COLLECTION OF ALL THE REMARKABLE AND PERSONAL PASSAGES IN THE BRITON, NORTH BRITON, AND AUDITOR. 1766.

GENERAL COCHRAN'S DISSERTATION ON HANNIBAL'S PASSAGE OVER THE ALPS. (Privately printed.) Dublin, 1816.

THE HEBRAICAN MAGAZINE FOR 1771, 1772, 1773. THE LONDON MUSEUM OF POLITICS, MISCELLANIES, AND LITERATURE. 4 Vols. 8vo. 1769, 1770.

A COLLECTION OF LETTERS ON GOVERNMENT, LIBERTY, AND THE CONSTITUTION. 3 or 4 Vols. 1774. Almon. A COLLECTION OF MOST INTERESTING POLITICAL LETTERS, PUBLISHED IN 1763. 4 Vols. Almon.

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MORANT'S HISTORY OF ESSEX. 2 Vols.

CONYBEARE AND HOWSON'S LIFE OF ST. PAUL. 2 Vols. 4to.

KNIGHT'S PICTORIAL BIBLE. 3 Vols.

ANNUAL REGISTER FOR 1767.

GENTLEMAN'S MAGAZINE, ditto.

Wanted by *Mr. Thomas Beet*, Bookseller, 15, Conduit Street, Bond Street, London, W.

## Notices to Correspondents.

UNIVERSAL CATALOGUE OF BOOKS ON ART. All Additions and Corrections should be addressed to the Editor, South Kensington Museum, London, W.

Among other interesting Papers, in our next will be found—

Proposal for a Combat by the Emperor Paul.

French King's Badge and Motto.

Fiat Justitia, ruat Caelum.

Fiefs of Scottish Nobles.

Meaning of Latteen.

Etymology of Greyhound.

VIOLANS has called our attention to a slip in our notice of Dean Stanley's Memorials of Westminster Abbey (*ante*, p. 21), where, instead of Deanery of Canterbury, we should have said Canonry. Dr. Stanley was Canon not Dean of Canterbury.

R. B. The song of "Home, sweet Home" is in the opera of Clari, written by Howard Payne. The music is by Henry Bishop. It has nothing to do with the old song of "Dulce Domum."

SHORN RELICS. Miss Cave has stated on the title-page of her Poems, edit. 1786 and 1789, that the volume contains "a few Select Poems from other Authors."

H. The supposed origin of the slang word *Welcher* is given in "N. & Q." 3rd S. ix. 433.

T. AUSTIN, JUN. Earl Nelson's letter to Mr. Lloyd, Jan. 29, 1798, is printed in the Nelson Dispatches and Letters, edit. 1845, fol. 4.

P. M. H. For historical notices of the Merchant Taylors' Company, see "N. & Q." 4th S. i. 15.

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LONDON, SATURDAY, FEBRUARY 1, 1868.

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## Notes.

## THE PROPOSAL OF "UN COMBAT EN CHAMP CLOS," BY THE EMPEROR PAUL OF RUSSIA IN 1801.

Amongst those lively, sarcastic, but charming, and alas! often too truthful letters of Alexander von Humboldt to Varnhagen von Ense, which the highly-gifted niece of the latter, Mademoiselle Ludmilla Assing,\* has edited and published just eight years ago, there is one written by the famous lady-diplomatist, La Princesse de Lieven, to Humboldt, and sent by him to Varnhagen as an interesting addition to this "statesman-writer's" † immense collection of contemporary and other autographs. Madame de Lieven, who will be remembered in England as the *spirituelle* (not

\* Mlle. Ludmilla Assing is the daughter of Varnhagen's sister, who, under the pseudonym of "Rosa Maria," was a favourite German poetess some twenty or thirty years ago. Her daughter is very favourably known as an authoress, especially on biographical and political subjects, both in German and in Italian. After the publication of some volumes of her uncle's famous "Diaries," which Mlle. Assing has edited and annotated, she was obliged to leave Prussia, being under the ban of imprisonment, and lived for some years in Italy. Here she published, among other German and Italian writings, her life of Piero Cironi in Italian. I do not know whether this interesting lady has a niche in the new edition of *Men of the Time*; but there is a short biographical memoir of her in the *Autographic Mirror*, vol. iii. 1865.

† As the *Edinburgh Review* calls him.—*E. R.* 1863.

*spiritual*: we leave that business to the fascinating author of *New America*) wife of the Russian ambassador at the court of St. James some twenty years ago, was the intimate friend of M. Guizot, to whom, according to some reports, and for the benefit of contributors to "N. & Q." A.D. 1888, she was united "for better for worse," on which account Humboldt called her "Madame de Quitzow." Guizot, pronounced according to the German, sounds like Quitzow—the *w* is not pronounced in this word in German—an old family name well known in the northern parts of Germany, from which country Humboldt had been told the Guizots had emigrated to France. The old Prussian minister of state, General Thile, had told Humboldt this; but I think it more likely that the old Prince Wittgenstein, who had a most infamous, slanderous tongue (and who himself enjoyed the sobriquet of "the old fox" at the witty court of Samsouci), had brought this name into use; as La Princesse de Lieven was at that time looked up to as having much to do with Russian politics. Howsoever this may be, here is the letter, and its catch-word the "combat en champ clos," of which I wish to speak here.

"Vous ne m'avez pas oublié, mon cher baron (writes M<sup>me</sup> de Lieven from Paris, January 8, 1856). Je le sais bien par deux messages bienveillants que le baron Brockhausen m'a portés de votre part. Je l'ai bien chargé de vous en témoigner ma vive reconnaissance, mais je trouve mieux encore de vous le dire moi-même. Aujourd'hui je la fais servir de passeport à une question que je me permets de vous adresser.

"Vous qui savez tout, pouvez-vous souvenir du fait suivant? L'année 1799 ou 1800 l'empereur Paul imagina de proposer un combat en champ clos, où l'Angleterre, la Russie, l'Autriche, je ne sais pas quelle puissance encore, videraient leurs différends par la personne de leurs premiers ministres, Pitt, Thugut, etc. La rédaction de cette invitation fut confiée à Kotzebue, et l'article inséré dans la gazette de Hambourg. Voilà le souvenir qui me reste. Je n'ai pas rêvé cela. Pouvez-vous compléter cette tradition? Je ne rencontre personne qui puisse s'en rappeler. J'ai pensé que vous pourriez venir en aide à ma mémoire, et j'y tiens, parce qu'on croit que je radotte.

"Vraiment Paul I<sup>er</sup> n'était pas si fou. Ne trouvez-vous pas notre temps plus fun que celui-là? Quel chaos! et pourquoi?

"Mon cher baron, je vis ici dans un petit cercle intime de vieux amis qui sont aussi les vôtres et qui vous conservent un bien bon souvenir. Quel plaisir nous aurions à vous y voir, et oublier ensemble les tristesses du jour! Ah! que les hommes et les choses valaient mieux jadis! Est-ce un propos de vieille femme que je vous tiens?

"Adieu, mon cher baron. Je vous demande souvenir et amitié, et je vous promets bien la réciprocité. Toute à vous.

"LA PRINCESSE DE LIEVEN."

(*Briefe von Alexander von Humboldt an Varnhagen von Ense, 1827–1828*, 5th edition, 1860, pp. 307–8.) Humboldt, "qui savez tout," could, however, not remember the circumstances, and in a letter of inquiry to Varnhagen he says:—

"Madame de Quitzow, who has not written to me for the last twenty-five years, wishes to know of me, whether the Emperor Paul, during the epoch of his political madness, had caused Kotzebue to make the proposal, that the *foreign ministers* should meet in personal combat in lieu of the armies. I was at that time (1799-1800) in South America, and did not know at all the anecdote which the Russian princess (now, as it seems to me, very much biased towards the Occident\*) wishes to ascertain."—See *Briefe*, p. 304.

There is no further trace in the *Briefe* whether Varnhagen could tell Humboldt all about this affair; but Madame de Lieven's letter was much talked about at court. Humboldt showed it to the *present* Queen-Dowager of Prussia, the consort of Frederick William IV. (see *Briefe*, p. 310); and I think it most likely that Varnhagen—himself a diplomatist who had seen a great deal of court affairs (see Carlyle's *Essays*, vol. iv., article "Varnhagen von Ense")—remembered all the circumstances. They are these:—Kotzebue, a mean servile creature, who has had a most pernicious influence over German thinking and German ethical feelings,—Kotzebue, who would do everything for Russian money, had undertaken the "rédaction" of this fanciful enterprise. The whole was "une idée fixe" of Paul, who spoke about it first to one of his generals, Count Pahlen, and the latter drew Kotzebue into the secret, intimating at the time that the emperor wished most particularly that the Austrian ambassador, M. de Thugut, should be mentioned "de la manière la plus ridicule." Towards the end of December, 1800, the emperor himself conversed freely with Kotzebue about this "combat," and mentioned the very words and sentences in which the article should be drawn up. Kotzebue wrote it down, the emperor made a slight alteration; it was dated December 30, 1800, and first of all appeared, according to Paul's wish, in the *Hamburger Zeitung*, January 15, 1801, No. 93. I do not know whether—which will most likely be the case—the paragraph was printed in German; but the original French words, in which the emperor and Kotzebue concocted the plan, are these:—

"On apprend de St.-Petersbourg, que l'Empereur de Russie, voyant que les puissances de l'Europe ne pouvaient s'accorder entre elles, et voulant mettre fin à une guerre qui la désolait depuis onze ans, vouloit proposer un lieu où il inviterait tous les autres souverains de se rendre et y combattre en champ clos, ayant avec eux pour écuyer, juge de champ et héros d'armes leurs ministres les plus éclairés et les généraux les plus habiles, tels que MM. Thugut, Pitt, Bernstorff, lui-même se proposant de prendre avec lui les généraux de Pahlen et Kutusoff; on ne sait si l'on doit y ajouter foi, toutefois la chose ne paraît destituée de fondement, en portant l'empreinte de ce dont il a souvent été taxé."

The *sovereigns* then, not the ministers of state, should have met "en champ clos" according to

\* "Sehr occidentalisch gesinnt," stand in the original German. Humboldt's letter is dated January 13, 1856.

this document; and Humboldt must have heard something about this, for in a letter to Varnhagen he says:—

"According to uncertain inquiries which I have made here (Berlin), the proposal is said to have been to the effect that not the ministers, but the monarchs themselves, should have met for this duel."—See *Briefe*, p. 304.

Was the emperor then "si fou" after all? Somewhere I have met with an epigram which appeared a short time after Paul's death, and with which I will conclude my own "rédaction," as I fancy it is not generally known:—

"On le connaît trop peu, lui ne connaît personne;  
Actif, toujours pressé, bouillant, impérieux,  
Aimable séduisant, même sans la couronne;  
Voulant gouverner seul, tout savoir, tout faire mieux,  
Il fit beaucoup d'ingrats—et mourut malheureux!"

HERMANN KINDT.

#### FIAT JUSTITIA, RUAT CÆLUM.

In that most delightful work, *The Book-hunter*, the learned author, Dr. Burton, in p. 149, has the following note regarding the famous Lord Mansfield:—

"It was on this occasion [the slave-trial of 1772], and in answer to the plea of the vast property, amounting to millions, at issue on the question, that Mansfield uttered that memorable maxim which nobody can trace back to any other authority—'Fiat justitia, ruat cælum.'"

The expression was current long before Lord Mansfield was born. Among my books there is one—

"Fovre Treatises, tending to dissuade all Christians from foure no lesse hainous then common Sinnes; namely, the Abuses of Swearing, Drunkennesse, Whoredome, and Briberie. . . . By Iohn Downname, Batcheler in Duintie, and Preacher of God's Word. . . . At London: Imprinted by Felix Kyngston, for William Wilby, and are to be sold at his shop in Pauls Church-yard at the signe of the Greyhound. 1609."

At p. 67 of this work is the sentence:—

"For better it is that a priuate man should perish, then that the publike administration of law and justice should be stayed and hindred."

On the margin opposite is printed in italics, "*Fiat justitia et ruat cælum.*"

But the phrase is met with even earlier, and on a much more remarkable occasion. Some months ago I had the pleasure of spending a day amid the treasures of the Signet Library, Edinburgh—a pleasure very much enhanced by the ready attention and courtesy of those in charge, on which indeed I, an outsider, had no claims. Among other works that came under my notice was—

"The Historie of the Church since the Dayes of our Saviour Jesus Christ, until this present Age. . . . by the famous and worthy Preacher of God's Word, Master Patrick Symson, late Minister at Striveling in Scotland. Third Edition. London: Printed by John Dawson for John Bellamie, . . . 1634."

There are various additions in manuscript at the end of several of the sixteen centuries into

which the book is divided. One of these, at the end of century sixteen, b. ii. consists of an extract from—

“A little Book, entitled, ‘The Royal Charter granted unto Kings, by God himself; and collected out of His Holy Word, in both Testaments. By T. B., Dr. in Divinitie. London: Printed 1649. Chap. 15. That Episcopacy is Jure Divino, p. 127-132.”

It relates “A very strange, and no less melancholy story concerning a nobleman of Italy and Mr. John Calvin.” The story is given very minutely and picturesquely, but I cannot give it in full. The sum is:—The nobleman adopted the reformed doctrines, sold off his Italian possessions, came to Geneva, and began to build himself a house. Shortly after he found fault with one of the masons, and gave him “a gentle tap” on the head. The mason “flies upon him like a dragon, and shakes him by the beard.” The nobleman stabs him mortally, and thinks no more of the matter; but is, much to his astonishment, called before the judges, and compelled to plead his cause. His rank and arguments have such an effect that all the judges are swayed to acquit, especially when, as his last reason for getting free, he points out that if he be put to death, no nobleman afterwards would dare to join them. Calvin, who is on the bench to settle any cases of conscience that may arise, remains firm to his first opinion, that murder is murder whether committed by peer or peasant; and, standing up, he cries aloud, in the hearing of the whole assembly, “*Flat justitia, ruat cælum.*” The court give a verdict of Not guilty, whereupon the ministers solemnly lay down their white wands, and with them their offices as preachers; protesting they would not proclaim the Gospel to a people whose “humane lawes should run contrary to the lawes divine.” The nobleman was condemned, and the ministers returned to their work. I know not if this was the first time the maxim was uttered, but it is exceedingly probable it was. The words are remarkably suitable to the occasion—“Let justice be done, though heaven fall.” J. S. G. Dalkeith.

#### THE “QUARTERLY REVIEW,” ON LONGEVITY AND CENTENARIANISM.

The last number of the *Quarterly Review* contains an article on Longevity and Centenarianism, in which I am treated personally with so much courtesy that it may be ungracious on my part to make any reply to it.

But nevertheless, I cannot refrain from protesting against the whole scope and tenor of the article, which does great injustice to those who have of late years ventured to doubt whether the numerous cases of alleged longevity which from

time to time appear in the public papers have any foundation in reality.

For many years did the late Mr. Dilke apply his extraordinary talent for investigating evidence and ascertaining the truth to the examination of cases of longevity which were considered authenticated, and the result was in almost every case—I believe, I might say in every case which he investigated—an exposure of its utter want of foundation.

The wholesome scepticism on such matters which Mr. Dilke first promulgated was afterwards shared by Sir George Lewis, who bestowed much time and attention upon the subject. But it is great injustice to the memory of these gentlemen to represent them as not believing it possible that life should, in any case, reach one hundred years.

What was contended for by them, and justly and properly insisted upon, is this: that cases of persons attaining the age of one hundred years and upwards are so exceptional, so at variance with all that has been *ascertained* of the average duration of human life, that such cases can only be admitted as established upon clear and unquestionable evidence.

Nor have the labours of these gentlemen been altogether in vain. People generally receive with more hesitation than they were wont all statements of extraordinary longevity; and the reports of the Registrar-General will, I suspect, prove a gradual decrease in the number of supposed centenarians.

One may well be startled, therefore, at seeing a contributor to the *Quarterly Review* in the year 1868 gravely avowing his belief that writers on the subject of the Old Countess of Desmond “have settled the question that she lived one hundred and forty years!”—that, “in the evidence for Parr’s one hundred and fifty-two years, there may possibly be a flaw or two, but we are disposed to accept as fact his exceptional longevity!” Of Jenkins’s one hundred and sixty-nine years the Reviewer avoids saying anything: yet, what are seventeen additional years, when one believes a man to have attained one hundred and fifty-two?—but he gives in the names of seven or eight old women of reputed ages varying from one hundred and two to one hundred and ten, which he considers established cases; and then argues that, if we take the lists of Eaton, Bailey, Taylor, etc. (lists, be it remembered, simply copied from old magazines and old newspapers), “and accept an eighth part of them, it will result that centenarianism is neither impossible nor improbable.”

Accept an eighth of the cases recorded by Eaton and the other writers! I will undertake to say that if the Reviewer had ever devoted himself to the troublesome and laborious task of investigating such cases, he would not accept one case in a hundred. None but those who have

tried it can have an idea of the time and labour which such investigations cost; and with the best disposition on the part of correspondents to assist you, how difficult it is to arrive at the truth.

The case of Mary Billing is a case in point. It was brought forward in *The Times* by the intelligent medical gentleman who attended her, and it had been investigated by the Board of Health for Liverpool, and all were duly satisfied that she was really one hundred and twelve years old. But the improbability to my mind was so great, that despite of the authority of her doctor and the Liverpool Board of Health, I got a friend living at Liverpool to go into the case thoroughly, and the result was that Mary Billing proved to be only ninety-one, and not one hundred and twelve.\*

Two or three years ago I prepared some papers upon this subject, which would, I think, have satisfied the Reviewer that Sir George Lewis had good reasons for his doubts. Unfortunately I cannot at this minute put my hands upon them, nor, what is of far more importance, upon the documents on which they were based. As soon as I recover them, I hope to convince all who take an interest in the important question of the duration of human life, that though, as the Reviewer says truly, centenarianism is not "impossible," it is so exceptional as to be almost "improbable."

At the risk of being considered presumptuous for daring to enter the lists against so doughty a champion as the *Quarterly Reviewer*, I must needs take up his challenge; and believing as I do that I have Truth on my side, I will venture to the encounter, hopeful of victory.

WILLIAM J. THOMS.

#### FEUDS OF SCOTISH NOBLES, 1606.

Shakspeare wrote *Romeo and Juliet*, it is said, in 1595, otherwise it might be imagined that the opening scene, where the servants of the rival houses of the Montagues and Capulets fight in the streets of Verona, had been suggested by a similar occurrence in July, 1606, where the Cunninghames and Setons had by means of their "rascal seruandis" commenced a disturbance in the streets of Perth, which with difficulty was put down by the exertions of the Privy Council and the citizens of the burgh.

The Parliament of Scotland did not uniformly assemble in Edinburgh. Upon the occasion alluded to it sat in Perth upon July 1, 1606; and James I. was duly informed how the Lords of the Articles had been chosen according to his majesty's pleasure, and that these persons had managed everything very nicely. All was serene, when the

Earl of Glencairn and Lord Seton (afterwards Earl of Winton), who had a feud, broke the peace in consequence of their servants, who participated in the enmities of their masters, provoking a quarrel in the streets of Perth. The two hostile parties drew their swords, and commenced fighting, their respective masters joining in the *mêlée*. James had a particular detestation of all hostile proceedings. It was, however, necessary to tell him what had happened. This delicate task was undertaken by the Earl of Dunbar, Lord Scone, and Sir Thomas Hamilton, Lord Advocate, and subsequently Earl of Melros—a title he gave up for that of Had-dington. The following is an extract from their letter:—

"That grudge borne be the freindis of the hooss of Eg-linton to the erle of Glencairn and his freindis is notour to your Ma<sup>tie</sup>, amangis whome thair is assurance standing, whilk me supponed sould haue bene ene sufficient band to haue stayed troublit and inuasion betuix thame during thair remaining heir at this tyme. Neuertheles vpon tysday at nicht, immediatlie efter supper, the maister of Wintoun and his brother sir Alexander Seton, being accompanied with nyne or ten, going to the erle of Eglingtones ludgeing, reentered be the way the erle of Glencairn, accompanied with threttie or thairby, who in respect of the evill will borne betuix these folkis and him absteaming from all wilfull occasion of inuasion, his lordship being in the beginning of his companie, and the maister of Winton in the foreend of his companie, past by vther, ane reasonabill spaiice, till sum rascal seruandis in the end of thair companie, being more malicious and querrellous nor thame selfis, drew thair swordis and began ene tumult, whilk having lested verie long, ended be the great travellis of the townesmen and of your Maesties garde, withowt any farder skaitch nor the licht hurting of verie few and more dangerous woundis of ane John Mathie, seruand to the erle of Glencairn. Whilk fact, as it wes verie offensiue to the hail nobilmen and counsall, in respect of the tyme and place, so hes it in particular so grieved my Lord Chancelor, as having discharged his brothers sones, and all that wes with thame, any ways to cum in his presence, so is he als bent as any man leiving to have the trowth of the occasion and beginning of that insolence preciselie tryed and condignelie puneisssed, withowt respect or favour of any persone."

Alexander Seton, the Lord Chancellor, was very awkwardly placed: he was uncle of Lord Seton, and had risen to his high position in consequence of the great love James had to the Setons who had so faithfully served him and his mother, and who had never in one instance swerved from their duty as loyal subjects. Thus a breach of the peace arising out of the acts of his own near relative must to him have been exceedingly distressing. James had created him in 1591 Lord Fyvie and Urquhart in Aberdeenshire, with remainder to the heirs male of his body, whom failing, to Sir John Seton, of Barns, his immediate elder brother, and his heirs male; and in 1605 he was promoted to the earldom of Dunfermline.

How matters were ultimately smoothed we cannot explain; but one thing is evident—that, as

\* See "N. & Q." 3<sup>rd</sup> S. vii. p. 503.



Lord Dunfermline continued in favour with the king until the day of his demise, he must have found means to pacify the two factions. J. M.

NICHOLS'S "BIOGRAPHICAL ANECDOTES OF WILLIAM HOGARTH."

I write this short note for the benefit of those (if any such there be) who may be labouring under the same error which I myself at a certain period entertained, as to the bibliography of this entertaining work. The *first* edition, which the author John Nichols modestly calls "a pamphlet," appeared in 1781. This was translated into German by A. Crayen, and was published at Leipzig in 1783. The *second* English edition, corrected and considerably enlarged, is dated 1782; and in 1785 appeared the *third* and *best* edition, "enlarged and corrected," pp. 529, with the humorous epistle of Hogarth to his friend King to dinner—"to Eta Beta Py"—written on a plate, and supported by a knife and fork, engraved upon a second title-page.\* This book, now not very often met with, contains a mass of most curious and valuable matter relating to Hogarth, his times, associates, and contemporaries, as well as his productions both on canvas and on copper: as such it is indispensable to anyone interested on the subject, and must stand by the side of your correspondent MR. SALA'S later and most interesting work. Lowndes (Bohn's edit.) duly notes the work and its three editions; but goes on, in his next paragraph, to speak of a "new edition" in 1833, entitled:—

"Anecdotes of William Hogarth, written by himself; with *Essays on his Life, &c.*, selected from Walpole, Gilpin, Ireland, Lamb, &c.; to which are added a Catalogue of his Prints, Account of their Variations, &c." J. B. Nichols & Son, London.

Now what I want to point out is, that this latter cannot properly be termed a "new edition" of the former work, as might be inferred; and that the possession of it by no means supersedes, as I for years imagined, till I happened to fall on the older work and saw its value, the necessity of also procuring its precursor. As a mere guide to the collector of Hogarth's engravings, the later work is probably preferable, and it is valuable as containing the autobiography of the artist, and essays on his life and genius by various commentators; but the contemporary anecdotes and illustrations—the reprints of fugitive matter relating to the man and his works—the biographical notices, &c.—must be looked for alone in the earlier work of John Nichols, and in the best edition of this, of 1785.

To avoid misconception, it is perhaps necessary to say, that I have spoken of this book only in its

[\* The "Eta Beta Py" plate is also prefixed to the edition of 1782.—ED. "N. & Q."]

octavo and separate form. There is properly a *fourth* edition, "with *CLX* genuine plates," in 2 vols. 4to, 1810. This contains large additions from the pen of George Steevens, who also wrote the prefaces to the second and third editions, and to whom the author was indebted for nearly all the critiques on Hogarth's plates. (See Nichols's *Literary Anecdotes*, iii. 9, and vi. 632.) These additions were made in a copy purchased at Steevens's sale by George Baker, of St. Paul's Churchyard, who allowed them to be copied for this fourth edition.

WILLIAM BATES.  
Birmingham.

THE LITERARY PENSION OF THE CIVIL LIST.—Now, when we have in the leader of the Government, and his brilliant lieutenant in the other House, not only patrons of literature, but also conspicuous ornaments in its ranks—now, it appears to me to be a propitious time to impress on the public notice the inadequate funds put at the disposal of the ministers of so great and opulent a country as this, to aid the necessities or reward the exertions of the now very numerous members of a fraternity so esteemed, so necessary to our intellectual delight and the national glory, withal so notoriously disqualified by the nature of their pursuits from realizing (exempting a few solitary individuals of eminence) that wealth that is so generally within the means of the active man of the world.

5000*l.* per annum seems to me to be the very minimum at which it should be allowed to stand; but as my object is merely to suggest the subject, at what appears to me a most fitting time, and that through the most appropriate channel (the pages of "N. & Q."), I shall here leave it in the hands of the Editor and those of his able contributors for an influential and, I trust, successful advocacy.

As the City magnates show an intention of retrenching the useless expenses of some portion of their civic pageants, I would suggest their devotion of an annual fund saved therefrom to the same purpose, for the literary members of their own time-honoured corporation.

J. A. G.  
Carisbrooke.

LITERARY INSTITUTIONS.—It might be worth while to "note" that the Literary and Philosophical Society of this town will attain its seventy-fifth year on February 4 next. Its members number at the present time 1450. Number of volumes in the library about 40,000. Courses of lectures on various subjects are delivered during the winter. This society has been very prolific in its lifetime; from it have sprung the "Natural History Society of Northumberland and Durham," "The Tyneside

Naturalists' Field Club," and "The Antiquarian Society."

A list of the various literary societies throughout the country, with their respective dates of institution, and number of books, members, &c., as at the close of 1867, would be worthy of insertion in the early pages of your fourth series.

J. MANUEL.

Newcastle-on-Tyne.

DAVID GARRICK.—A life of the greatest actor of modern times is announced to be ready in April next. It is suggested that the few poems, prologues, &c., written by Garrick, should be incorporated into the forthcoming biography. I shall be glad, in a week or two, to refer the author to several poems in the *Universal Magazine*; also to the account of the funeral, and a copy of Garrick's last will and testament. The birth-place of the illustrious man was Hereford, but the actual house in which he was born is not quite settled. Two are named, both being in Widemarsh Street, Hereford; one of them was occupied for many years by a relative of mine, the other being only a few yards distant. I believe the *former* one to be the right one. On this point I will make further enquiries.

ALPHA.

Middle Temple.

NEWSPAPER TELEGRAMS.—The following paragraph appears in the *Daily Telegraph* of Jan. 9, 1868:—

"Few readers of newspapers can have any accurate notion of the extra energy and skill which are exercised in their interest on special occasions, when the telegraphic wires are made use of as a reporting agency. Perhaps the most notable instance of this which can be mentioned was when Mr. Gladstone made his recent series of speeches in Lancashire. It will be remembered that two speeches, one delivered at Ormskirk and the other at Southport, were forwarded to the London papers on the same night, and appeared on the following morning. Taken together, they made the longest express that has ever been sent through the wires, either in England or America, since the establishment of the system of telegraphing. It contained 16,882 words. The Southport speech, filling about four and a half columns of the *Daily Telegraph*, was conveyed to Liverpool by train, and reached there at 11.25 p.m. Five minutes later its transmission to London by the wires was begun, and proceeded regularly and rapidly until the whole had been despatched, the last word reaching the central station in London at 1.40 a.m. The total number of words transmitted of Mr. Gladstone's speeches was 30,745."

PHILIP S. KING.

"BERNARD ABBATIA."—

"Prognostication sur le mariage de Henry . . . Roy de Navarre et Marguerite de France; calculée par maistre Bernard Abbatia, docteur médecin et astrologue du Roy." Svo. Paris, Guil. de Niguerd. (1572.)

The above is the title of a very rare book which I have copied from Brunet, who gives the woodcut of the maistre, and of whom I can find no other notice whatever. It is not a prognostication in

the technical meaning of the word, or almanack, but a "nativity" of the king. I take the opportunity to mention that some astrologers used colours for the different "houses" of their scheme: thus, white was for birth and marriage; black for death and disease.

BARRETT DAVIS.

JOLLY.—This word has become almost as universal in its application, or rather, misapplication, in higher classes, as that most reprehensible one denounced by Lord Howden amongst the lowest. But I was surprised to fall upon it in Spenser yesterday, applied in somewhat of the modern fashion:—

"The Shepherd's Calendar:" September. Hobbinoll and Diggon.

"Diggon. In deede thy bull is a bold bigge cur,  
And could make a jolly hole in thy fur!"

In the same eclogue, I find Christendom used in the restricted sense of this island only.

Diggon, who has left his native plains for some other country where the folds are kept by Popish shepherds, where the sheep, he says, "beene of ravenous wolves yrent."

"Hobb. Fie on thee, Diggon, and all thy foule leasing!  
Well is known that sith the Saxon king,  
Never was well seene, many nor some,  
Nor in all Kent nor in Christendome;  
But the fewer wolves (the sooth to saine),  
The more been the foxes that here remaine."

J. A. G.

SCOTCH LAND MEASURES.—

*Carucate*.—This measure of land was introduced to Scotland from England, and is the most ancient division. It represents as much land as could be tilled by one plough in one year. (V. *caruca*, *carrus*, &c.)

*Bovates*, *oxgangs*.—Derived from *bos*, *oxgate*, or *oxgang* (*gang*, Scotch, *go*), the quantity of land that might be tilled by oxen, fixed by Act of Sederunt, 1585, at thirteen acres. In some places an oxgate did not exceed six acres, in others twenty acres. Eight oxgates make one carucate.

*Librata* is said to have contained four oxgates.

*Nummata*.—This is said to have been equivalent to the *acre*, and is chiefly applied to land in the West of Scotland.

*Denariata* is similar to the *librata*.

*Husbandland* extended to as much as an oxgate in some places, and exceeded it in others. Land let to husbands or husbandmen.

*Costera* applies to lands lying along the coast, and also to headlands.

*Oker* was an undefined quantity in a field or arable field, but subsequently was a definite measure, acre, or *jugera*.

*Rood* was chiefly descriptive of lands in townlands, and is akin to the *virgate*.

*Uha* was the sixth part of the rood or rood.

*Perciate*, or parcel, or piece of land, was the same as the *virgata*.

*Daboch* is chiefly in the North of Scotland, comprehending eight oxgangs. Each plough was drawn by eight oxen; *Dav*, Gaelic, ox; *ochd*, eight; hence ploughgate or carucate. The davoch was extended by the *regiam majestatem* to four plough-gates.

SETH WAIT.

MRS. SIDDONS.—Mr. and Mrs. Kemble, parents of this eminent actress, resided in Bye Street, Hereford, where their house was burnt down, when a female servant lost her life in the flames. The house, when rebuilt, was called "The Burnt House," and is still standing. It was occupied twenty-five years ago as an office by Mr. James Jay, solicitor. Mrs. Kemble (the mother of Mrs. Siddons) was on a visit to a friend at Brecon when Miss Kemble was born. The writer has seen, thirty years ago, on the penthouse of a blacksmith's shop at Kington, Herefordshire, a handbill (under glass) of one of her early performances in a neighbouring barn. The theatre at Hereford, now destroyed, was in its day celebrated as the nursing place of Powell, Betterton, and other celebrated actors. It stood in Broad Street, on the site of a part of the ground occupied by the present Corn Exchange. Within five hundred yards of it was the birthplace of Nell Gwyn, whose grandson, Lord James Beauclerk, was Bishop of Hereford for forty years. The cottage in which she was born was part of the wall of the Episcopal Palace garden.

ALPHA.

Middle Temple.

ST. JAMES'S SQUARE.—Authors and printers are peculiarly liable to blunder, and many amusing instances have been at various times collected, but two such blunders as are to be found in *Belgravia*, for August 1867, are almost unparalleled. They occur in one of a series of articles on the "London Squares, by Walter Thornbury." The writer gives, on the authority of Mr. Peter Cunningham, a list of the inhabitants of St. James's Square in 1677, among whom were the Earl of Clarendon and Laurence Hyde, the two sons of Lord Chancellor Clarendon, and these two men are thus described :—

"Earl of Clarendon. This was the very year that, tormented by his enemies, taunted with selling Dunkirk with effecting his master's marriage with an ugly and unsuitable Portuguese princess, and with building a vain-glorious palace out of stone intended for St. Paul's, the historian of the civil war fled to France."

"Laurence Hyde. This was the reprobate Rochester, who, when his lampoon on the 'mutton-eating king' proved too severe even for careless Charles, turned quack-salver and astrologer on Tower Hill. He lived a reprobate, but died repentant. He was not quite bad to the core."

Now every one knows that Lord Chancellor Clarendon had been dead upwards of two years in 1677, and that "Lory" Hyde was not created Earl of Rochester until 1682, two years after the death

of John Wilmot, Earl of Rochester. "A page from a directory does not seem to promise very agreeable reading," as Mr. Thornbury observes, but it is surely more useful than such "reading" as the above.

HENRY B. WHEATLEY.

### Queries.

THE ABYSSINIAN KING: THEODORE IMP.—The *Times* newspaper, under date January 4, says: "his descent from King Solomon has not been questioned." Shakspeare has instructively traced the dust of Caesar to a bung-hole; but the blood of Solomon in the veins of that imp Theodore? To what base purposes, indeed! Joking apart, however, one would be glad to know the precise channel of descent by which it flows; and also to learn if the Hebrew nation have preserved authentic records of any other descendants of King Solomon.

A. H.

BECKFORD: HASTINGS.—Mr. Beckford, of Font-hill Abbey, quartered the arms of the Catesbys of Northamptonshire, through his great-grand-mother, Mary Hastings (married to William Coward, M.P. for Wells), whose grandfather, William Hastings, had married Amy, daughter and heir of Hugh Catesby of Hinton. From Baker's *History of Northamptonshire* it appears that this William Hastings was presented to the living of Woodford by the king, and died 1637. What more is known about him? Was he of the noble family of that name?

F. H. G.

BORROW'S "ZINCALI."—Predari, in his *Origine e Vicende dei Zingari*, gives some specimens of gipsy poetry from the *Rhymes of the Gitanos* in Borrow's *Zincali*, prefacing them with the following remarks :—

"Eccovi alcune poesie dei Zingari di Spagna, tolte da Borrow, il quale le porge come documenti della attitudine poetica dei Zingari, giacchè le dà siccome loro creazioni, mentre non sono più che traduzioni dal castigliano del celebre Don Giovanni di Carcano Cava, gran factore di rime per le belle Gitane, e che Cervantes ha sì bene fatto uno dei prototipi della sua Preziosa." Pp. 251 and 252.

Is this the case?

W. R. DRENNAN.

BROCKETT.—Is it correct to apply the name brockett to the badger only, according to some recent notices in "N. & Q."? Guillim, in the fourth edition of his *Heraldry*, published in 1660, corrected and much enlarged by the author himself in his lifetime, gives as his own addition an explanation of hawking and hunting for the use and delight of gentlemen. He there states :—

"You shall understand that the second year you shall call them (the Harts) *Brockett*, as old woodmen have anciently termed them."

Hence, no doubt, the name of Brockett Hall in Herts, rather than from its being the haunt of badgers.

E. W.

**BURNLEY WEDDING CUSTOM.**—At Burnley, in Lancashire, an ancient custom prevails by which all persons married at St. Peter's Church are fined by the boys at the grammar school. The money thus obtained is sufficient to maintain the school library. Is this merely a local custom, or does it exist elsewhere? P. M. H.

Alderley Edge, Cheshire.

**GENERAL DALRYMPLE'S LIBRARY.**—Mr. W. J. Smith, bookseller, Brighton, published a catalogue of books from this library about three years ago. I am anxious to obtain a copy of it. Can any reader of "N. & Q." refer me to one, or oblige me with the loan of a copy for a day? F. M. S.

Waltham Abbey.

**FLUKE.**—What is the origin of the word *fluke*? and how does it come to be applied to three things so different as a small insect, a kind of potato, and a chance hit? HARBRA.

**A GILDED CHILD.**—Can any of your readers help the writer to the authority for the statement that a child gilded over, representing an angel in some civic fête or sacred mystery, dies in consequence? M. D.

**MASSACHUSETTS GOVERNORS: COLONEL PERCY KIRKE.**—What is known of the family of the noted Colonel Kirke, of bloody memory? He married Lady Mary Howard, daughter of George fourth Earl of Suffolk. To what family did he belong, and when did he die? Was he related to Percy Kirke, who in 1735 was a brigadier-general, commanding his majesty's own regiment of foot?\*

*Colonel Eliseus Burgess.*—Who was this gentleman, Commission Governor of Massachusetts, March 17, 1714-5? He sold his appointment to Colonel Shute, in April, 1716; and May 9, 1719, he, or a namesake, was made Resident at Venice. What else is known of him?

*Thomas Povey* was appointed Lieutenant Governor in 1702, came to Boston, returned in 1705, and was succeeded by William Tailor in 1711. What is known of him? W. H. WHITMORE.

**MONTGOMERY'S PRAYER.**—Can any of your readers inform me in what edition of Montgomery's works I should find the rhythmical prayer that commences:

"Let us pray when morning bright  
Ushers in the dawn of light

Ere the stir and strife begin  
Of this world of woe and sin;  
For a blessing on the day,  
To its Maker let us pray."

E. M.

Hadleigh.

[\* Some account of Colonel Percy Kirke's public career is given in "N. & Q." 2nd S. viii. 472.—ED.]

**NOBLE WOODMAN: THE ACCIDENT TO MR. GLADSTONE.**—Are we to understand that the ex-chancellor was actually *swinging* an axe himself when the mishap occurred, or was he only looking on? I suppose in either case it is a chip that has flown into the eye, a very common occurrence. It is said that the late Earl Fitzwilliam was an excellent *hand at felling*—in fact, very few practised workmen could surpass him—and that he laid a wager that he and his woodman would fell any other nobleman and his woodman in the kingdom for 100 guineas. Query, have any other of our nobility had a predilection for this active and healthy exercise? G. J. C.

**PASTON.**—Information as to the time of death of Mrs. (Miss) Margaret Paston, of Burningham, (query, Burlingham?) on whom Dryden wrote an epitaph, is wanted by CH.

**PAULET OR POWLET.**—When did a Paulet marry a Valletort? When did a Paulet marry one of a family bearing—on a chief, a demi-lion rampant? Both these marriages were before 1490.

WILLIAM GREY.

**RAW FLESH.**—A citation has been made of a notice that in an early mediæval age some parts of Britain were so destitute of inhabitants that stones were placed by the wayside for the use of travellers, who had killed deer or other game, to express the blood and juices from the flesh, for its better preservation, and to render it more edible without dressing; a method long after used by the Highlanders, and still later by the American Indians.

The reference for the above-mentioned citation is believed to have been from the *Romance of Pierce Forest*, but as it is impossible to seek so isolated a fact in that ponderous volume devoid of an index, it would be valuable to British statistics if any reader could identify the true reference, especially if accompanied by any confirmatory examples. S.

**ROGERS.**—Information as to the year of the death of young Master Rogers, of Dowdeswell, on whom Dryden wrote an epitaph, is wanted by CH.

**ARMS OF THE TOWN OF ROMSEY.**—Can you explain why Romsey, Hampshire, bears for its arms the portcullis? This device appears on the corporation maces, seals, &c. Was it that the abbey became the property of Henry VIII., who sold the magnificent Norman abbey church here, now under restoration, to the inhabitants, and his device remained to the town? S. H. W. Romsey.

**SIR ROBERT ROOKE.**—A curious specimen of printing from the Clarendon Press, Oxford, dated August 3, 1751, has come into my possession. It

consists of a single sheet about seven inches by five. It has a broad ornamental margin including this inscription:—

"The noble art of printing was first invented by John Guttenberg, of Mentz, a city of Germany, in the year 1440, and brought into England by John Islip, of London, 1471."

In the centre is the following sentence:—

"Sir Robert Rooke, knighted on Durdham Down, near the Hot Well, Bristol, for a great action there performed."

Under which there is a note in these words:

"See Chart's *History of England*."

I presume that Chart is a misprint for Carte. I have examined Carte's *History* for the period in question, but can find no reference to any action in which a Sir Robert Rooke took any part at Durdham Down. Can any of your readers supply me with any information respecting either this Sir Robert Rooke or of the action to which reference is made? KORAX.

"THE UNIVERSAL CATALOGUE FOR THE YEAR 1772, 8vo. London: Printed for the proprietors, and sold by J. Bell, near Exeter-change in the Strand." Who was the compiler of this work, and how many volumes did it extend to? In a copy that I have there are some leaves entitled "The General Catalogue," and "The Foreign List," but these do not appear to be consecutive. T. G. S.

Edinburgh.

### Queries with Answers.

THE CORONATION STONE.—I am told that a short time ago some Continental *savans* were allowed to chip off a portion of the Coronation Stone in Westminster Abbey, with the view of determining its geological character. The result was such as entirely to upset our national tradition that it once formed the pillow of Jacob at Bethel, inasmuch as its geological formation does not exist in Palestine; but I shall be glad to know, as will many other of your readers, what its constitution really is. M. D.

[From a "Geological Account of the Coronation Stone" by Professor Ramsay, printed by Dean Stanley, in *Memorials of Westminster Abbey*, pp. 499, 500, it appears that the stone is a dull reddish or purplish sandstone, strongly resembling that of the doorway of Dunstaffnage Castle, which was probably built of the stone of the neighbourhood. It is extremely improbable that it was derived from the rocks of the Hill of Tara, from whence it is said to have been transported to Scotland; neither could it have been taken from the rocks of Iona. That it belonged originally to the rocks round Bethel is equally unlikely; while Egypt is not known to furnish any strata similar to the red sandstone of the Coronation Stone.]

MOUNT OSO.—Can any of your readers, who may possess a good map of North America, tell me the whereabouts of Mount Oso in California, and its approximate distance from St. Francisco? BOTANOPHILE.

[According to the *Official State Map of California*, Mount Oso is about fifty geographical miles to the south-east of St. Francisco, in the county of Tuolumne.]

MOUSE-PIECE OF BEEF.—What is the origin of the term "mouse-piece" of beef, applied by butchers to a joint cut from the hind quarter, in very close vicinity to the rump? It is much used by confectioners for potting. The name has long puzzled me. EAST ANGLIAN.

[Both Todd and Jamieson derive the term from *muis*, Teut., "carnosa pars in corpore." According to Nares, it is the piece below the round, as appears by that learned work, *The Domestic Cookery*. The credulous Aubrey informs us: "There is a certain piece in the beef, called the *mouse-piece*, which given to the child, or party so affected, to eat, doth certainly cure the thrush."—*Miscellanies*, p. 144.]

PLINY'S "NATURAL HISTORY."—I have a fine copy of Pliny, Venetiis, MCCCCLXXXIII. Is this the earliest printed edition of the *Natural History*? ACHÆ.

[The first edition of Pliny's *Natural History* was printed at Venice in 1469, folio, and is amongst the rarest and most valuable of the productions of the fifteenth century. Only a hundred copies appear to have been printed. It was unknown to Hardouin, the editor of Pliny; and Ernesti, speaking of it, says, "vitiose expressa multa, sed tamen multa meliora sunt quam in aliis editionibus, unde ad textum Plinii constituendum necessarium est." The distinguished copy in the Grenville library sold at the auction of Camus de Limare in 1786 for 3000 francs, and is mentioned by Brunet, Dibdin, Peignot, and De Bure.]

MILTON'S MULBERRY-TREE.—Can any of your readers give me any information relating to the mulberry-tree in the gardens of Christ's College, Cambridge? Was it planted by Milton himself, or is the story merely a tradition, and is there any further history attached to the tree? W. D.

[The following account of this notable tree is given by the late Mr. C. H. Cooper in his *Memorials of Cambridge*, ed. 1860, ii. 53: "The principal object of attraction in the garden of Christ's College is a mulberry-tree, which, according to tradition, was planted by John Milton during his residence at this college. The fact that it was planted by the great poet has been religiously handed down from his own time, in one unvarying tradition amongst the fellows of the college. This memorable and ancient tree, which stands on a small grass-plot at the extremity of the garden, has been preserved with the greatest care, the stem, portions of which are encrusted with a covering of sheet lead, is banked up with a mound

of earth covered with grass, and the branches are supported by strong props. It has weathered many a tempest. Every spring it puts forth its leaves in all the vigour of youth, and in autumn nothing of the kind can be more delicious than its fruit. It is a living proof of that paradox of the botanists, that plants never die of old age." In the same volume (p. 1) is an engraving of this tree. A paper on Milton's mulberry-tree, by the Rev. Charles Lesingham Smith, M.A. is in the *Cambridge Portfolio*, p. 207. There is also a tradition at Stowmarket that Milton in one of his visits to his old tutor, Thomas Young, planted a mulberry-tree near the vicarage-house. Masson's *Life of Milton*, i. 173.

Since writing the foregoing we have received the following communication from a lady at Cambridge:—"I have just paid a visit to the far-famed mulberry-tree in the Fellows' garden of Christ's College planted by Milton about the year 1633, at which period he entered Christ's College as undergraduate. The tree is now in a very flourishing condition, producing an abundance of fruit. The gardener told me the leaves were nearly as large as his hand. In the year 1849, twenty loads of earth were placed around it to protect its trunk and roots; since then earth has been added on two different occasions, forming a mound six feet high, covering the whole of its trunk. One branch which was imbedded in the earth in 1849 has struck root, and is likely to become a new and flourishing tree in the midst of the old branches. The old and decayed parts are carefully protected by zinc. In the winter of 1860, when the frost was unusually severe, it suffered much—almost past recovery; but, by great care and attention, it has been restored to a very healthy and productive state. Last year it made wood in abundance; the shoots were from six to seven inches in length, a piece of which I enclose. The tree is famed and revered throughout the world; strangers from all parts visit it, and make note of it, especially the Americans; one in particular took off his hat, and did reverence to it. Many of its branches are supported by props."

### Replies.

#### FRENCH KING'S BADGE AND MOTTO.

(3rd S. xii. 502; 4th S. i. 62.)

I do not know Fleming's "famous work on Prophecy," and have not heard with what object he introduces his statement quoted on p. 502. The following passages will show that he stated his facts truly as to the French Impresa.

De la Colombiere, in his *Science Héroïque*, p. 511, ed. 1669, says:—

"On peut ajouter à toutes ces Devises, celles dont se servent présentement à la Cour les Personnes Royales.

"Le Roy—Le Soleil, *Nec pluribus impar*."

This was Louis Quatorze. Both editions were in his reign: the first in 1644. In—

"Médailles sur les Principaux Évènements du Règne de Louis le Grand, avec des Explications historiques, par l'Académie Royale des Médailles et des Inscriptions à Paris, de l'Imprimerie Royale, M.DCCII."

the second is—

"Autre médaille sur la Naissance du Roy."

Then follows the "Explication," of which a part is this:—

"Suivant l'idée de la Devise du Roy, dont le Soleil est le Corps, on a représenté au milieu la naissance de ce Prince par la figure du Soleil qui se lève. Le Roy est assis sur un char élevé, au dessus des nuës, tiré par quatre chevaux. . . . Les mots *ORTUS SOLIS GALLICI* signifient le lever du Soleil de la France."

But—74 is the "Devise du Roy" itself, very beautifully engraved, with the explication, part of which I give:—

"L'ancien usage de faire des Devises, qui caractérisent les Princes et les Rois par quelque qualité ou par quelque action, dure encore aujourd'hui."

Then follows a mention of that of the king's father, the late king, Louis Treize, which was la *Massue d'Hercule*; and finally, a description of the king's devise:—

"Le Soleil qui sert de corps à cette Devise, et les mots *NEC PLURIBUS IMPAR* signifient qu'ainsi que les rayons de cet astre éclairent à la fois la Terre et plusieurs Globes célestes, de même le genie du Roy suffiroit à gouverner ensemble et la France et plusieurs Royaumes. L'exergue marque l'année 1663, où cette devise à esté faite."

A more recent introduction of heraldry into the service of Mr. Fleming's species of literature is to be seen in a pamphlet published in 1853, entitled *The coming Struggle of the Nations of the Earth, or the Political Events of the next Fifteen Years*, &c. I observe that the copy from which I transcribe is marked as one of the "Hundred and eighteenth thousand." At pp. 24-25 of this delightful work occur these openings of prophecy to the reader:—

"We would particularly point the reader's attention to the 'merchants of Tarshish, with all the young lions thereof'; what a beautiful description is this of the Honourable East India Company and the peculiar constitution of the Anglo-Indian Government! This constitution, as is well known, is both civil and military, commercial and imperial. The former is represented by the merchants, the latter by the young lions, or the officials of the Company, who receive their authority from the Lion of Britain. . . . Indeed the application of the title is admitted by the Company itself, whose arms are a shield the quarterings of which are filled with young lions rampant."

This gentleman failed in his heraldry. The Company carried B. three ships under sail or, each ship garnished with a cross of England: on a chief or between two roses proper, a pale quarterly B. and G., in the first and fourth a fleur-de-lys or, in the second and third a lion passant gardant, or. So that there were no "young lions rampant." If this was ever seen in Leadenhall Street, it must have caused great amusement.

But four years after, the Company came to an end; and fifteen years having nearly passed, "the coming struggle of the nations of the earth" does not yet seem to be near its consummation.

D. P.

Stuarts Lodge, Malvern Wells.

## SISYPHUS AND HIS STONE.

(4th S. i. 14.)

MR. A. SMITHER writes: "I have an indistinct recollection of two (I think) hexameter lines in one of the Latin poets, describing very graphically, by the clever use of spondees and dactyls, the work of Sisyphus in Hades with his stone." Perhaps the lines he inquires for are those in which Lucretius (iii. 1013-1015) describes the mythic punishment:—

"Hoc est adverso nixantem trudere monte  
Saxum, quod tamen à summo jam vertice rursum  
Volvitur, et plani raptim petit æquora campi."

One may perhaps trace also in Ovid's single line (*Metamorph.* iv. 459)—

"Aut petis, aut urges ruiturum, Sisyphæ, saxum"—

an intentional reflection of the alternations in these nether-world scenes. In *urges* the word-painter seems to dash off a representation of toilsome exertion: *petis* and *ruiturum* convey to the mind's eye the hurry-skurry that follows.

Addison, in *The Spectator* (No. 253), draws attention to Homer's graphic expression of the alternations (*Odys.* xi. 592-597).

"This double motion of the stone is," says he, "admirably described in the numbers of these verses; as in the four first it is heaved up by several spondees intermixed with proper breathing places, and at last trundles down in a continual line of dactyls."

He gives Pope's happy English rendering. In this number of *The Spectator* Addison cites much and says much of Pope's *Essay on Criticism*. He does not mention Vida's *Poetica*—a work to which Pope was largely indebted. With regard to the present subject, some readers of "N. & Q." may like to see the following lines (*Poetic.* iii. 415-423) of him whom Pope, in that poem (v. 705), apostrophises as "immortal Vida":—

"Atque adeò, siquid geritur molimine magno,  
Adde moram, et pariter tecum quoque verba laborent  
Segnia: seu quando vi multà gleba coactis  
Æternum frangenda bidentibus, æquora seu cum  
Cornua velatarum obvertimus antennarum.  
At mora si fuerit damno proparare jubebo:  
Si se forte cavà extulerit mala vipera terra,  
Tolle moras, cape saxa manu, cape robora, pastor:  
Ferte citi flammâs, date tela, repellite pestem."

JOHN HOSKYNs-ABRAHALL, JUN.

Combe Parsonage, near Woodstock.

Possibly the verses referred to by MR. SMITHER are those quoted from some unknown poet by Cicero, *Tusc. Quæst.* i. 5:—

"Sisyphu' versat  
Saxum, sudans nitendo, neque proficit hilum."

In contrast with the labouring spondees here employed, Homer had depicted the downward flight of the stone in rapid dactyls—

αὐτὰρ ἐπεῖτα πέδονδε κυλίοντο λᾶς ἀναιδής.

C. G. PROWETT.

Garrick Club.

Probably MR. A. SMITHER refers to the Greek lines in the *Odyssey*, which Pope imitates, making the "sound the echo to the sense:" thus—

"Up the high hill he heaves a huge round stone;  
The huge round stone, resulting with a bound,  
Thunders impetuous down and smokes along the  
ground." Pope's *Odyssey*, xi. 735-737.  
ESTE.

The hexameters are:—

"Aut petis, aut urges ruiturum, Sisyphæ, saxum;  
Volvitur Ixion, et se sequiturque fugitque."  
Ovid, *Met.* iv. 460, 461.

G. A. SCHRUMPFF.

## LATTEN.

(3rd S. xii. 301.)

Permit me to add a few more notes on this subject to the valuable article of MR. WYATT PAPWORTH. First from the Lexicographers:—

"LATTEN METALL. G. *Laiton, Liton*; I. *Ottone, Lattone*; H. *Alatón, Latón*; B. *Lattoen*; I. *Letton*, quasi æs Latinum, aut à latitudine laminarum. L. *Æs coronarium*, quòd ex eo coronæ [probably the chandeliers in churches] conficerentur. Aurichalcum, Orichalcum."—*Mynshue*.

"LATTEN, LATTIN. Iron tinned over."—*Bailey*.

"LATTEN. Broad thin plates of iron tinned over."—*Dyche*.

"LATTEN (*léton*, French; *latoen*, Dutch; *lattuon*, Welsh). Brass; a mixture of copper and calaminar stone.

"To make lamp-black, take a torch or link, and hold it under the bottom of a latten bason, and, as it groweth black within, strike it with a feather into some shell.' Peacham."—*Dr. Johnson's Dictionary*, 1st edition.

"LATTEN, denotes iron plates tinned over, of which tea-canisters are made." (Then follows a long account how done.)

"LATTEN—BRASS. Plates of milled brass, reduced to different thicknesses, according to the uses it is intended for."—*Dictionary of Arts and Sciences*, 1771, *sub voce*.

"LATTEN or LATTIN. Brass; iron tinned over."—*Entich*, 1793.

"LATTEN, or LATOUN. A metal. Archdeacon Nares contends that it is brass, not tin; and so the *Manuel Lexique* renders *Laiton*, 'métal composé de cuivre rouge et de calamine.' B. Jonson renders 'orichalcum' (*Hor. Ars Poet.* 202) by 'latten.'"—*Richardson*.

"Candlesticks, made usually of the mixed metal called *laton* or *latten* (an alloy of brass), were found in all houses."—Thos. Wright, *History of Domestic Manners in England*, p. 376.

In that very curious collection of statutes relating to import and export duties called the "Acts of Tonnage and Poundage, 1702," are the following:—

"Basins of Lattin, Brouches of Lattin or Copper, Buttons of Lattin, Buttons of Brass, Steel, or Copper, Caudle Plates, or Wallers of Brass or Lattin, Cisterns of Latten, Chafing Dishes of Brass or Lattin, Do. of Iron. Counters of Lattin. Lattin voc. Black [Blok?] Latten. Shaven Latten, Lattin Wyer, Iron Wyer, Brass or Copper Wyer, Steel Wyer."

Latten nails with iron shanks are prohibited to be imported by strangers, p. 700. Latten is prohibited to be exported, p. 701. "If brass, copper, latten, bell metal, pan metal, gun do., or shruff do. be carried beyond sea, clean, or mixed, double the value thereof to be forfeited, tin and lead only excepted."

In Palladio's *Architettura*, lib. i. fo. Venezia, 1570, is the following passage:—

"Di questo metallo (rame) mescolato con stagno, ò piombo, od ottone che ancor esso è rame, ma colorito con la terra cadmia, si fa un misto detto volgarmente *Bronzo*, del quale spessissime volte gli architetti," &c.

This passage is thus translated by Sir Henry Wotton, p. 9, ed. 1721:—

"Things of this Metal (Copper) mixed with Tin, or lead, or *Latten*, which is also *copper*, and colored with Lapis Calimmaris, is made a metal called *Brass*, which often Architects do use," &c.

It is very curious there should be so wide a difference between the authorities, some describing latten clearly as a sort of brass or bronze, and others quite as clearly as iron tinned over. Perhaps some of your readers could afford further information. A. A.

Poets' Corner.

While searching for one object, the attention occasionally gets caught by another. Running my eye down the letter "L" in some indexes, the word "Latten" appeared, and as the substance of the remarks is not included in the notes already collected, I beg to forward them:—

"It appears that the mayor and bailiffs had forbidden the men of Bristol to use tin in the making of girdles for sale, under colour of certain letters patent granted to the Mystery of Girdlers of the City of London, whereby the artificers of that craft . . . were restrained from using . . . any metal inferior to laton, battery, iron, and steel. This charter to the Girdlers of London was granted in the first year of the reign of Edward III. . . With respect to the metals *laton* and *bateria*, both are mentioned in the ordinance or charter 1 Edward III., and this is the earliest notice of *bateria* in any document that I have met with in the public records. In the recital of this charter in the close roll, 30 Edward III., *auricalcum* is substituted for *laton*. In 7 Elizabeth, a company for 'mineral and battery works' was erected, and received from the queen a grant of the ore called Calamine for making 'mixed metal called latten.' (Pettus, *Fodinae Regales*, pp. 57, 58.) By a petition in or about 1665, mentioned by the same author, it appears that *latten* was the material of which

wire and pins were then made. By statute 4 William and Mary, cap. 5, a duty was laid on 'battery, kettles, &c.,' and on 'metal prepared for battery.'

"On the authority of these documents I venture to doubt whether there is any good reason for attempting to distinguish between *latten* and *brass* . . . Some statutes, as well as some writers, seem to treat brass and latten as two distinct metals, as the Acts 21 Henry VIII. c. 10 and 33 Henry VIII. c. 7. Plowden, in the dissertation contained in his report of the case of Mines (Plowd. Rep. 339)—in which he says that *brass* consists of copper and lead or tin, and *latten* of copper and calamine—only showed that by *latten* he meant brass, and that by *brass* he meant something which is not now so called.

"As to *battery*, it is not, strictly speaking, a distinct metal at all, but a *process* of manufacturing vessels and utensils out of a metal; and hence it is sometimes used to designate the vessels themselves, as in the expression 'batterie de cuisine.' The metal to which the term has been unusually applied is copper and its alloys."

These remarks, from the able pen of Mr. Edward Smirke, are printed in the *Archaeological Journal* of the Archaeological Institute of Great Britain, &c. 8vo, London, 1852, p. 281-4. W. P.

#### EVOCATIO NUMINUM OF BESIEGED CITIES.

(3rd S. xii. 413.)\*

"Some authors say that the true name of Rome was kept a secret, *Ne hostes incantamentis Deos elicerent*. Where do these Latin words come from? CH."

I cannot reply to your correspondent CH.'s inquiry where these words are to be found, but suppose them to be in some commentator or writer upon antiquities, as incantations of this kind are usually termed by classical writers *carmina* simply, although in prose, or *incantamenta carminum* (see Pliny, *N. H.* xxviii. 3, Hard.). But the subject is one so curious and interesting, that I will beg to be allowed the opportunity of making a few remarks upon it.

With regard to the *Evocatio numinum*, the testimony of Macrobius is clear and express. He tells us (*Saturnalia*, iii. 9) that it was a settled opinion that all cities were under the protection of some patron deity, and that the Romans had a custom which was kept secret and unknown to many; that when they had been besieging a city, and had made such progress that they considered themselves able to take it, by a certain incantation (*carmine*) they called out its tutelary gods, supposing themselves insufficient to complete the conquest of the place without this ceremony; or if able, that it would be a wicked deed to carry the gods into captivity. For this reason the Romans wished the name of the patron god of their city, and the Latin name of the city itself, to remain wholly secret and a mystery: the first of these, however, had become known from the writings of

\* It is right that we should state that this communication reached us before D. J. K.'s article (3rd S. xii. 512) was published.—Ed. "N. & Q."]



those who had disputed about it; some thinking it to be Jupiter, others Luna, others Angerona, expressing silence by her finger placed upon her lip; others lastly, amongst whom Macrobius classes himself, Ops Consivia; but the true name of their city, he adds, was unknown to their most learned men, the Romans endeavouring to guard against suffering themselves by that religious rite which they were conscious they had often employed against their enemies. This account is confirmed by Pliny the Younger—

“Verrius Flaccus auctores ponit, quibus credat, in oppugnationibus ante omnia solitum a Romanis sacerdotibus evocari Deum, in cuius tutelâ id oppidum esset; promittique illi eundem, aut amplio rem, apud Romanos cultum. Et durat in Pontificum disciplinâ id sacrum; constatque ideo occultatum in cuius Dei tutelâ Roma esset, ne qui hostium simili modo agerent. Defigi quidem diris deprecationibus nemo non metuit.”—*N. Hist.* xxviii. 4, Hard.

A remarkable instance of this custom is given in one of the early books of Livy, upon the occasion of the taking of Veii, when the Dictator (M. Furius Camillus), commanding the Roman army, is represented to have proceeded to the final attack with full religious ceremony:—

“Tum dictator, auspiciato egressus, quum edixisset ut arma milites caperent, Tuo dictu, inquit, Pythice Apollo, tuoque numine instinctus, pergo ad delendam urbem Veios; tibi que hinc decimam partem prædæ voveo. Te simul, Juno Regina, quæ nunc Veios colis, precor, ut nos victores in nostram tuamque mox futuram urbem sequare: ubi te dignum amplitudine tua templum accipiat. Hæc precatus, superante multitudine, ab omnibus locis urbem aggreditur,” &c. (*Lib. v. c. 21.*)

This form of evocation, it will be seen upon comparison, differs from that given by Macrobius in the chapter of his work already alluded to, which is too long to be repeated here, and seems to have been drawn up with much more care than the one attributed to Camillus, though agreeing with it in substance and general result. This form, and one of *devotio* which follows, the writer describes himself to have obtained from the fifth book of hidden things (*res recondite*) of Sammonicus Serenus (slain in the time of Caracalla), who himself professed to have discovered them in a most ancient work of one Furius. And Macrobius specially warns his readers not to confound together the *evocatio* and *devotio*, which were quite distinct things; the latter to be pronounced only by a dictator or commander-in-chief, using at the same time certain gestures, which are specified. He mentions, as instances in which it was so used, the cases of Tonii, Fregellæ, Gabii, Veii, and Fidenæ, in Italy; Carthage, and Corinth, and many cities and armies of the Gauls, Spaniards, Africans, and Moors, beyond its limits; \* and supposes the

custom to be referred to in the following lines of Virgil, in which Servius, in his Commentary, agrees with him:—

“Excessere omnes, adytis arisque relictis,  
Di, quibus imperium hoc steterat.”

*Æn.* ii. 351-2.

Josephus also, in recounting the prodigies supposed to have taken place previous to the destruction of the Jewish temple, does not omit to mention its formal abandonment by the presiding deity, *METABAINOMEN ENTETROËN!*\*

From the mention of the early use of this custom amongst the Romans, we may infer that it was originally derived to them, together with other religious rites, from the Etruscans. But in one particular their practice seems to have been peculiar—that of suppressing the supposed true name of their own city:—

“Roma ipsa, cuius nomen alterum dicere, arcanis cæri-norianum nefas habetur: optimâque et salutari fide abolitum enunciatum Valerius Soranus, luitque mox penas. Non alienum videtur inserere hoc loco exemplum religionis antiquæ, ob hoc maxime silentium institutæ. Namque Diva Angerona, cui sacrificatur ante diem xii Calend. Januarii, ore obligato signatoque simulacrum habet.” (*Plin. H. N. iii. 9.*)

And Solinus speaks to the same effect:—

“Traditur etiam proprium Romæ nomen, et verum magis, quod nunquam in vulgum venit, sed vetitum publicari, quandoquidem quo minus enuntiaretur cæremorianum arcana sanxerunt, ut hoc pacto notitiam ejus aboleret fides placite taciturnitatis. Valerium denique Soranum, quod contra interdictum id eloqui census foret, ob meritum profanæ vocis, neci datum. Inter antiquissimas sane religiones sacellum editur Angerona, cui sacrificetur ante diem duodecimum Calendarum Januariarum: quæ diva presul silentii istius, prænexo obsignatoque ore simulacrum habet.” (*Cap. 1.*)

We can now talk with impunity, and no longer with any apprehension of thereby rendering assistance to Garibaldi or any other invader, of the *alterum Romæ nomen*, the true and ineffable name of Rome, which it is no longer any secret was *Valentia*, a Latinised form of Πόλις.

I must conclude these remarks with observing that the notion of a city being defended by its tutelary deities is finely applied by Silius Italicus in one of the most splendid passages of his poem, where he represents Annibal under the walls of Rome and ready to attack it, but restrained by Juno, who removes the mist from his eyes, and enables him to see the guardian deities armed in its defence:—

“Adspice, montis apex, vocitata Palatia, regi  
Parrhasio: plenâ tenet et resonante pharetrâ,  
Intenditque arcum, et pugnas meditatur Apollo!  
At quæ vicinis tollit se collibus alta  
Molis Aventinus, viden' ut Latonia virgo  
Accensas quatit Phlegethontis gurgite tædas,  
Exsertos avidè pugnae nudata lacertos?  
Parte alia, cerne, ut sævis Gradivus in armis

\* The name of Carthage occurs in the forms of *evocatio* and *devotio* given by Macrobius, and perhaps they were those used with respect to that city. If so, no instance of their supposed effect could be more striking.

\* *De Bello Judaico*, vi. 5.

Imperit dictum proprio de nomine campum.  
 Hinc Janus movet arma manu, movet inde Quirinus,  
 Quisque suo de colle Deus; sed enim aspice, quantus  
 Ægida commovet nimbos flammæ vomentem  
 Jupiter, et quantis pascet ferus ignibus iras!  
 Huc vultus flecte, atque aude spectare Tonantem:  
 Quas hiemes, quantos concusso vertice, cernis  
 Sub nutu tonitrus! oculis qui fulguret ignis!  
 Cede Deis tandem, et Titania desine bella."

*Punicorum* xii. 709.

The biblical student will not fail to be reminded by the preceding lines, of the invisible hosts which protected the "man of God" in Dothan.\* And it seems no improbable conjecture, that the peculiar ceremonies used at the capture of Jericho, and continued in the sight of the inhabitants for six days, may have been considered as an *evocatio numinum*, and in the result have had no small share in putting the "fear and dread" † of the Israelites into the hearts of the people whom they were commissioned to subdue. Certainly we find at a much later period the Syrians acknowledging local gods—those of the "hills and of the valleys," ‡ and that an immense number of them were slain in consequence, as a judgment.

W.

#### ST. PETER'S CHAIR.

(4<sup>th</sup> S. i. 55.)

Since a cutting, opposed to the genuineness of the above relic, has been admitted into "N. & Q.," it is but fair and just that its readers should be directed to evidence on the other side. Such will be found in the treatise, published by the late Cardinal Wiseman, under the following title, *Remarks on Lady Morgan's Observations on St. Peter's Chair* (1832). In that treatise the learned writer carefully and minutely describes the chair, and gives a correct engraving of it. He clearly proves it not to have been of Mahometan origin, as Lady Morgan had the audacity to assert, and lays open the origin of her foolish tale. "The stone chair," he says, "called by the vulgar that of St. Peter, and kept in the patriarchal church of the apostle in Venice, has been confounded with the ivory throne of the Vatican basilic, by some blundering or malicious person; the story has been repeated to her ladyship; she deemed it too well suited to her purposes of misrepresentation to merit examination, and gave it to the public with all the assurance which points, and all the levity which wings, the worst shafts of calumny."

The correspondent of the *Post* is wrong in asserting that "the church has declared it to be the chair actually used by St. Peter." The church has made no declaration or decision on the subject, nor is she likely ever to make such. She leaves this, like every other relic, to stand or fall upon

the value of the evidence adduced; so that "sincere and enlightened Catholics" are quite at liberty to form their own opinions upon its identity. But Bunsen was no Catholic at all; and if the correspondent had read Cardinal Wiseman's "Remarks," he would have seen the strong evidence by which he arrived at his conclusion that "the chair is manifestly of Roman workmanship, a curule chair, such as might be occupied by the head of the church, adorned with ivory and gold, as might befit the house of a wealthy Roman senator; while the exquisite finish of the sculpture forbids us to consider it more modern than the Augustan age, when the arts were in their greatest perfection." Whoever desires to form a fair judgment on the question should read the Cardinal's "Remarks" before he trusts to Lady Morgan or the *Post* correspondent. F. C. H.

GREYHOUND.

(4<sup>th</sup> S. i. 13.)

In *The Gentleman's Recreation*, 3rd edit. 1686, p. 36, I read that—

"The *Grey-hound* (called by the Latins *Leporarius*) hath his name from the word *Gre*, which word soundeth *Gradus* in Latine, in English *Degree*; because among all Dogs, these are the most principal, having the chiefest place, and being simply and absolutely the best of the gentle kind of Hounds."

This extract may do very well for an introduction; the attempt at derivation, I think, must be at once discarded.

In Anglo-Saxon this dog is called *Ren-hund* (*Cursorius canis*) from the verb *renman*, to run, to flow.

From this we have at once a prefix denoting speed, and pointing to the remarkable and conspicuous quality the greyhound is endowed with, viz. swiftness.

We might say *Swifthound*, which I think comes near to what may prove to be the true etymology of the word. Johnson, Bailey, and Webster quite agree: all they say about it is as follows:—"GREYHOUND, *n.* (Sax.) grighund," offering no explanation of the prefix *Grig*. Herbert Cole-ridge, in his *Dictionary of the first or oldest Words in the English Language*, has the word *Grifhound*.

Now what does "*Grig*" really mean? Bosworth, in his *Anglo-Saxon Dictionary*, simply says "GRIG-HUND, a Greyhound," and refers you to the *Glossarii Ælfrici*, p. 173, A. 2 B.M., but says nothing whatever about *Grig*.

The word evidently means something sprightly, brisk, or nimble.

Dean Swift says, "Merry as a Grig." A lively little eel is also called "a Grig." In the "Irish-English Dictionary," found at the end of Ed. Lhuyd's *Archæologia Britannica*, we have "Grib-each, a hunting nag," and "*Grib*, quick." Here,

\* 2 Kings vi. 15. † Deut. ii. 35. ‡ 1 Kings xx. 28.

I think, we have a solution to the difficulty. Grifbound—grighound—grifbound—grey—hound = a swift hound. From the quotation given by your correspondent, I understand the author to mean that King Henry VII. slew his *gres, gros, or great buck* (a buck of the sixth year) "in three places in that shire."

J. HARRIS GIBSON.

Liverpool.

I believe we must go to the Icelandic for the etymology of this word. In Haldorson's *Dictionary*, *Hundr* figures for the male dog, *Grey-hundr* for the female. It would be beyond the limits of a note to do more than allude to the prepossession in favour of the *female*, for all sporting purposes, amongst all the old authorities upon such subjects, from the younger Xenophon downwards, who always call their favourites *she*, as the sailor does his ship at the present day. Thus the name seems to have gradually attached itself, without distinction of sex, to the dog most in use at a certain period for sporting purposes—the *Canis Gallicus*, of which the modern greyhound only represents one type.

The preference of the Arab for the mare over the horse is well known; and in the familiar proverb in which the *grey-mare* figures as the better horse, our ancestors seem to have expressed a similar preference for the *grey-mare* over the *march*—for the female over the male horse.

E. WILLIAM ROBERTSON.

*Gres*, a buck, has no connection with *greyhound*. A *gres* means a buck "in grease time," *i. e.* at the time when they are *fattest*; and *gres* is thus merely short for *gres buck*, or *gras buck*, *i. e.* a fat buck. It is a well-known phrase; see Halliwell's *Dictionary*. The etymology of *greyhound* is not quite clear, but it is known to be connected with A.-S. *grifhund* and O. N. *grey* or *grey-hundr*, which Mr. Wedgwood translates by the word *bitch*. Observe that the singular of *gres* is *gres*, and not *gre*; and this shows the suggestion to be untenable.

WALTER W. SKEAT.

Cambridge.

EOBANUS.

(3rd S. xii. 435; 4th S. i. 16.)

Helius Eobanus Hessus, a contemporary of Luther and Melancthon, and esteemed in his day as an ornament to the literary world of Germany, seems to have fared badly at the hands of some of his biographers. In Rees's *Cyclopædia*, for instance—a work still worth consulting for its biographies, Eobanus is said to have "taken credit to himself for being a hard drinker, and to have challenged any man as to the quantity of liquor which he would drink; and in a contest of this kind his antagonist fell dead on the floor."

The name of Moreri is given as the authority for this article; but, on referring to Moreri, the story of the drinking-bout is very differently told. It is true that Moreri taxes Eobanus with a love of drinking, but the anecdote, misquoted by Rees, is to this effect. A certain man *challenged Eobanus* to drink off a great quantity of beer. Eobanus told the challenger to drink first; whereupon the latter, in the act of taking the monstrous draught, fell to the ground "ivre mort." Of course this story is not quite truly told, for a man would not become drunk while in the very act of drinking beer in this way. I have not seen the life of Eobanus by his contemporary Camerarius; nor that by Lossius (1797). Do either of these writers confirm Moreri's account of Eobanus's intemperance? In his Latin poem, *Bonæ Valetudinis conservandæ præcepta*, he inculcates moderation; and so far from singing the praises of beer, he expressly denounces it as hurtful. A hasty glance at the title-page of one edition of the above work misled me, as it may have misled others. The full title is as follows:—

"De tuendâ bonâ Valetudine libellus Eobani Hessi, commentariis doctissimâ illustratus a Joanne Placotomo, in Academiâ Regiomontanâ professore, &c. Ejusdem de naturâ et viribus cerevisiarum et mulsarum opusculum. De causis, præservatione, et curatione Ebrietatis dissertatio. (Francof. apud Chr. Egenolphum, 1551.)"

The "ejusdem" refers to Placotomus, who reprints Eobanus's poem, writing comments upon it as he goes on; and when he comes to the passage where Eobanus speaks disparagingly of beer, the Königsberg professor fires up, and defends his favorite liquor, referring his reader to a prose essay immediately following the poem and its commentary. He there fully describes all the varieties of beer known in his day, and finishes with an essay on drunkenness. He denounces the vice, but looks upon an occasional debauch as one of the misfortunes incidental to mixing in society, and is careful to explain how a man is to manage himself, or be managed by his friends, when he has been overtaken in drink. The "ejusdem" in the title-page just quoted refers, as I have said, not to Eobanus, but to Placotomus; and I fancy that a hasty inspection of this title may have induced some readers to suppose the essay on Beer, and that on Drunkenness, to be by Eobanus himself, and hence may have arisen the story of his intemperance.

In the *Nouvelle Biographie Générale*, the poet's name is found under E, as Eobanus; but the *Conversations-Lexikon* has it under H, as Hessus. One knows that most literary men of that period Græcised or Latinized their names, so that their real vernacular ones are never heard of. How few of those who talk familiarly of Melancthon and Ecolampadius ever think of them as Schwarz-erde and Hausschein! I suppose the parents of

Placotomus, who make so learned an appearance on his title-page, were really known in Königsberg by some such name as "Kuchenschneider."

Haller cites, as the first edition of Eobanus De bonâ Valetudine servandâ, one printed at Erfurt in 1524; but I have now before me a beautifully printed edition in small 8vo, which looks like an *editio princeps*; "Parisii, apud Simonem Colineum, 1533."

January 3.

JAYDEE.

JAMES TELFER.

(3rd S. xii. 352, 451, 533.)

I do not think that I have over-rated Telfer's ballad poetry, as MR. SIDNEY GILPIN supposes. Tastes and ideas differ. I do not form my opinion from the *Border Ballads*. Telfer was a very young man when he published the book. It abounds with imperfections. Telfer's fame is not to be judged by that work. Who would test Byron and Moore by *The Hours of Idleness* and *Little's Poems*? I form my opinion of the Liddesdale schoolmaster from his *revised Ballads*, as we find them in Mr. J. S. Moore's *Pictorial Book of Ballads*, and in Richardson's *Border Table-Book*. In the first edition of my *Ancient Poems, Ballads, and Songs of the Peasantry of England* (Percy Society's publications), I inserted a very excellent Border ballad, called "Parcy Reed." I omitted it in the second edition which I prepared for Mr. Bell's series (published by Parker & Son), because I had doubts as to its being a genuine old ballad. It turns out to be what I suspected—an ancient traditional ballad, improved and added to by James Telfer. The "cooking" is very cleverly done; and even Walter Scott was imposed upon, and swallowed the bait as easily as he had done the "barbarous lay"\* that he received from Surtees! Not having seen the genuine relic, I cannot say what are the additions of Telfer. I have no doubt, however, that the major portion of this fine ballad is from his pen. What principally shook my faith in the antiquity of "Parcy Reed" was the following line—

"It was the hour of gloamin gray,"—

which is almost verbatim with what is found in an exquisite stanza which, like a Danish burden, is repeated two or three times in "The Gloamynge Bughte":—

"It might be glamoury or not—  
In sooth I cannot say;  
It was the witching time o'night,  
The hour o' the gloamynge gray.  
And she, that lay in her lover's arms,  
I wis was a weel-faured may."

My friend and fellow balladist, Mr. Robert White, in a recent letter has cleared up all doubts about "Parcy Reed." I give his words:—

\* In Richardson's *Table-Book* will be found my remarks on this ballad.

"'Parcy Reed,' as you suspect, is *not genuine*, for it bears marks of our friend's improvements. I have a copy of the *original* somewhere, but may not be able to find it."

I deem it right to make the above remarks. I would not knowingly impose on the public. When an imitation is cleverly done, it is not always easy to detect. The late Mr. Robert Bell, and also Mr. Robert Chambers, were taken in as well as myself. Mr. Bell put "Parcy Reed" amongst his "Old Ballads"; and Mr. Chambers, in his review of my first edition, quoted it as a fine old Border ballad!

MR. GILPIN contrasts Telfer with Hogg, Surtees, and Allan Cunningham! Sir Walter Scott once remarked to a visitor at Abbotsford: "Telfer's ballads are very good, but rather *Hoggish*." He probably meant nothing more than that both poets copied the ancient minstrels, and that Telfer was *Hoggish* because his career commenced long after Hogg's. Sir Walter could not mean that Telfer was a copyist or plagiarist. His subjects, fairy or otherwise, are founded on Liddesdale legends, and do not at all resemble those of the Bard of Altrive. Telfer cannot be compared with Allan Cunningham, who was an elegant song writer, but a very poor ballad poet. The notorious "Nithsdale and Galloway" book was so poorly executed that the forgery was immediately detected. I shall not turn critic on Telfer; his fame is established. He has written what will live. The *Newcastle Magazine*—a clever periodical that was edited by a clever man, the late W. A. Mitchell of the *Tyne Mercury*—was the first to draw out the young minstrel. The *Westminster Review* spoke in very laudatory terms of the "Gloamynge Bughte." Mr. J. S. Moore deemed the ballad, "Our Ladye's Girdle," worthy of a reprint in his admirable selection: so did Richardson, who has also reprinted it and the "Gloamynge Bughte" and "Parcy Reed." I could quote others, but it is unnecessary. James Telfer will always rank as one of England's best modern minstrels.

J. H. DIXON.

Florence.

As an addendum to what has already appeared in your pages, will you please allow me to note that the biographical notice of Mr. James Telfer which appeared in the *Border Advertiser* of January 24, 1862—referred to by your correspondent MR. WHITE (p. 352)—is reprinted in the obituary in the *Gentleman's Magazine* for March of that year, p. 374. In connection with the subject it may be perused with interest.

The second edition of "Barbara Gray" will be found in *Tales and Ballads*, by James Telfer, London, 1851; and with it not only the ballad of "Fair Lillias," originally known as "Our Lady's Girdle," but other productions from the same pen. If your correspondent MR. SYDNEY GILPIN will

furnish me with his address, I will gladly lend him this publication; or send him, if it be sufficient, a copy of the ballad which he states he has not seen.

J. MANUEL.

Newcastle-on-Tyne.

#### THE HIGHWAYMAN NEVISON.

(3rd S. xii. 533.)

As Nevison for many years after his death enjoyed a local fame, in the district over which his exploits extended, equal to that of Robin Hood in his own time, a few additional notes may be acceptable. The memory of a man who is said to have been profusely generous to the poor, with the means taken from the rich, and who possessed a great deal of rude chivalrous feeling and carried on his depredations with great secrecy and address, will always be treasured by the vulgar; but most of his actions, when looked at as plain matters of fact, show him to have united with his courage and address a savage and merciless disposition. All such men are capable of deeds of reckless generosity, and these are often recorded to their honour when their worst deeds are forgotten.

Soon after my note appeared (3rd S. xii. 418), my friend Mr. John Guest, of Moorgate Grange, author of a valuable work, which has been printed for private circulation, *Relics and Records of the Parish of Rotherham*, wrote me to claim for Wortley, a village in that neighbourhood, the honour (?) of being the birthplace of Nevison. I do not know whether the researches of Mr. Grainge and his friends went into that district, but I will transcribe some of the memoranda which Mr. Guest has supplied to me. First, as to the birthplace.

Hunter, in his *South Yorkshire*, says, in relation to Wortley:—

“Among the miscellanea of this village may be noticed that it was the birthplace of John Nevison, whose name is still remembered while many better men are forgotten. But the perfection to which he had brought his system of depredation, the mystery in which his proceedings were clouded, and his address in escaping the punishment he so well deserved, were calculated to make a long and lasting impression on the common mind. With him appears to have ended, at least in the north of England, the race of highwaymen by profession. The most authentic notice of him is contained in an advertisement which appears in the *Gazette* of October 31, 1681. It is there said that he had been convicted of robbery and horse stealing at York assizes, 1676, but respited on a provision of discovering his accomplices. This he did not do, and remained long in prison, but at length was set at liberty, and placed in Captain Graham's company designed for Tangiers. From this he deserted, and is said to have subsisted ever since by stealing and highway robbery, especially in the counties of York, Derby, and Nottingham, and that he lately murdered one Fletcher, who had a warrant to apprehend him. Even after this proclamation, and a reward of 20*l.* offered for his apprehension, such was the imperfect state of the police, he continued in his lawless course for two years and a half, though his person was well known. On Thursday, March 6, 1683-4, he was apprehended at an alehouse near Sandal,

and the assizes being then holden at York, he was executed on his former sentence.”

The fortieth volume of the *Surtees Society*, which consists of “depositions from York Castle, relating to offences committed in the northern counties in the seventeenth century,” contains two most interesting accounts of Nevison and his accomplices, male and female, and their numerous exploits, but nothing is said of the origin of the man.

Mr. Guest says:—

“My own impression is that Nevison came from Thorp, a village four miles from here [Rotherham], and which since the time of Nevison harboured one of the most audacious and desperate thieves this neighbourhood has ever known.”

The following are some of the extracts:—

“March 3, 1675-6. John Nevison and others for highway robbery. This was a robbery at Wentbridge, and Nevison there goes by the name of Brace, or John Bracy.”

In a note it is said:—

“A deposition referring to John Nevison, the famous highwayman, who is commemorated in an old ballad, of which two stanzas may be taken as a sample.

“Did you ever hear tell of that hero,

Bold Nevison that was his name;

He rode about like a bold hero,

And with that he gained great fame.

“He maintained himself like a gentleman,

Besides he was good to the poor;

He rode about like a bold hero,

And he gained himself favor therefore.”

Mr. Guest then adds:—

“Nevison may be appropriately called the Claude Duval of the North. The story of his ride from London to York is too well known to be repeated; and even Lord Macaulay introduced him into his *History of England*. The depositions given are imperfect, so that we cannot well tell what the crime was for which Nevison was condemned in 1675-6. He was however relieved, together with a woman of the name of Jane Nelson, in the expectation that he would discover his accomplices. The hope would seem to be a vain one, and the pardoned culprit was draughted into a regiment destined for Tangiers. He soon deserted from it, and we shall meet with him again.

“It seems to have been a custom among the highwaymen to have receiving-houses in different parts of the country. This put them at the mercy of the receivers, and they were obliged to conciliate them with gifts.

“A life of Nevison has been published, which is excessively scarce. There are several scarce pamphlets, describing robberies and other crimes that took place about this time in Yorkshire, in some of which, perhaps, Nevison played his part:—

“Bloody News from Yorkshire, in the great robbery committed by twenty highwaymen upon fifteen butchers, as they were riding to Northallerton Fair. 4to, London, 1674.”

“A full and true relation of a most barbarous and cruel robbery and murder by six men and one woman, near Wakefield, in Yorkshire. 4to, London, 1677.”

The extracts from the volume of the *Surtees Society* include several depositions of witnesses on the trial of Nevison, but nothing as to his birthplace.

T. B.

Shortlands.

JANNOCK (4<sup>th</sup> S. i. 28.)—There are two kinds of cakes, and one of bread made of oatmeal. The two former are respectively called "oat cake" and "haver bread." This latter is not unfrequently called "clapt cake" or "clapt bread." The common oatcake, chiefly eaten in South Lancashire and the adjoining parts of the West Riding of Yorkshire, is made of oatmeal and water, beaten up in a wooden bowl or barrel with the natural leaven, if I may be allowed to use the term, *i. e.* in a utensil containing some remains of the previous mixture allowed to go sour, and then baked in thin cakes on a *bakstone* (bake-stone) over the fire, and are turned over during the baking. Whereas the haver-bread (from *haver*, the Dutch for oats) is similarly made from oatmeal and water, but without any admixture of leaven of any description, and after being rolled as thin as possible, and during that operation dusted with dry oatmeal, is baked and turned also on the bakstone. This kind is chiefly used in Cumberland, Westmoreland, and in the North of Lancashire; also in the North Riding of Yorkshire, &c., and is generally much preferred to the common oatcake. But to neither of these have I ever heard the word "jannock" applied.

Except I am very much mistaken, "jannock" is the name given *solely* to the third kind, *viz.* to bread made simply of oatmeal and water, beaten up, *not kneaded*; but also without any admixture of leaven, and which is baked *not* on the bakstone, but on the oven-bottom, just as the common oven-bottomed wheaten bread is baked. Jannock is seldom to be found now, even in South Lancashire.

It is from the circumstance of jannock's being made without leaven (see 1 Cor. v. 8) that the word "jannock" comes to be used in Lancashire as meaning "without deceit, no cringer, sincere, straightforward, independent, &c.," and it well expresses the character of Lancashire men, who for the most part are blunt and homely, like their jannock, if you like, but straightforward, sincere, and independent—who scorn to call things except by their right names, and are not afraid of doing so. In short, the Lancashire phrase, "He says as he thinks, and he does as he says," well expresses the sense in which they use the word "jannock."

JAMES BRIERLEY, Clerk.

Mossley Hall, Congleton.

POSITION OF FONT IN A CHURCH (3<sup>rd</sup> S. xii. 483.)—There are two or three churches in England with fonts fixed in or near chancels; but this position is without doubt of post-Reformation date. In Puritan times a great number of old fonts were thrust out of the churches, the places of others altered in the church, and great irregularities introduced. It has not been an uncommon thing to have a small basin on the communion table when wanted!

P. E. M.

PERSHORE: ITS ETYMOLOGY (4<sup>th</sup> S. i. 30.)—I am inclined to think that "Persshore" (not "Preshore," as it is misprinted), or "Parshore," may mean "ferry-shore," and that *Per* or *Par* is a relic of the Welsh *perth*, which signifies "gate" or "ferry." In olden times there was, probably, a ferry here over the Avon.

At the same time it may be well to mention a case in which we seem to have the word *per* in the sense of "rampart," namely, "Perborough Castle," the present appellation of a round earthwork between East Ilsley and Streatley (Berkshire). This is one of the numerous instances of that repetition in local names which arises from a word becoming obsolete and dead (perhaps I may venture to refer to my *Western Woods and Waters*, p. 188). In "Perborough Castle" we have three names of the same signification, indicating, respectively, three lingual strata.

Or, in the *per* of Persshore there may be, as in "Porchester" (Hampshire) a vestige of the dominion of Rome and of the Latin word *porta*. The *per* may come from a "port way," such as there is, for instance, east of Wantage. Compare "Port Meadow," near Oxford.

Or, for aught I know (I have not visited either of these two places), it is not impossible that, either in "Persshore" or in "Perborough," or in both, *per* is the skeleton of *perth*, the Welsh for "a thorn-bush," or "brake."

Nor, considering how many are the cases in which the image on the coin of language is well nigh obliterated, in process of time, by much tossing from mouth to mouth, am I prepared to assert that "Persshore" is not a corruption of "Priests' Shore" (compare "Preston" and "Prestwich"), or even of "Prior's Shore."

JOHN HOSKYNs-ABRAHAM, JUN.

Combe, near Woodstock.

Lambarde, in his *Topographical Dictionary of England*, calls Pershore *Pyrorum Regio*. Nash, in his *History of Worcestershire*, and Styles, in his account of the Abbey church, gives a similar derivation.

Pirie is a manor near Worcester, and may derive its name from the same origin, which I can hardly think has anything to do with pear.

The obsolete word "ripe" was usually applied to the banks of rivers, rather than "shore."

The great Benedictine Monastery, like its neighbour at Evesham, probably founded the adjacent town, and the name may have been given from some extraneous cause by the learned monks of the abbey. THOS. E. WINNINGTON.

SOLDRUP (4<sup>th</sup> S. i. 30.)—The late Rev. W. Monkhouse, in *Etymologies of Bedfordshire* (Bedford, 1857, 8vo, p. 52), derives the name of this village from two Danish words—*Sol*, dirty or miry, and *drup*, a village. He states also that a

Danish origin was assigned to three Bedfordshire villages by Professor Worsée of Copenhagen, and supposes this to have been one of them.

St. Neots.

JOSEPH RIX, M.D.

Your correspondent may be assisted by reference to the following:—*Salthrop*, otherwise *Salthrop*, near Swindon, Wilts; *Sausthorpe*, near Spilsby, in Lincolnshire. His own place is also spelled *Souldrop*, in Beds. *Thorpe* is clearly the terminal in all; the prefix may be from the word *Salt*, or from some word indicating a southerly aspect.

A. H.

*Soldrup*, or rather *Soldrop*; also, *Souldrop* and *Southdrop*, is certainly a curious name. But I believe the *drop*, or *drup*, is merely a corruption of *thorp*, which rejoices in such variations as *thrup* and *trup* (in pronunciation at least). The forms *dorp*, *drop*, and *drup*, are even nearer the continental pronunciation which prevails at this day; though not alone, for we have *dorf*, *torp*, &c. I have no doubt that *Soldrop* is of Danish origin. Some years ago, I endeavoured to mark out the boundary of the districts settled by the Danes. The line passes from Cheshire to Rugby, proceeds as far south as Aylesbury, and then turns east so as just to include *Soldrop*—the derivation of which I regard as certain, so far as its last syllable is concerned. Of the first I have no opinion.

B. H. C.

SHAKSPEARE: SHYLOCK (4th S. i. 30).—"Shakspeare drew Shylock. I ask from what original?" I am surprised that L. R. W. should ask this question. Shylock was the product of that same *officina* whence came Julius Cæsar, Cassius, Coriolanus, and Cleopatra. When he could draw those with no better help than a poor translation of Plutarch's *Lives*, it is no mystery how he created Shylock.

But did not the profound soul of Shakspeare, while seeming in his delineation of Shylock to follow all the prejudices of his age, really mean to show the effects of wrongs, personal and inherited, upon a strong, sensitive, and originally perhaps a noble nature? Antonio is all that is amiable; but consider his unprovoked insults on Shylock, confessed and unrepented. Was it possible that Shylock should not be possessed with feelings of deep vengeance? His religion did not teach him to forgive.

J. H. C.

According to Mr. Knight, Shakspeare had for his guidance in composing the *Merchant of Venice*—(1) a ballad, "Gernutus," quoted by Warton; (2) *Il Pecorone*, by Ser Giovanni, an Italian writer, first published at Milan, 1558.

The proscription of Jews, in England, was emphatic. Rapin tells us that 15,660 were expelled in 1290; and they were not again encouraged to

settle here till Cromwell's time, 1657. They were not then naturalised subjects, nor could they hold land in England till 1723. A. H.

DEGREES OF CONSANGUINITY (3rd S. xii. 501; 4th S. i. 43.)—If my namesake ANGLO-SCOTUS (2) refers to the *Liber Officialis Sancti Andree* (Abbotsford Club), 1845, preface, p. xxv., he will there see a table which will assist him (as it has myself on former occasions) in comprehending this abstruse subject.

The parties referred to were certainly not first cousins, as MR. WORKARD suggests. These, by the canon law, are in the second degree of consanguinity, while their *grandchildren* are in the fourth forbidden degree. This is clear from the table. Without knowing who the parties were it is impossible to say what their relationship was. Besides the issue of cousins german, there were *three* other lines counting *upwards* from the "propositus," and all more remote in blood, within which they may have been related in the fourth forbidden degree. But the Scottish ecclesiastical judges almost never stated the *actual* relationship in their sentences, merely the *technical* one bringing the parties within the canon law.

ANGLO-SCOTUS.

DATE OF CARDINAL POLE'S DEATH (3rd S. xii. 409.)—Among the many authorities quoted by A. S. A. on this subject, and in the replies to his query, one appears to have been omitted whose testimony is such that it leaves little doubt as to the precise day and hour of the cardinal's decease. Monsignor Luigi Priuli, Pole's intimate friend, whom he made his executor, was with the cardinal in his last hours, and writes that he was present when Pole was informed of Queen Mary's death. In a letter detailing the circumstances, he wrote thus to his brother, the Magnifico Messer Antonio, at Venice, dated London, November 27, 1558:—

"On the 17th instant, seven hours after midnight, the Queen passed from this life, and my most reverend Lord followed her at seven o'clock on the evening of the same day."

In another letter to Giberti, Priuli also repeats this statement. His words are—

"Both the one and the other grew worse daily, so that the Queen made her passage on the 17th instant about seven hours after midnight, and my most reverend Lord expired at seven o'clock after noon of the same day."

These interesting letters of Priuli are printed *in extenso* in Mr. Hardy's recent report on the Venetian Archives.

F. H. ARNOLD.

Chichester.

GED'S STEREOTYPES (4th S. i. 29.)—Ged's edition of Sallust, 1739, is understood to have been the *first* book printed in Edinburgh from stereotype plates. It was *reprinted* from the same plates

in 1744. Both editions are now rare. In that interesting collection entitled "*Analecta Scotica*," Edited by Mr. James Maidment, Advocate, Edinburgh, 1837," there is printed "Extracts from the Records of the Faculty of Advocates, of date July 16, 1740," in which it is recorded that—

William Ged, goldsmith in Edinburgh, having presented to the Faculty a plate as a specimen of a *new invention of his for printing*, not with moveable types, as is commonly done, but whole pages of forms founded in one piece, together with a copy of Fallust printed from such plates, the Faculty did favourably receive his present withdrawal, signifying that when their stock should be in good condition they intended to appoint him some suitable gratification for the same."

T. G. S.

Edinburgh.

See the *Encyclopædia Britannica*, article "Printing," 8th edition, vol. xviii. p. 459, for a full account of the invention of stereotype printing and its history. Ged's plates are particularly alluded to.

G.

Edinburgh.

William Ged was a goldsmith of Edinburgh. It is not clear who invented the art of stereotyping; but it is certain that Ged was the person who first made it practically useful. For full information see *Encyclop. Brit.*, last edit., art. "Printing," vol. xviii. p. 549. One of Ged's stereotype plates is preserved in the Advocates' Library at Edinburgh.

K. P. D. E.

H. E. observes that he has seen a copy of Salust which appears to have been printed from stereotype plates in 1739. This is very probable, for it is said that Schaaaf's *Syriac New Testament* was printed from stereotype plates in 1709 by J. Van der Mey and Muller, the latter of whom was a German minister at Leyden. See a paper by A. Tilloch in the *Philosophical Magazine*, vol. x., reprinted in Stower's *Printer's Grammar*, p. 476, &c.

B. H. C.

BOTSFORD IN AMERICA (3<sup>d</sup> S. xii. 306.)—In "N. & Q." it is stated that a few miles from New-haven is a place called Botsford. The object of the writer is to ascertain the origin of this name. At p. 447 is a reply saying that the respondent, J. W. BOTSFORD, has "reason to believe that the above name was given to the place by my name-sakes who left the old country and settled in Connecticut more than two hundred years ago."

For the information of the above and any others in England who may be interested in the subject, I state that the place Botsford, near New Haven (as we write it) in Connecticut, is not a town nor a village, but simply a railroad station on the Housatonic Railroad. It is thirty-three miles from New Haven, and eighty-four from New York. A friend writes me:—

"Its name is due to the fact that a man by the name of Botsford kept the depôt for a time; perhaps does so

now. There are families of this name in the neighbourhood, and it is believed that the land on which the depôt is built belonged to a Mr. Botsford."

There is no town or village of this name in the United States, so far as I know. J. H. New York.

MR. FOR LORD (3<sup>d</sup> S. xii. 263.)—The following extract from *Leaves from the Journal of our Tour in the Highlands*, 1848-1861, edited by Arthur Helps (Smith, Elder, & Co.), is a case in point on the part of the highest personage in the realm of dropping and assuming a title. This incident does not, however, settle the question stated by W. W. as to the "power" to do so, as the Queen can do no wrong:—

"A few seconds brought us over to the road, where there were two shabby vehicles, one a kind of barouche, into which Albert and I got, Lady Churchill and General Grey into the other—a break; each with a pair of small and rather miserable horses, driven by a man from the box. Grant was on our carriage, and Brown on the other. We had gone so far forty miles, at least twenty on horseback. We had decided to call ourselves 'Lord and Lady Churchill and party,' Lady Churchill passing as Miss Spencer, and General Grey as Dr. Grey! Brown once forgot this, and called me 'Your Majesty' as I was getting into the carriage; and Grant on the box once called Albert 'Your Royal Highness,' which set us off laughing, but no one observed it."

WILLIAM BLOOD.

Liverpool.

ENGLAND (4<sup>th</sup> S. i. 27.)—Your correspondent's theory would almost convey a doubt as to the very existence of a people called Angles. The commonly received theory is that such a tribe or race derived their name from a village or district named *Angelen* in Schleswig-Holstein, whom Tacitus calls *Angli* 400 years before they reached England. Admitting that *ing* in Danish is meadow or pasture-land, it may very well account for the etymology of the place they came from; and with us, their descendants, the terminal *ing* often has that meaning.

These Angli reached England at about the same period as the Saxons, but located themselves chiefly in what we call Norfolk, i. e. *North-folk*, and Suffolk, i. e. *South-folk*, which mainly constituted the kingdom of *East Anglia*, which name existed in Britain before it took the form of England. These designations were in contradistinction to the Saxons, whose possessions became Essex, i. e. *East Saxons*; Sussex, i. e. *South Saxons*; and Wessex, i. e. *West Saxons*, which latter division became dominant. All this is trite.

When the all-conquering Egbert united the whole, it became the united nation of Angles and Saxons. We say Anglo-Saxon, and by consequence, the first syllable naturally formed the initial of its future name of England. Egbert united Kent with the three Saxon divisions of the Heptarchy before he dealt successfully with either of the three An-



glian divisions, which occupied by far the larger proportion of the whole. Egbert, I think, had peculiar claims. Cadwallader, 678-685, is reputed the last British king: it is known that the Cymri retreated westward, and Wessex comprised Wilts and Somerset, to which they had retreated. Among the West Saxon monarchs are several names of Celtic rather than of Teuton origin; and though the Welsh princes may have preserved personal independence, I think they left the monarchical influence behind them, for Egbert seems to have acquired a right of succession from the original Celtic *rihs*, or chieftains, who opposed Cæsar, and has transmitted that succession to our beloved Queen. If we can conceive him as supported by *Celtic aboriginals* in each of the provinces successively annexed by him, who recognised in him a prestige or prescriptive right which other *Sassenach* did not possess, we shall see a sufficient reason for his remarkable success.

A. H.

DE LA MAWE FAMILY (3<sup>rd</sup> S. xii. 503.)—I do not know the derivation of the surname Mawe, but perhaps the following note on the family in Mr. Peacock's *Church Furniture* (p. 76) may interest CORNUB. The family of Maw have long been yeomen landowners in the Isle of Axholme. The blood and name is now widely diffused through the country, but it is probable that all descend from the Maws of Epworth. A pedigree is recorded in the Suffolk Visitation Book of 1577, in which the descent of the Maws of Rendlesham is traced from John Maw of Epworth, gent. This John Maw was certainly a connection, most likely a brother of William Maw, the churchwarden. "Thomas Mawe de Epworthe, yeom." probably the father of both the above, was returned as a freeholder there in 1561. A foolish fancy of the historian of the Isle of Axholme has led some persons ill versed in the history of family nomenclature to believe that the Maws were a younger branch of the family of Mosbray. In Rendlesham church, Suffolk, is (or was five-and-forty years ago), a mural monument thus inscribed: "Here lyeth Simon Mawe, and Margery his wife, by whom he had five sons and six daughters. He was born at Epworth in Lincolnshire, brought up in Suffolk, bore the office of Steward of the Liberty of St. Etheldred thirty-three years, lived in credit to the age of seventy-nine years, and died in peace November 5, A.D. 1610."

Simon Mawe's fourth son, Leonard, became successively Master of Trinity College, Cambridge, and Bishop of Bath and Wells. He was elected to the latter preferment July 24, 1628, and died at Chiswick in Middlesex the 2nd of September in the following year. He was buried in Chiswick church on the 16th of the same month.

His arms were—(1) Mawe, azure two bars gules between six martlets, or; (2) Pinder of the Isle of Axholme, azure a chevron between three lions' heads erased, or; (3) Pinder, argent on a chevron gules three fullgates or between three boars' heads coupé sable, langued gules; (4) Wylde, argent a chevron sable on a chief of the last three martlets of the first; (5) Jaye, argent three kings' heads proper crowned or. Crest, a camel couchant on a green hillock.

JOHN PIGGOT, JUN.

HOOR-GLASSES IN PULPITS (3<sup>rd</sup> S. xii. 516; 4<sup>th</sup> S. i. 35.)—If my memory serves me right, some twenty years ago the rusted frame of a preacher's hour-glass, similar to that described by your correspondent, MR. P. HUTCHINSON, was to be seen affixed to the pulpit of the church of Marlborough, near Kingsbridge, South Devon. Possibly some antiquary in that neighbourhood may be able to confirm this recollection, and say if the relic still exists. J. B. D.

RELIGIOUS SECTS (3<sup>rd</sup> S. xii. 343.)—The sects now, as in the primitive ages, vary in kind, but are about equal in number. MR. KING has put them in alphabetical order, which cannot ruffle the religious susceptibilities of any. How did Mr. *Punch* arrange the order of procession to the International Exhibition of 1862? I remember reading it at the time of publication, but could not obtain a copy: if not trespassing too much on the space of "N. & Q." a reprint would be no doubt acceptable to the readers, especially to

GEORGE LLOYD.

Darlington.

EALING SCHOOL (4<sup>th</sup> S. i. 13.)—This establishment, under the care of the *first* Dr. Nicholas, began about the years 1818 or 1819. He was succeeded by a son, also Dr. Nicholas, who died about 1861, leaving an only daughter and a widow, who was sister of Mr. Wilkins, surgeon, Ealing. The second-named gentleman lost his only son about 1858, aged twenty. I have seen in the hands of Mr. George Newman (for several years chief tutor to the last Dr. Nicholas) a book containing the receipts and expenditure of the school in its early years, amounting to nearly 18,000*l.* per annum. J. H. J.

Temple.

FAMILY OF NAPOLEON (3<sup>rd</sup> S. xi. 507; 4<sup>th</sup> S. i. 38.)—LORD HOWDEN will find information respecting the origin of the Buonapartes from the Balearic Isles in a paper on that subject in the *Gentleman's Magazine* for February 1867, entitled "The Arms of the Buonapartes."

E. WALFORD.

Hampstead, N.W.

A CROMLECH (3<sup>rd</sup> S. xii. 478.)—The Druidical stones lighted upon by W. are well known to local antiquaries. Nothing is known of them ex-

cept that *they are*. With regard to the countryman's statement of their coming there recently, my father pointed them out to me about thirty-five years ago, and I have since frequently seen them.  
P. E. M.

SCOTTISH LOCAL HISTORIES (4<sup>th</sup> S. i. 30.)—The Spalding Club books are the great repertorium of the materials for the local histories of the counties mentioned by MR. LESLIE. I have a book with the title *Buchan*, by the Rev. John B. Pratt, M.A., published by Lewis and James Smith, Aberdeen; also by Blackwood and Sons, 1858. I am quite sensible how poor a contribution this is to the information required by MR. B. LESLIE. CH.

FOTHERINGHAY (4<sup>th</sup> S. i. 29.)—I cannot at this moment refer your correspondent to any engravings or illustrations of Fotheringhay Castle, but shall be able to do so at a future time. They are by no means scarce. I hasten to correct the impression under which he labours that the castle was demolished by the son of the unfortunate Queen Mary, James VI. of Scotland and I. of England. This is a mere fable. The castle was in existence after the death of this monarch. In a work by Rev. H. K. Bonney, M.A., author of a *Life of Bishop Taylor—Historic Notices in Reference to Fotheringhay*, Oundle, 1821, page 29, it is stated that, "on the third of April, 1625, the last year of the reign of King James, the castle was surveyed, and is thus described." Then follows a description. After which, on page 30, the author says—

"Soon after this survey the castle seems to have been consigned to ruin, for Sir Robert Cotton, who lived at that time, purchased the hall in which the Queen of Scots was beheaded, and removed it to Connington in Huntingdonshire. Mr. Gough, in his edition of Camden, supposes that Sir Robert Cotton purchased only the interior of the room—the wainscot, &c., and not the room itself. The writer of these notices differs in opinion from that learned antiquary, and thinks that the arches and columns in the lower part of Connington Castle are those which divided the hall at Fotheringhay into three aisles; an arrangement adopted in many of the castle halls of large dimensions. Such is the case in the ancient hall of Oakham Castle, and such was undoubtedly the form of the Bishop's Hall at Lincoln. But whether so or not in the present instance, the sale of any part of it marks the time when the castle was first dismantled. The stone of other parts was purchased by Robert Kirkman, Esq. in order to build a chapel in this neighbourhood; and the last remains of it were destroyed for the purpose of repairing the navigation of the Nen. Thus removed by degrees, it escaped the notice of the antiquary, who probably had recorded its destruction, had it been less gradual. The tale of its having been destroyed by order of James, on account of its having been the scene of his mother's sufferings, is clearly disproved, and must be left to those only who are fond of seeing events clothed in the language of fiction."

It would be well for your correspondent to consult the work from which the above is an extract. The notes and references may help him to what

he seeks. Mr. Bonney, although the work is illustrated, gives no sketch of the old castle.

T. B.

THE SILENT WOMAN (4<sup>th</sup> S. i. 19.)—The quiet or silent, *i. e.* headless woman,\* has existed in the fair old town of Leek from time immemorial; and thereabout I may give you the useful matrimonial experiences of a silkweaver, which I overheard him divulging to a friend on the outside of a coach between Macclesfield and the capital of the Moorlands, in the days of my golden youth, now, *me miserum!* long since flown by: "Lawks, mon, when oi furst married moy woife, oi cood a' hetten hur hupp; but oi had'na been spliced a month afore oi shood a' *poiked* hur up agen."  
ESLIGH.

AMERICAN "NOTES AND QUERIES" (3<sup>rd</sup> S. xii. 501, 531.)—*The Historical Magazine, and Notes and Queries concerning the Antiquities, History, and Biography of America*, was established by John W. Dean, C. B. Richardson (the publisher), and myself. The first number appeared in January, 1857, and it has been issued monthly from that date, the volumes for each year containing some 400 pages each.

The first volume, edited chiefly by Mr. Dean, was published in Boston. The next seven were published in New York, under the editorial care of George Folsom and John G. Shea. Vol. viii. No. 9, contains the announcement that Mr. Shea had become the publisher and editor. The first six numbers of vol. x. were edited by Dr. Henry R. Stiles; and in July, 1866, the magazine passed into the hands of Henry B. Dawson of Morrisania, N. Y., who has since continued to edit and publish it.

The magazine was intended to be the organ of the various state Historical Societies, and is largely made up of reports of their meetings, and of papers read before them.

*The American Notes and Queries* was issued Jan. 1, 1857, by W. Brotherhead of Philadelphia. Four monthly Parts appeared, making 160 pages, but it was then discontinued.

W. H. WHITMORE.

Boston, U.S.A.

POETIC HYPERBOLES (4<sup>th</sup> S. i. 42.)—I think that P. A. L. will be pleased with the following line from the *Sabrina Corolla*, which pithily and aptly describes the universal sway of Roma and Amor:—

"Omnia vici olim; si inverteris omnia vinco."

It is given as an enigma in the above-named book—a book creditable alike to the scholarship of Shrewsbury and England. OXONIENSIS.  
West Cowes, Isle of Wight.

\* A similar sign "hings" in the village of Sterndale, in the adjoining county of Derby.

**MARRIAGE LICENSE** (4th S. i. 14.)—The marriage license is certainly not returned to the Diocesan Probate Court, and I presume that the usual practice of the parochial clergyman would be to retain it for a certain time, as having been his authority for the performance of the ceremony, but by no means to preserve it with any peculiar care. My experience is, that it is generally left by the officiating minister in the vestry of the church where the ceremony took place.

So many marriages are performed after banns, and not by license, that the registry of licenses would not be of very much avail; though I suppose they could always be known, if necessary, by proper application to the Chancery of the Diocese from whence they are issued: or at any rate the diocesan registrar's account-books would contain evidence of them.

C. W. BINGHAM.

**THUD** (4th S. i. 34.)—I am not sorry that I penned a note (perhaps it would have been better in the form of a query) upon *Thud*, since it has elicited such ample response, especially from MR. SKEAR, who gives the genealogy of, what I must still call, this ungainly word. Nevertheless, it can hardly be said to be naturalised when it is not to be found in dictionaries in ordinary use—such as Nuttall's edition of Walker. Though Ogilvie and Jamieson extend their hospitality to it, it is excluded from Boag's *Imperial Lexicon*, also published in Scotland. With deference to MR. IRVING, I cannot see the euphony of *Thud*; nor do I believe "its inventor" had any more cause to be proud of it than had Frankenstein of his new and monstrous creation.

WILLIAM GASPEY.

Keswick.

**JOHN DAVIDSON OF HALTREE** (4th S. i. 47.)—I hope that your valued correspondent J. M. will not object to the following corrections, trifling though some of them may appear:—

1. Mr. Warrender of Bruntisfield's Christian name was *Hugh*, not *Hew*.

2. It is incorrect to describe that gentleman's house as "adjoining Edinburgh Castle." It was fully several hundred yards from any part of the castle, and adjoined the lower end of the esplanade which lies to the east of the castle.

3. Salisbury Crags and Arthur's Seat could not be seen from the house, the view to the south-east being intercepted by the buildings opposite which still exist.

4. Mr. Davidson's will was very defective in accuracy of expression. He left Haltree to William Miller, a younger son of Sir William (Lord Glenlee) and his, *i. e.* the son's, heirs. The son was killed at Waterloo; and as the will did not become operative till afterwards, a question arose whether an older brother took the estate as being what in Scotch law is termed "heir of conquest," or whether it went to a younger brother as "heir

of line." The Court of Session decided in favour of the latter, and its decision was affirmed by the House of Lords on appeal.

5. Mr. Davidson left another property—a valuable farm near Edinburgh called Cairntows—to Henry Dundas Lord Melville. G. Edinburgh.

In addition to the various tractates printed and distributed by Mr. Davidson—a gentleman whose profound knowledge in the history and antiquities of Scotland was very great—it is generally understood that the "new edition" of Lord Hailes' *Annals of Scotland* was issued in 1797 under his superintendance. The "Accounts of the Chamberlain of Scotland, 1771," forms the concluding portion of the *third volume* thereof.

T. G. S.

Edinburgh.

**FESTUS** (4th S. i. 28.)—The Festus inquired for by MR. DIXON is of course Rufus Festus, or Sextus Rufus, who lived late in the fourth century and wrote the *Breviarium de victoriis et provinciis Populi Romani*? This work was first printed in 1472.

B. H. C.

**SHARD** (3rd S. xii. 434.)—Dr. Jamieson, in his *Dictionary of the Scottish Language*, gives the following definition of *shard*:—

"SHARD. A little despicable creature; used as a term of reproach. This term is often applied contemptuously to a child; generally to one that is puny or deformed, Aberd.; q. 'A mere fragment.' Either a figurative use of E. *shard*, A.-S. *seard*, a fragment; or allied to Isl. *skard-a*, minuere; Su. G. *skard*, fractura."

*Sharn*, or *shairn*, is the Scottish word for cow-dung. It is also used in the form *cow-shairn*.

D. MACPHEAL.

Johnstone.

### Miscellaneous.

#### NOTES ON BOOKS, ETC.

*The Life of Prince Henry of Portugal, surnamed The Navigator; and its Results. Comprising the Discovery, within one Century, of half the World. With new Facts in the Discovery of the Atlantic Islands; a Refutation of French Claims to Priority of Discovery; Portuguese Knowledge (subsequently lost) of the Nile Lakes; and the History of the Naming of America. From authentic Contemporary Documents. By Richard Henry Major, F.S.A., &c. Illustrated with Portraits, Maps, &c. (Asher & Co.)*

This is a valuable addition to our stock of biographies of foreign worthies, and will be especially interesting to English readers—for whom the history of maritime discovery has at all times a peculiar fascination—since it furnishes the story of one who, having made up his mind to devote his life to Atlantic exploration, carried out the determination so persistently as to lead to the discovery of half the world. Prince Henry the Navigator was, it will be remembered, the son of King John the First of Portugal, and grandson of "old John of Gaunt, time-honoured Lancaster;" and, as Mr. Major well remarks,

when we reflect how the small population of the narrow strip of the Spanish peninsula, limited both in means and men, became, in an incredibly short space of time, a mighty maritime nation, who not only conquered the islands and western coast of Africa, and rounded its southern cape, but also created empires and founded capital cities two thousand leagues from their own homesteads; and that these results were mainly effected by the patience, wisdom, and intellectual labour of one man; when we reflect on this, we may well wonder that no Englishman has, up to the present time, been tempted to prepare a suitable biography of him. Perhaps it is fortunate that the task has been left to Mr. Major, whose peculiar studies especially fit him for it; while his official position, as Keeper of the Department of Maps and Charts in the British Museum, furnishes him with peculiar facilities for its execution. Mr. Major has also had all the assistance which the Portuguese Government could afford him; and we venture to say that his book is destined to take a prominent place among our records of early maritime discovery. It is highly satisfactory to see a public officer taking advantage of his official position to turn the special knowledge which that position has supplied him with to the service of the public. There is a very unpleasant episode in the Preface, in which Mr. Major throws grave doubts as to the genuineness of a mysterious MS. brought forward in support of the asserted priority of the French in discoveries on the coast of Guinea.

*The Writings of Irenæus. Translated by the Rev. Alexander Roberts, D.D., and Rev. W. H. Rambaut, A.B. Vol. I. (Vol. V. of the Ante-Nicene Christian Library.)* (T. & T. Clark.)

*The Refutation of all Heresies by Hippolytus. Translated by the Rev. J. H. Macmahon, M.A. With Fragments from his Commentaries on Various Books of Scripture, translated by the Rev. S. D. F. Salmon. (Vol. VI. of the Ante-Nicene Christian Library.)* (T. & T. Clark.)

As, on the appearance of the first volume of Messrs. Clark's *Ante-Nicene Christian Library*, we commended both the intention and its execution to our readers, we must now confine ourselves to calling their attention to its progress, which is very satisfactory, and quite as rapid, we have no doubt, as is consistent with due care in translating and editing books of this important character.

*The Chandos Poets. The Legendary Ballads of England and Scotland. Compiled and edited by John S. Roberts. With Original Illustrations and Steel Portrait.* (Warne & Co.)

If a nicely got-up volume containing some three hundred of the best legendary ballads of England and Scotland is not sufficient to tempt all who like "a ballad, whether of doleful matter merrily set down, or a very pleasant thing indeed sung lamentably," to become purchasers, everything we could say in behalf of the present collection would prove vain. There is no fear, however, of the popularity of the book before us.

The Statutes of a curious Bury St. Edmund's Guild of A.D. 1471, now in the British Museum, are to be added to Mr. Toulmin Smith's *English Guilds for the Early English Text Society*. It seems that John Smythe, Esq. and Margaret Odam of Bury, being desirous, like Godiva, to free their town from the payment of dues, left their lands, instead of riding naked through the streets, for that purpose; then a Guild was formed, each member of which swore to perform the trusts of the wills, and when one set of trustees or Guild-members had nearly died out, the lands of the old benefactor will-makers were conveyed over to a new set. This Guild performed other offices of mutual help, had a common hearse for burials, &c.

## UNIVERSAL ART CATALOGUE.

[The following interesting communication from our learned correspondent at Amsterdam shows the interest which this CATALOGUE is exciting on the Continent.—ED. "N. & Q."]

I think that I have found a capital method for bringing a large portion of the titles of books, composing the list being published, under the eyes of a still greater number of readers than is the case even now.

I copy the titles of all works published in this country, and send them to the Dutch *Notes and Queries* for insertion, with a request to furnish additions and corrections. Many correspondents who do not take in "N. & Q." will thus be enabled to supply useful information. If the same thing were done with the French, Spanish, and American "N. & Q.," it would have, I think, a striking success. Each country would give its own information, and the Catalogue would be sure to gain in completeness and correctness. At all events, it is worth trying, and I recommend the scheme to all those interested in it.

H. TIEDEMAN.

Amsterdam.

## BOOKS AND ODD VOLUMES WANTED TO PURCHASE.

Particulars of Price, &c., of the following Books, to be sent direct to the gentlemen by whom they are required, whose names and addresses are given for that purpose.—  
THE GENTLEMAN'S MAGAZINE for 1769, also for 1765 (January to June inclusive). Also the title-page for the year 1771, the last leaf of Index of Names for 1766, the latter part of Index to Essays for 1770, and the Index of Names for the same volume.

Wanted by Mr. E. Walford, 27, Bouverie Street, E.C.

DR. TREGOELLE'S GREEK TESTAMENT. First Part.  
THE CHRISTIAN ANNOTATOR. Vol. III.

Wanted by Rev. J. Hayes, 2, Old Jewry, E.C.

ANDERSON'S BOOK ON DRAFTS.

Wanted by Mr. W. Willey, Birmingham.

## Notices to Correspondents.

UNIVERSAL CATALOGUE OF BOOKS ON ART. All Additions and Corrections should be addressed to the Editor, South Kensington Museum, London, W.

Among other Papers of interest, which will appear in our next, we may mention—

Raphael's Madonna della Sedra.

Mr. Hazlitt's Handbook; Heliodorus.

The Craven Descent and Titles.

Cecidelsa.

What becomes of Parish Registers?

Emendations of Shelley.

C. W. M. The notes have been already printed by Apollonius Pergæus, Florence, 1661, pp. 414, and thence transcribed into a copy of the Principia.

H. FISHWICK. Joh. O. Stiernhöök. De Jure Sveonum et Gothorum Vetus, 4to, 1672, is stated to be rare in Bohn's Catalogue of 1841, and priced at 11. 5s.

A Reading Case for holding the weekly Nos. of "N. & Q." is now ready, and may be had of all Booksellers and Newsmen, price 1s. 6d., or, free by post, direct from the publisher, for 1s. 8d.

\*\*\* Cases for binding the volumes of "N. & Q." may be had of the Publisher, and of all Booksellers and Newsmen.

"NOTES AND QUERIES" is published at noon on Friday, and is also issued in MONTHLY PARTS. The Subscription for STAMPED COPIES for six Months forwarded direct from the Publisher (including the Half-yearly INDEX) is 11s. 4d., which may be paid by Post Office Orders payable at the Strand Post Office, in favour of WILLIAM G. SMITH, 43, WELLINGTON STREET, STRAND, W.C., where also all COMMUNICATIONS FOR THE EDITOR should be addressed.

FREEDOM FROM COUGHS IN TEN MINUTES AFTER USE IS ISSUED BY DR. LOCOCK'S PULMONIC WAFERS.—Read the following from Mr. B. Bagley, bookseller, Ironmonger Street, Stamford: "Many parties in and around Stamford have experienced the most beneficial effects from your excellent medicine in asthma, coughs, and difficulty of breathing." Dr. Locock's Wafers give instant relief to asthma, consumption, coughs, colds, and all disorders of the breath and lungs. They are invaluable for clearing and strengthening the voice, and they have a pleasant taste. Price 1s. 1½d. and 2s. 9d. per box. Sold by all Drug-gists.

"NOTES & QUERIES" is registered for transmission abroad.

LONDON, SATURDAY, FEBRUARY 8, 1868.

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## Notes.

## RAPHAEL'S "MADONNA DELLA SEDIA."

Who has not seen a copy, an engraving, a photograph, a woodcut, of this much-admired "Madonna"? It is, I have no doubt, the most widely known of all Raphael's pictures; for nearly every child has admired the two pretty little boys' faces, and has felt—like all of us—drawn by a deep sympathetic feeling towards this motherly face of the Madonna. It has been the theme of numerous famous engravers (see "N. & Q.," 4th S. i. 11), and collectors esteem a fine specimen of Raphael Morghen's or Joh. Gotthard Müller's exquisite engraving after this "Madonna" a real treasure. I remember how a passage in Mrs. Gaskell's most delightful work, referring to the "Madonna della Sedia," has struck me when reading the work alluded to for the first time. For who has read *Cranford* but once; or who has not regretted that he or she could read it but once for the first time? *Cranford*—"that purest piece of humoristic description that has been added to British literature since Charles Lamb," as the *Pall Mall Gazette* so truly remarked. The authoress tells us in her sympathetic manner, which endeared her so much to all her readers, how the poor wife of "Signor Brunoni," alias Samuel Brown, toiling along with her baby under the burning sun of India, re-

freshed her spirits by looking at this lovely picture, and "took comfort":—

"From station to station, from Indian village to village, I went along, carrying my child. I had seen one of the officers' ladies with a little picture, Ma'am—done by a Catholic foreigner, Ma'am—of the Virgin and the little Saviour, Ma'am. She had him on her arm, and her form was softly curled round him, and their cheeks touched. Well, when I went to bid good-by to this lady, for whom I had washed, she cried sadly; for she, too, had lost her children, but she had not another to save, like me; and I was bold enough to ask her, would she give me that print? And she cried the more, and said her children were with that blessed Jesus; and gave it me, and told me she had heard it had been painted on the bottom of a cask, which made it have that round shape. And when my body was very weary, and my heart was sick—for there were times when I thought of my husband; and one time when I thought my baby was dying—I took out that picture and looked at it, till I could have thought the mother spoke to me, and comforted me."—*Cranford*, ed. 1866, p. 167.

Reading this touching passage again lately, and in *Cranford* itself, I have been reminded of a pretty legendary story in German, describing the origin of this picture which "had been painted on the bottom of a cask." It was a favourite story of my younger years—a story which has made me love this picture almost more than any other. The author's name was, if I remember right, Ernst Houwald; but I can only remember the pith of the story.

Not far from Rome, in a little wood near the river, there lived in times long gone by a good old hermit, who had built his little hut under the shelter of a wide-spreading venerable oak tree. The old man was very fond of this tree, and bestowed many darling names upon it, which were finally settled in one, viz. his *cava figlia*, his dear daughter. He loved her dearly; and the birds and squirrels, that made of her a home, enlivened his solitude. For he was not a grim old hermit, but loved nature and her beauties like all good men. This "daughter," then, was a great treasure to him; but there was another "daughter," a little *carissima* he loved still more—a little maiden, a vintner's daughter of some seven or eight summers, who came to visit the old man now and then, with her little basket full of choice fruit or flowers for the Madonna; a kind of Italian Little Red Riding Hood, going on her holy errand through the wood, meeting no wolf, but lovely and sweet, like that dear friend of all of us. Her he called his daughter, too. Her he loved still more fondly than the stately green daughter of the forest. When the little Maria adorned his picture of her great prototype of sweetness and purity, the old man would kneel down and bless her, and in his pure heart would bless the stately green daughter as well.

Once, when the spring rains had carried the snow-water from the mountains, the river near

which our hermit lived overflowed, and the old man would have been drowned had he not been saved by his green daughter. Though old and infirm, he had been able to climb up the tree; but he was obliged to stay there without food for two days and two nights until the water subsided, and then he was too feeble and faint to get down. Meanwhile the little Maria had heard of the disaster, and her little heart was fluttering with the urgent desire of bringing help to her venerable old friend. It was almost impossible to get to his hut, but a trusty stout servant of her father's carried the little child on his shoulders through the water; and with his help, too, the old man was rescued from his perilous situation; and out of her little basket his "younger" daughter refreshed him with food and wine. His frail dwelling had been sadly damaged, and he was obliged to take up his abode in a monastery. But his gratitude towards his two daughters was unbounded. Both had saved his life—upon both he showered his blessings that their deed and remembrance would remain for ever and ever alive in people's minds!

Years had passed away. The old man was quietly sleeping under the waving lime-trees in the little God's-acre of the monastery: the stately green daughter had been hewn down, and Maria's father had bought the tree, which had been converted into some large wine-casks; and Maria herself had become the happy mother of two dear children. She was sitting with them one afternoon in front of her father's house, whither the wine-casks had been carried to dry in the sun. For the vintage was near, and the happy young mother sat under two lofty elms, which were tenderly embraced by a large vine. A stranger passed by, and saw the lovely picture. He stood still, lost in wonder at the natural grace and beauty of the three; and full of the glorious art that was so thoroughly his own, his first thought was to fix the *pose* of that lovely group for ever on his mind. But how? He had no pencil, no paper, no colours. Looking round, he spied the clean bright bottom of a wine-cask; and with a piece of chalk he drew the outline of that delightful picture, the "Madonna della Sedia," on the wood. This stranger was Raphael! And thus the two daughters became united for ever: for it was one of the casks of the old hermit's oak tree; and, too pleased with the beautiful sketch, the great painter finished his picture on the wood itself—Maria and her boys being his models for several days, sitting in their lovely affectionate way on the chair (*sedia*) under the lofty elms. Thus the old hermit's blessing was fulfilled; and thus it came to pass that the "Madonna della Sedia" comforted, amongst thousands, the lonely wandering woman under the hot sun of India.

HERMANN KINDT.

LETTER FROM CHARLES I. TO DUKE OF ORMOND.

The accompanying newspaper, the *Caledonian Mercury* of October 25, 1819, contains on the fourth page a "Copy of a Letter from King Charles I. to the Marquess of Ormond," which is, I think, worthy a place in the columns of "N. & Q."

NICHOLSON MACKIE.

27, St. Paul's Churchyard, E.C.

"COPY OF A LETTER FROM KING CHARLES I. TO THE MARQUESS OF ORMOND.

"Cardiff, 31 July, 1645.

"Ormond, it hath pleased God, by many successive misfortunes, to reduce my affaires of late, from a very prosperous condition, to so low an eb, as to be a perfect tryall of all men's integrities to me; and you being a person whom I consider as most entirely and generously resolved to stand & fall with your King, I doe principally rely upon you for your utermost assistance in my present hazards: I have com'anded Digby to acquaint you at large with all particulars of my condition; what I have to hope, trust too, or feare; wherein you will fynde, that if my expectation of relief out of Ireland, be not in some good measure, and speedely answered, I am lykely to be reduced to great extremities. I hope some of those expresses I sent you since my misfortune, by the battaile of Nazeby, are come to you, and am therof confident, that you ar in a good forwardness for the sending over to me a considerable supply of men, artillery, and ammunition; all that I have to add is, that the necessity of your speedy performing them is made much more pressing by new disasters; so that I absolutely com'and you, (what hazard soever that Kingdome may run by it) personally to bring me all the forces, of what sort soever you can draw from thence, and leave the Government there (during your absence) in the fittest hands, that you shall judge, to discharge it; for I may not want you heere to com'and those forces w<sup>ch</sup> will be brought from thence, and such, as from hence shall be joyned to them: But you must not understand this as a permission for you to grant to the Irish (in case they will not otherwise have a peace) any thing more, in matter of religion, than what I have allowed you alreddy: except only in some convenient parishes, where the much greater number ar papists, I give you power to permit them to have some places, w<sup>ch</sup> they may use as chapells for their devotions, if there be no other impediment for obtaining a peace; but I will rather chuse to suffer all extremities, than ever to abandon my religion, and particularly ether to English or Irish rebels; to w<sup>ch</sup> effect, I have com'anded Digby to wryt to their agents that were employed hither, giving you power to cause, deliver, or suppress the letter, as you shall judge best for my service: To conclude, if the Irish shall so unworthily take advantage of my weake condition, as to press me to that w<sup>ch</sup> I cannot grant with a safe conscience, and without it to reject a peace, I com'and you, if you can, to procure a further cessation; if not, to make what devisions you can among them; and rather leave it to the chance of warr between them, and those forces, which you have not power to draw to my assistance, then to give my consent to any such allowance of Popery, as must evidently bring destruction to that profession, w<sup>ch</sup>, by the grace of God, I shall ever maintaine, through all extremities; I know, Ormond, that I impose a very hard task upon you, but if God prosper me, you will be a happy and glorious

subject; if otherwais, you will perish nobly, and generously, with and for him, who is

“Your constant reall  
“faithful frend,  
“CHARLES R.”

“The above letter is addressed ‘For the Marquess of Ormond,’ with two seals bearing the arms of Charles in a perfect state, on the envelope, with this memorandum, ‘31 July, 1645, by Robt. Smith, from Cardiff,’ the two last words apparently by a different ink. On a blank side of the letter are these words—

“His Ma<sup>ties</sup> 31 July | 1645.  
Rec 18 August | By Robt. Smith.’

Probably by the Marquis of Ormond.

“The original of the above letter, which is evidently genuine, is now in the possession of Peter Oliver, Esq. of Belgrave, a gentleman upwards of eighty years of age, the father of my vicar, who very politely permitted me to copy it. Mr. Oliver received it from his father, who was about seventy-five when he died. I attest the above to be faithfully copied from it in every minute particular, the mistakes, &c.

“JOHN BULL, M.A.

“Curate of Belgrave, Leicestershire.

“Jan. 15, 1819.”

#### JAMES GREENSHIELDS' SCOTTISH EPISCOPAL CLERGY.

I do not suppose many of the readers of “N. & Q.” ever heard much about Mr. James Greenshields—a Scottish gentleman in episcopal orders, who, after having cure of souls for some years in Ireland, returned to his native country, and in or about the year 1709 performed the offices of his religion in Edinburgh, for which offence he was cast into gaol. The nature of his crime and its punishment may be found duly set forth in a small quarto pamphlet of sixty pages entitled—

“The Case of Mr. Greenshields as it was printed in London, with Remarks upon the same; and Copies of the original Papers relating to that affair. As also a List of the late Episcopal Ministers who enjoy Legal Benefices in Scotland. Edinburgh: Reprinted by the Heirs and Successors of Andrew Anderson, Printer to the Queen’s Most Excellent Majesty, Anno Dom. 1710.”

It will perhaps be “startling news” now as it was in 1710—

“to many well-meaning members of the Church of England, to hear that a minister episcopally ordain’d, who has taken the oaths, has lain above four months imprison’d at Edinburgh for reading the Book of Common Prayer in a congregation of persons, many of whom are strangers and sojourners in that part of Great Britain, Members of the Church of England, and all of ’em persuaded in conscience of the validity of Episcopal, and at least doubtful of Presbyterian ordination.”

It is well to remember, when we think of the sad persecutions for religion that have disgraced our country, that all the sin was not on the side of the Episcopalians. Had Mr. Greenshields suffered under another rule and for another cause, it is not uncharitable to suppose his name would have been more prominent in history.

I do not, however, wish to trouble the readers of “N. & Q.” with a life of Mr. Greenshields, or an essay on religious hatreds, but to put before them the very curious catalogue of Scottish Episcopal clergymen that is given on the last two pages of the pamphlet. If I mistake not it will be useful to many of your readers both

“Over the border and over the sea,  
In Scotland the canny, and England the free;  
In the lands where Scots wander—and where do they  
not?—  
Where money is jingling or blows to be got.”

“A List of Episcopal Ministers who enjoy Churches or Benefices in Scotland, March, 1710.

“Mr. Alexander Dunbar, at Haddingtoun; Thomas Wood, at Dunbar; — Smith, at Dawick, N. J.; Robert Smith, at Longformacus; John Brown, at Ellum, N. J.; Adam Waddel, at Whitsome, N. J.; William Cuninghame, at Makerston; Alexander Mackcalman, at Lesmore; Eneas Mackdonald, at South Uist; Donald Mackqueen, at Snisort; Alan Morison, at Lewis; Kenneth Morison, at Starnway; Mungo Murray, at Logrigrate; Alexander Comery, at Kendmore; Francis Pearson, at Straerdlie; Robert Steuart, at Killen; Alexander Robertson, at Fortingel; Robert Gordon, at Cluny, *Intruder*; John Skinner, at Bothkennar; William Campbell, at Balquidder; Patrick Lyon, at Kinghorn; John Blair, at Seony; David Paton, at Kittiness; Thomas Ogilvie, at Luntruthen; William Rait, at Monikry; Alexander Pædy, at Lunen, N. J.; Patrick Maul, at Panbride; William Balvaird, at Kirken; James Guthry, at Guthry *Intruder*; James Small, at Forfar; Sylvester Lyon, at Kilmure; Hendry Lindsay, at Donighen; George Lyon, at Tannadice; John Miln, at Innerarity, *Intruder*; John Lyon, at Kineties; John Balvaird, at Glames, *Intruder*; David Lindsay, at Old Montrose, N. J.; Patrick Simson, at Logy-perth; John Murray, at Caraldstoun, N. J.; Alexander Lindsay, *ibid.* N. J.; Robert Thomson, at Lochly; John Auchterlony, at Fordoun, *Intr.*; Alexander Irwing, at Glenbervy; John Reid, at Dore, N. J.; George Middleton, at Aberdeen, Principal of a College; Dr. William Blair, at Aberdeen; Alexander Gray, at Foot of Dee; Richard Maitland, at Nig; James Gordon, at Banchoory; George White, at Mary-coulter; Gilbert Ramsay, at Dice; John Alexander, at Coldstoun; Patrick Leith, at Lumphanan; Alexander Idle, at Cout; Andrew Jaffrey, at Alford; Robert Mill, at Forbes; Andrew Livingston, at Kig; John Walker, at Tilinestle; John Alexander, at Kildrummie; John Robertson, at Strathdon; William Alexander, at Calsamond; Alexander Lunen, at Daviot; William Murray, at Inerury; John Burnet, at Monymusk; Alexander Miln, at Udney; Walter Steuart, at Ellon, N. J.; Alexander Robinson, at Longside; George Keith, at Old Deer; William Swan, at Pitsligo; George Dalgarcho, at Fvie; Adam Hay, at Monwhitter; John Innes, at Gomrie; John Dunbar, at Forglan; Alexander Gelly, at Fordice; John Hay, at Rathon, *Intrud.*, N. J.; Will. Dunbar, at Cruden, *Intruder*; Alex. Hepburn, at St. Fergus, *Intrud.*; David Hedderwick, *Intruder*, at Aberdeen, possesses a Church; Hector Frazer, at Inverness; Hugh Frazer, at Kiltarlattie; Michael Frazer, at Daviot; Thomas Frazer, at Doors; Robert Cuming, at Arduhat; Alex. Denoun, at Pettee, *Deposed*; George Dunbar, at Nairn; Alexander Fordice, at Raffard; Patrick Grant, at Ardcleath; Adam Harper, at Boharm; John Scot, at Diple; George Cuming, at Esslie; George Chalmers, at Botriphny; Alexander Ross, at Bottarie; William Hay, at Rothemay; James Gordon, at Kenie; Alexander Alexander, at Glass, *Intr.*; Lewis Gordon,

in the church of Kinore; Thomas Frazer, at Suddy; Roderick Mackenzie, at Avah; James Hulson, at Culcudrin; Kenneth Mackenzie, at Logic; William Mackenzie, at Rosquine; John Mackenzie, at Fittertie; Agnus Morison, at Contine; Andrew Ross, at Urquhart; William Frazer, at Kilmaraek; Donald Maceeraw, at Kintail; John Mackenzie, at Lochbroom; Roderick Mackenzie, at Garloch; John Mackenzie, at Lockaish; Walter Ross, at Rogart; William Paip, at Both in Southerland; Alexander Gray, at Assint; Neil Beaton, at Lathern in Caithness.—In all 113.

"Besides a great many others that preach in Meeting-Houses, where some of 'em Pray for the Pretender; others who do not, refuse to Pray for the Queen; and some Pray only for their Sovereign, without naming any Body, but it is generally thought they mean the Pretender."

Readers are informed on p. 58 that the persons who have N. J. after their names "are Nonjurors, who don't pray for the Queen."

The names of some of the places in the above catalogue are evidently corrupt, though on the whole it seems to have been corrected with considerable care. Where there are mistakes, a Southron like myself would make confusion worse confounded by trying to put matters right.

K. P. D. E.

#### WILL OF THE REV. VINCENT WARREN.

Attached to the bequests known in the parishes of Plymstock and Egg-Buckland\* as "Warren's Charity" are some stipulations which, from their quaintness, afford an excuse for transcribing my notes. Apart from the directions laid down in the will, the story of a father, bereft of two only daughters in the flower of their youth, and within a very few days of each other, is one to touch the universal human heart. At what date Mr. Warren became incumbent of Plymstock,† is not clearly made out; but his name, as officiating in baptisms, &c., first appears in the register for 1772. He was buried, June 25, 1791,‡ in Plymstock churchyard in a vault, of which the only visible sign is a grassy mound. No gravestone without the church, no tablet or memorial of the defunct incumbent within, save only the board stating the particulars of his bequest, and the incidental mention of his name on his daughter's monument which he erected. The testator foresaw the possibility of the board in either church being allowed to decay, and, by imposing the penalty of forfeiture in case of neglect, made one parish a check on the other for ever.

*Egg-Buckland.*—"Georgina, wife of Humphrey Julian, vicar of this parish, and daughter of

\* Both in the immediate neighbourhood of Plymouth.

† A perpetual curacy, in the gift of the Dean and Chapter of Windsor.—Lysons' *Devonshire*, 1822.

‡ From the register, Lysons (*Devonshire*) gives 1806 as the date of the donation to Egg-Buckland. Under "Plymstock," he correctly states that Mr. Warren "died in 1791."

Vincent Warren, minister of Plymstock," died April 22, 1788, aged twenty-three years, and was buried in a vault within the chancel; where also is a monument erected by her father to her memory, and surmounted by these arms:—Or, a lion rampant, gules, debruised with a fess, argent (a crescent for difference)—*Julian*: impaling, Chequy, or and azure; on a canton, argent, a lion rampant, gules—*Warren*. *Crest*: On a wreath, or and gules, a demi-lion rampant of 2nd. At the base of the monument is a coat quarterly, the marshalling of which looks to me very doubtful (tinctures much worn and faded):—

1. *Julian*, as above. 2. *Warren*, bearing on an escutcheon of pretence; . . . a tower . . between three battle-axes . . 3. . . , three chevrons, ermine. 4, as 1.

On the north wall of the nave, and near the pulpit, is a wooden tablet, whereon appears the following memorandum:—

"To Perpetuate the Memory (with Benefit to the Poor) of Georgina Julian and Maria Warren, their Father Vincent Warren, Minister of Plymstock, has by his Will given eight Hundred Pounds, three per Cent Stock at the Bank of England, to be vested in Trustees: of which the Vicar of this Parish for the Time being is to be one.

"From the Interest of which, Eleven Pounds is to be expended in Cloathing Five Poor Boys, and Eight Pounds and Ten Shillings in Cloathing Five Poor Girls, residing in this Parish: Annually. The Boys are to have Blue Cloth, Grey Hats; Stockings all of one colour, Shoes and Shirts. The Girls Blue Stuff, Grey Hats; Stockings all of one Colour, Shoes, Shifts and Linen Aprons. None of the Children are to be under the age of Five, nor above the Age of eight years. Five of them are to be Cloathed at Lady Day, and Five on Michaelmas Day, in every year. Four of the Children are to be Nominated by the Vicar, and the other Six, by the other Trustees. A Sermon is to be Preached once in every Year, by the Vicar: on the duty of Children to their Parents, in which Duty the said Georgina Julian and Maria Warren were Exemplary: on the Twenty-second Day of April, unless that Day shall be on a Sunday, and in that case the Sermon to be preached on that Day.

"And one Shilling is to be then Paid, to each of Twenty Poor Children of the Parish of Plymstock, who shall attend on that Occasion, and ten Shillings to the Clerk and Singers, who are to Sing with the Children the Hundredth Psalm: on or near the Vault of the said Georgina Julian.

"In case the Parishioners should Permit this Memorial to be out of Repair for the Space of three Years; the Donation is to be Applied for the Benefit of Poor Children, in the Parish of Plymstock."

*Plymstock.*—A similar tablet in this church, but the sum to be vested in trustees for the benefit of the poor was two thousand pounds 3 per cent. Bank Stock. From the interest, twenty-three pounds to be expended in clothing ten poor boys, and eighteen pounds in clothing ten poor girls, annually. Twelve pounds to be taken for the rent of a proper place to teach the children, and two pounds for providing them with books. Eight shillings yearly to the sexton for cutting



the grass, and opening the drains round the testator's vault, as often as may be necessary. Directions similar to those at Egg-Buckland, as to the age and dress of the children; for preaching a sermon every year, and singing the Hundredth Psalm near the testator's vault; closing with a provision, in case of neglect of the tablet for three years, that the donation is to go to the parish of Egg-Buckland. Here is a monument to the memory of Maria Warren, who died April 5, 1788, aged twenty-one years; with a notice of Georgina Julian's death and burial in the other church. Mr. Warren's forte does not seem to have lain in heraldry, or he would not have put his own coat and crest on his daughter's monument, as follows:—

Chequy, or and azure; on a canton, argent, a lion rampant, gules; bearing on an escutcheon of pretence—Argent, a tower, sable, between three battle-axes, azure. *Crest*: On a cap of maintenance a (nondescript-looking bird; probably, as borne by several Warrens) wivern . . . with wings expanded, the inward parts chequy, or and azure.

I am able to state, on the authority of each clergyman, that the various directions above given have been strictly carried out in his parish during his own incumbency; and that each has reason to believe in their literal observance annually, ever since the foundation of "Warren's Charity."

JOHN A. C. VINCENT.

#### ANNE ASKEWE.

I lately acquired a copy of that well-known rare volume, *The Examination of Anne Askewe*, first and second parts, "Imprinted at Marburg in the lande of Hessen, Anno 1546-7." It formed, I find, part of a clearance lot from the Bodleian, sold at Sotheby's or Puttick's within the last few years, of duplicate and imperfect works, to which latter category my book unfortunately belongs; and, as "N. & Q." is the only medium by which book-fanciers can become acquainted with each other's wants, I beg to state my case, in the hope that by so doing I may not only be able to complete my own book, but at the same time help somebody else who may be wailing over a defective copy of the same curious work.

My copy, then, is perfect as far as the first part goes, and on to the FINIS of the second on p. 64; on the reverse of which is *The Conclusion*, and then, instead of the remainder thereof, there follows from p. 41 to the end of the first part repeated: so that I have that much of somebody else's copy of the first, while somebody else has the concluding part of my second. My copy is in beautiful condition, unbound; and my proposition is to ex-

change my eight duplicate leaves of the first for the six deficient ones of my second part, if it offers a temptation to any gentleman having a like conditioned exemplar, which would be improved thereby.

Apupos of these clearances from public libraries, I may state that this copy of Bishop Bale's book bears the Bodleian stamp, without, as in the case of the British Museum, the cancel one of *Duplicate for Sale*, which gives it, in private hands, an unlawful look.

In a copy of *The Mirour for Magistrates*, 1610 (having the rare dedication of the Winter's Night to the Earl of Nottingham), now lying before me, and bearing the British Museum stamp and cancel of 1831, I feel that I have a clearer property than appears on the face of *The Examination of Anne Askewe* in this questionable shape. A. G.

THE RIGHT HON. SIR EDMUND HEAD, BART. DISTANCE TRAVERSED BY SOUND.—The sudden death, during the last few days, of this refined scholar and able administrator, recalls to my memory a very remarkable fact which he related to me not long ago. He told me that, on Sunday morning, June 18, 1815, when he was a child of nine or ten years old, he walked to church at Hythe, on the east coast of Kent, holding his father by the hand. To their surprise, they found the bulk of the congregation standing outside the church door, although it was 11 o'clock, and service was commencing within; and they were anxiously listening to the faint reverberation of cannon, which came from the eastward. It will be remembered that the clock of the church at Nivelles struck eleven as the first gun was fired from the French centre at Waterloo on that momentous day. A drizzling rain had fallen in the early morning; there was little wind, and I do not know its direction. On the map the distance between Waterloo and Hythe would appear to be about 110 or 120 miles. Whether sound is susceptible of transmission over such a space is a question for consideration.

J. EMERSON TENNENT.

THE MALSTROM.—We have most of us read terrible stories connected with the malstrom, that of Edgar Poe for instance—"A Descent into the Maelstrom." Hear what a recent writer says about it:—

"The famous and undeservedly dreaded malstrom is so little thought of by the inhabitants, that they pass and repass it in their frail vessels at all states of the tide, except at certain times in the winter season; and, far from drawing in whales and other things that come within its range, it appears to be a favourite resort of the fish of the country, and the fishermen reap a rich piscatorial harvest from its bosom. The greatest rate of the tide in winter does not exceed six miles an hour."—See

Consul Gen. Crowe's Report on the Fisheries of Norway, in *Commercial Reports*, No. 2, of 1867; presented to Parliament, Feb. 1867.

PHILIP S. KING.

THE JEDDART STAFF.—I send the following extract from the *Kelso Chronicle* of Nov. 22. As it contains some historical information, it may be worthy of insertion in the pages of "N. & Q.":—

"In a recent lecture in connection with the Debating Society, Mr. Jeffrey, solicitor (the historian of Roxburghshire), took occasion to refer to the Jeddart staff. The two weapons represented on the flag recently given to the burgh by ex-Provost Deans were not, he said, Jeddart staffs, but Lochaber axes, the Jeddart staff being a far more formidable weapon, being described, by old authorities who saw it, as a staff 'with a steel head four feet long.' We may state, however, that Mr. Deans took a drawing of one procured in the Tower of London, and it was similar to those shown on the flag which he presented to the burgh on the occasion of Her Majesty's recent visit to the Borders."

J. MANUEL.

Newcastle-on-Tyne.

FRAGMENT OF "TRISTAM."—It may interest some one who reads your valuable periodical to learn that I have a single leaf of a very old small folio in black letter, not paged, marked at the top "Book IV.," and the chapter headed—

"How Syr Palomydes came to the Castell where Syr Trystam was, and of the quest that Syr Launcelot and or. Knights made for Syr Trystam. Ca. xxxvi."

An imperfect copy, in consequence of wanting this leaf, may be somewhere. If so, I shall be glad to hand it to the owner. GEORGE STUART.

14, Albert Drive, Glasgow.

M. MICHEL CHASLES AND EUCLID'S PORISMS.—I send you the enclosed cutting from the *Manchester Guardian*, January 7, 1868, and hope that your contributor, the Librarian of the Chetham Library, will be allowed to publish Mr. Wildbore's letter in your columns.

"MANCHESTER LITERARY AND PHILOSOPHICAL SOCIETY.—At the last meeting of this society—Mr. E. W. Binney, vice-president, in the chair—a paper, by Mr. T. T. Wilkinson, corresponding member of the society, was read on some points in the restoration of Euclid's porisms. The writer quoted from works by M. Chasles, who is just now attracting attention by his connection with the Newton and Pascal forgeries, in which that gentleman claims to have been the first who fully understood the nature of those properties of numbers called 'porisms' by Diophantus, and which are supposed to have been set forth in a lost work by Euclid. Mr. Wilkinson refuted this claim on the part of M. Chasles by quoting from a letter (the original of which is in the Chetham Library) from the Rev. Charles Wildbore, some time editor of the *Gentleman's Mathematical Diary*, to the Rev. J. Lawson, rector of Swanscombe, Kent, and brother of the head master of the Manchester Grammar School, in which Mr. Wildbore announced the same discovery. Mr. Wildbore had been engaged on porisms before it became known that Dr. Simson had restored them. Mr. Lawson announced to Mr. Wildbore Dr. Simson's discovery

in a letter dated August 10, 1775. Mr. Wildbore therefore anticipated M. Chasles by more than sixty years."

HERMANN KINDT.

GIAMBEAUX: GIMBOES.—This word, long ago obsolete, was strangely resuscitated in a most curious expression I heard the other day. A little girl was passing whom nature had endowed with a pretty stout and well-proportioned pair of legs. A person standing by said, "Look at that lassie's *gimboes*: they are quite *yammy*." Struck with the observation, I asked what he meant? He said, "Her legs are well shaped and stout." In answer to further questions, he said he had been accustomed to the expression from earliest recollection, and appeared to be merry at my ignorance on so (to him) unimportant a subject.

To use the words of J. PAYNE COLLIER in his note on the lines:

"Deep in their flesh, quite through the yron walles,

That a large purple streame adown their giambeux fallas."

Spenser's *Faerie Queene*, vol. ii. p. 184, edit. 1862,

the expression "is more French than English"—*Giambeaux* or *gimboes*, from *jambe*, the leg; and *yammy* from the same word—*bien jambé*—well-legged.

J. HARRIS GIBSON.

Liverpool.

### Queries.

#### THE ANTIPHONES IN LINCOLN CATHEDRAL: BUTTERY FAMILY.

The antiphones over the prebendal stalls, sixty-two in number, in Lincoln Cathedral, define the psalms which each prebendary was bound by statute to recite daily for benefactors in his private devotions—the entire psalter being thus divided amongst the chapter. What are those affixed to the stalls of Marston, St. Lawrence, and Carlton-cum-Thurlby, and when was this statute instituted?

John Buttry was collated to the prebend of Carlton Thurlby, March 30, 1545. John Buttrie was also prebend of Botevant, in the archbishopric of York, collated Oct. 8, 1540. Wm. Turnour succeeded him, Feb. 12, 1549-50, on his death. (B. Willis' *Survey of Cathedrals*.) According to Hatcher's list of the scholars who came from Eton School by election to King's College, Cambridge, it appears that John Butterie went away scholar, and was master (precentor) of the choristers at Ramsie Abbie A.D. 1504.

On March 16, 1514, D<sup>r</sup>. John Botreÿe, pbr. was presented to St. Mary, Wootton-Waven, Warwickshire, by the provost, fellows, and scholars of King's College, Cambridge, and left it Dec. 17, 1523. (See Dugdale.) At the time of his death he was rector of Newton Toney, Wilts, also in the gift of King's College. (B. Willis.)

His will, dated Feb. 12, 1549, and signed "John

Buttrye," gives the advowson of a benefice called Harlington to his chaplain, "Sir Edmund." This I suppose to be the chapelry of that name in the North Riding of York, and gift of the archbishop. And to "Sir John Dale" a cloke which is at Fugglestone, Wilts. Also to his lord and master, the Erle of Southampton (Sir Thos. Wrottesley) his best gray gelding. Holinshed, in his account of the tumults on the suppression of monasteries in the North Riding of York, says that Thos. Dale, parish clerk of Seymour, was a principal doer and raiser up thereof; also, that John Dale and Edmund Buttrie, busie stirrers in this sedition, were executed at York, Sept. 21, 1549. J. Buttrye gives the rest of his estate to his cozen Christian Cornish, W<sup>m</sup> of London. Was she connected with Wm. Cornyshe the poet, musician, and master of the children of the chapel to Henry VII. and Henry VIII., and who conducted the disguisings and interludes in those reigns? His name occurs frequently in the Calendar of State Papers in conjunction with that of William Buttry or Botre, mercer to Henry VIII. and Cardinal Wolsey.

Wm. Buttry supplied "gowns and hoods for Cornish," also advanced money to pay for Wolsey's promotion at Rome; is also mentioned in the will of John Dudley, Henry VII.'s favourite, as a creditor. He was also godfather to William, eldest son of Sir John Gresham, April 25, 1522. (See the *Top. and Gen.* vol. ii. p. 512.) In 1547 he settled his manor of Borrough, near Aylsham, on his wife Alice. Of what family was she? This manor was part of the possessions of Edmund de la Pole, Earl of Suffolk, and purchased of Hen. VIII. in 1510 by William Botery or Botre, his mercer. (Blomefield's *Norfolk.*) I am desirous of adding to Baker and Bridges' histories of Northamptonshire, as they begin their accounts of the family of Buttrye or Botry of Marston St. Lawrence rather abruptly, and shall be glad of any information.

ALBERT BUTTERY.

ANONYMOUS.—Who was the author of—

"Nouveau Dictionnaire Historique des Sièges et Batailles mémorables et des Combats maritimes les plus Fameux." Par M . . . M . . . Paris, 1809. 6 vol. 8vo.

K. P. D. E.

"THE EMIGRANT'S FAREWELL."—Wanted a reference to any book where I can find the following poem:—

"Fast by the margin of a mossy rill  
That wander'd gurgling down a heath-clad hill,  
An ancient shepherd stood oppress'd with woe,  
And eyed the ocean flood that gently foam'd below."

The poem relates that of five sons, three had died in their country's cause. J. T. A. P.

CLAN CHATTAN.—I beg to ask you, or your readers, a few questions on what has always

been to me a confused subject in Scotch history. It seems to be now pretty generally admitted that the confederation of clans called Clan Chattan derives, at all events, its name from an old convert of St. Kattan. How much is known about the history of this St. Kattan?

Although particular names of clans and families have come from clerical sources, such as Macnab, Mactagart, Mac Vicar, &c., is there any other instance of a confederation of clans named after a saint? What names undoubtedly belonged to the clan Chattan? M. V.

SIR EDWARD COKE'S "HOUSEHOLD BOOK FOR 1596-7."—Sold at Mr. Craven Ord's sale to Mr. Madden, and resold by auction in London, within the last twenty years. Would any of the readers of "N. & Q." give information as to who is the present owner? SUFFOLK RECTOR.

THE DIALECTS OF NORTH AFRICA.—Would any reader of "N. & Q." inform me where I could procure a vocabulary of the language spoken by the Berbers, or mountaineers of the Atlas in North Africa; also, one of the Targhee, or language of the Touarick tribes, who inhabit the Sahara? RICHARD R. BRASH.

Sundays Well, Cork.

DIEULACRES ABBEY, CO. STAFFORD.—

1. Richard, first Abbot.
2. William, *temp.* Thomas, who was Abbot of Chester 1249-65.
3. Adam, Abbot of Dieulaeres and Pulthun, in a deed *penes* Mr. Warburton of Arley.
4. Robert, an. 1229 and 1238, in Rossall deeds, *inter* Palmer MSS., Chetham library.
5. Stephen, 28 Hen. III.
6. Hamon, an. 1265 and
7. Robert, an. 1299, in deeds *penes* Marquis of Westminster.
8. Walter de Morton, *temp.* Matthew de Cranarch.
9. Nicholas, an. 1318.
10. Peter, an. 1330, in a deed *penes* Mr. Greaves, Q.C.
11. Richard, 1 Hen. VI., an. 1422.
12. John, 16 Hen. VI.
13. Thomas, an. 1499.
14. Adam de Whytmore, in a quit-claim in Ormerod's *Cheshire*.
15. John Newton, 14 and 18 Hen. VII.
16. William [Albon?], 11 Hen. VIII.
17. Thomas Whitney was the last abbot. In his will, dated 1557, he desires to be buried in Westminster Abbey. The commissioners, Thomas Legh and William Cavendyshe, allow him 7l.

Can anyone help me to amend or extend this list? The gaps are wide between 10 and 11, and between 12 and 13. JOHN SLEIGH.

Thornbridge, Bakewell.

ARCHDEACON OF DUNKELD.—Any information relative to Ingram Kettins, or Caithness, Archdeacon of Dunkeld, who died in 1380, or reference to any work in which such information would be found, would be much appreciated by E. C.

ESQUIRE.—Erdiswicke in his *History of Staffordshire*, written about 1569, states: "The title of Esquire was scarcely found in any deed before Richard II., and then was obtained from esquires attending their lords with arms, as armigeri, scutiferi." When was this title first applied to those in purely civil occupations, and how long has its almost universal application to every class, excepting clergy, been in vogue?

THOMAS E. WINNINGTON.

GRAVY.—What is the origin of the word "gravy"? Neither Johnson nor Webster make any attempt at its derivation. T. HEATHER.

GREEN IN ILLUMINATIONS.—In attempting to copy some of the magnificent capital letters in Mr. S. Gibson's *History of the Priory of Tyne-mouth*—by far the finest imitations of ancient illuminations which have been published in this country—I have totally failed to imitate the soft velvety green which appears in so many of them. Emerald green, shaded with blue, gives the tint, but works so badly that there is no use attempting to obtain the smoothness and softness of the original by using it. I shall be glad of a hint on the subject. F. M. S.

HOGG: A SCOTCH NAME IN IRELAND.—The writer is anxious to discover whether the surname Hogg in Ireland originated in one of the military settlers under Cromwell or in the time of William III. There used to be a Protestant family of this name, in moderately good circumstances, some fifty years or so past; and they were either owners or tenants of a place called Bullock's Park, near Carlow. In the parish register of that town the name is frequently found, and in the late embodied local militia, three brothers, sons of the farmer above alluded to, held posts. One, named John, was a staff sergeant; Richard was quartermaster with the rank of ensign; and John (*sic*) was paymaster's clerk and staff sergeant. This latter married a certain Lucy Richardson, daughter of a master painter, and had three daughters—Ann, Mary, and Lucy. The first named married at Waterford, about 1848, a person named Procter, and had an only child named Anastasia.

It would be instructive to trace the gradual impoverishment and emigration of the smaller Cromwellian settlers. S.

ANCIENT IRONWORK.—Will any of your ecclesiastical readers be kind enough to refer me to ancient examples of circular scutcheons, used as ornaments round the handle of church doors, or purely ornamental wheels for doors, measuring as much as two feet six inches in diameter? Is there an old example known of two such scutcheons being found on one door, one outside and one within? W. II. SEWELL.

Yaxley Vicarage, Suffolk.

JUNIUS AND THE SECRETARY OF STATE'S OFFICE.—Mr. Parkes says that the letters of Junius were written on paper similar to that used in the War Office. Mr. Hayward, in *Fraser's Magazine* for December, says that they are written on paper similar to that on which letters sent to the War Office were written. Lucius (*Miscell.* Letter xxxiii.) says that he was "better acquainted with the style of the Secretary of State's Office" than Virginius imagines. Mr. Hayward also says that there was intimate connection between the offices of the Secretary of State and the Secretary at War. Were the letters written on paper used in the Secretary of State's office? Crito is supposed to be Junius. Crito, in his *Letters* (Woodfall's edition, vol. i. pp. 88-89), says that Weston took 400*l.* out of the 500*l.* that was to be divided amongst the clerks in the Secretary of State's Office. During what period was Weston Under-Secretary of State? Under what circumstances, and when was "the money" divisible?

J. WILKINS, B.C.L.

SIR RICHARD KETLEY.—It is thus that Shakespeare (*Henry V.*, Act IV. Sc. 8) names the only English knight who fell at Agincourt. In the *Chronicles of Hall and Holinshed*—the latter of which was the source of the play—he is named Sir R. Kittely, while in the MSS. published by Sir Harris Nicolas he is named Sir R. de Kighly, or Kyghle, a knight of Lancashire—as we learn from Mr. Hunter's *Agincourt*. Where then did Shakespeare get his Sir R. Ketley? I think it may have been in this way:—The knight derived his name, as I do my name and arms—Argent, a fesse sable—from the town in the West Riding of Yorkshire, which is written Keighley; but in which *t* or *th* is invariably inserted in pronunciation, just as the Icelanders write *Jarl*, but pronounce *Jartl*. The *ci*, I may observe, is sounded as in *eight*, *weight*, and this diphthong was commutable with the vowel *i*, whence *sleight*, *slight*, *height*, *hight*, &c. Spenser, by the way, has *keight* for *caught*; and thence the orthography of the above-named authorities. Tradition, however, had probably preserved the names of those persons of any importance who fell in that famous battle, and hence the poet may have gotten the name which he wrote *Ketley*: he may, in fact, have written it correctly, and the printer have left out the vowel *i*. THOS. KEIGHTLEY.

LOCAL WORDS.—A MS. book in my possession, entitled "A Drag," of all the lands, &c., in a parish in this county, Norfolk, made in the first year of King Henry VII., contains some words—in the following extracts marked in italics—of which I am desirous of learning the derivation and meaning, as they are not in any glossary to which I have access. And here I may remark, that the term *drag*, often used in mediæval times

for an extent or survey of the lands in a manor or parish, is not met with in the glossaries.

At the period of this survey enclosures were very rare, and the lands lay in large open fields, divided into quarentines or furlongs; and I observe that neither the numbers of pieces of land, nor the quantities contained in any one quarentine, corresponded with each other—varying from two acres to twenty; but that so many pieces of land, in which the furrows all ran in the same direction, constituted a separate furlong—*furrow-long*. I despair of ever obtaining a satisfactory answer to my repeated question, why these furrows were always curved or serpentine (2<sup>nd</sup> S. vii. 273; 3<sup>rd</sup> S. iii. 134):—

1. "Alia Quarentena juxta le *Launde drove* manerii jacet," etc. [Probably a grassy drove. (3<sup>rd</sup> S. xii. 529, 422).]

2. "R. T. tenet ibidem, etc., et tenetur de dicto manerio per *Remeshot*." [This may mean realmshot, or the payment of any general tax; but this was the only piece of land in the parish described as so held.]

3. "Et dominus domini unum comunem de chaseam jacentem inter—et le *Launde*—et est in latitudine xxxvii fiote per le *polefotte*, quod est *xiiij uncias* in longitudine."

4. "R. W. tenet libere ibidem vnam acram et unam rodam terræ cum j *Crandell* in fine boreale," etc.

5. "W. O. tenet ibidem unam acram terræ—et vocatur *gore acre* cum una *slada* in fine boreale," etc.

6. J. S. tenet, etc., dimidium acram terræ, etc.—et est *a goreland*." [A goreland was probably in the shape of what is called a gore or gusset in a cloth garment—broader at one end than the other—where the furlong was not rectangular.]

7. "Et abutans super comunem *seitam*."

8. "T. R. tenet ibidem unam acram et dimidium terræ, etc., et est plant' cum quarcis, *furcis* et *selmucis* et aliis boscis." [Oaks, furze, and sallows?]

G. A. C.

Milfield, E. Dereham.

MARINO'S "SLAUGHTER OF THE INNOCENTS."—Who is the author of this version of *Le Strage degl' Innocenti* of Giambattista Marino ("Newly Englished," London: Printed by Andrew Clerk, &c., 12mo, 1675)? As a translation, it possesses very considerable merits, and appears to me quite worthy of Richard Crashaw, to whom it is attributed, by the "lettering" of my copy. We know that Crashaw formed his style in great measure upon that of Marino, whose *Sospetto d'Herode*, included in Mr. Turnbull's edition, he *did* translate; but I do not know any evidence to justify the connection of his name with this other work of the great Italian poet, to which, as a religious poem, we had no fitting rival to oppose before the appearance of *Paradise Lost*, the author of which is indebted to the *Adamo* of his southern precursor. The dedication of the *Slaughter of the Innocents*, "to her Royal Highness, Mary, Duchess of York," is signed T. R.\* WILLIAM BATES.

\* A similar inquiry appeared in "N. & Q." 1<sup>st</sup> S. xi. 265.—ED.]

MODERN INVENTION OF THE SANSKRIT ALPHABET.—*Hammer's Ancient Alphabets and Hieroglyphic Characters*, London, 1806:—The work above referred to is the translation, by Joseph Hammer, secretary to the Legation at Constantinople, of an Arabic collection of eighty ancient alphabets and hieroglyphics, by Ahmad, son of Bakar, son of Wahshi, a Nabathean, who lived during the reign of the Khalif Abdul Mâlik, son of Marwân, identifiable, apparently, with Bukker, son of Wahashi, properly Habshi, the Abyssinian slave, who killed Hamza, the uncle of Muhammad, at the battle of Ohud, A.D. 633.\* This very profound inquiry into the origin of languages contains many curious alphabets of which we have at present no knowledge; and purporting, as it does, to give alphabets in use even before the Deluge, must be accepted as an unreserved communication of all knowledge which existed at the time of writing upon the subject.

The alphabets correspond generally with a work of the same kind in the Armenian language which I had when in India,† especially in giving three variations of an alphabet called Hindi, as well as in omitting all notice whatever of the Sanskrit, Tâmul, or other dialects of Southern India, tending thereby to show that these languages must have been invented subsequent to its compilation.

1. Can the Sanskrit character in which the Vedas are written be derived from any of the three Hindi alphabets given by Ahmad son of Bakar?

2. Can they be identified as bearing any affinity to the Pâli, the nail-headed, or other characters found in ancient Indian grants and inscriptions?

R. R. W. ELLIS.

Starcross, near Exeter.

NAME OF EARLY PRINTER WANTED.—I recently came across a Life of St. Jerome, printed in the Italian tongue, and partially rubricated. Its exact title is, *Comincia la Vita e la fine del glorioso Sancto Hieronymo, Doctore Excellentissimo*. It is printed at Venice, the date being 1475. Can any of your correspondents, from these data, furnish me with the name of the printer?

WILLIAM GASPEY.

Keswick.

RABBIT.—What is the sense of this expression, so often used by mothers in the south of England? You often hear them exclaiming "Rabbit the child," or "Drabbit the girl." The latter expression is, of course, a "bad word"; but is the former necessarily so? W. G.

SALWAY ASH, NEAR BRIDPORT.—Can any Dorsetshire antiquary tell me the origin of the name of this place? Is it noticed in any history of Dorsetshire? T. SALWEY.

\* Major Price's *Mahummadan History*, vol. i. p. 47.

† Col. Tod's *Annals of Râjasthân*, vol. i. p. 797.

SHORTHAND FOR LITERARY PURPOSES.—Having lately purchased a work of considerable historical and political interest, which had formerly belonged to a distinguished member of the Chancery Bar, and found in it many notes in shorthand, I am reminded of a query which I have for some time desired to put before your readers, viz.: How far is shorthand available for literary purposes, more especially for making transcripts? It is written with so much more rapidity, that on such occasions as making transcripts in a library far from home, where time is the one thing to be considered, I can well understand how it might be more convenient to make transcripts in shorthand, even though they should have to be written out again for the printer, than to spend two or three additional days away from London. Have any of your readers ever used shorthand for the purpose of making transcripts? and if so, with what result? S. F.

THANK YOU KINDLY. — This curious use of the adverb “kindly” has always seemed to me a provincialism, but it has been adopted either seriously or sarcastically in the recent “allocution” of Mr. Punch. Is the phrase very common? Where is it chiefly used? How far back can it be traced? Wherever I have heard it used (for I have never seen it in print before) it has always meant “thank you for your kindness in,” &c., &c.; the very opposite of the usual meaning of “kindly.” ESTE.

WATER-MARKS AND THE “MÉCANIQUE CÉLESTE.”—Are all your scientifico-historico readers aware that the water-mark of the paper on which the first edition of the *Mécanique Céleste* is printed consists of the words *Mécanique Céleste*, in capitals? This is a remarkable instance of the prevision of Laplace. Can any other example of the kind be given? W. BARRETT DAVIS.

DR. WOLCOT. — Can any correspondent direct me to persons retaining a recollection of Dr. Wolcot (Peter Pindar) during the latter part of his career after he came to reside in London? R. E.

### Queries with Answers.

COCKADES, AND WHO MAY USE THEM.—The use of cockades in servants' hats seems to have much increased. Do they indicate any particular rank, and what is their origin, and who are entitled to use them? AN OLD SUBSCRIBER.

[No small social question has been more fully discussed in “N. & Q.” than the origin of cockades, and, as a consequence, who are entitled to place them in the hats of their servants. Some twenty communications on the subject will be found in our 1<sup>st</sup> and 2<sup>nd</sup> Series.\* Neither

\* 1<sup>st</sup> S. iii. 7, 42, 71, 196, 292; vii. 329, 434, 618; ix. 186, 231; 2<sup>nd</sup> S. vii. 158, 246, 304, 421, 465, 622; viii. 37; ix. 129, 274.

question has yet been fully answered. The name appears to be of French origin. Roquefort defines “COCKARDE, *touffe de rubans que sous Louis XIII on portait sur le feutre, et qui imitait la crête du coq*,” though, in an interesting paper by the late Mr. John Wilson Croker (1<sup>st</sup> S. iii. 392), he says the cockade was merely the knot of the riband that served to *cock* the broad flapped hat worn by military men in the seventeenth century, and derives its name from that circumstance. The badge, favour, or cockade of Charles I. was scarlet; but upon the restoration of Charles II., *white* was assumed, derived from the *white* rose, the badge of the house of Stuart; and that being also the badge of Poland, it became doubly identified with the Stuarts from the marriage of the Old Pretender with the Princess Sobieski. We believe a white rose is still worn on the 10th of June by some enthusiastic admirers of the fallen dynasty. An orange cockade was the badge of the house of Orange, and the black cockade that of the house of Hanover. The black and white cockades, it will be remembered, are contrasted in *Waverley*; and an old Scotch song, speaking of the battle of Sherra-Muir, describes the English soldiery as—

“The red-coat lads wi' black cockades.”

The black cockade being recognised as the badge of the house of Hanover, it will be seen at once how it came to be worn by the servants of the officers of the army and navy. Thus much for the origin of the black cockade. The next question—who are entitled to place them in the hats of their servants?—seems involved in considerable obscurity. It was formerly understood to be limited to the servants of all gentlemen holding the rank of field officers, and as their servants were, for the most part, soldiers, the cockade preserved its military character; but it is clearly not so limited in practice at the present time. We may here state, on the best authority, that no orders regulating the use of cockades are known to exist. With reference to the question as to the right of Volunteer officers to give cockades to their servants, now frequently agitated, precedent is against it, as it is recorded (“N. & Q.” 2<sup>nd</sup> S. ix. 129) that the servants of the officers of the old City Light Horse did not wear them; but, on the other hand, it is stated that the manner in which Volunteer officers are recognised in recent Acts of Parliament gives them the same privileges in this respect as officers of the regulars. In a curious article by MR. MACLEAN (2<sup>nd</sup> S. vii. 421), from which we have taken some of this epitome, the reader will find an account of the various coloured cockades worn by the servants of foreign ambassadors in this country.]

MADAME TALLIEN. — In a very racy and well-written article in the January number of *St. Paul's Magazine* is the following:—

“They danced, too, those three loving friends, Madame Tallien, Beauharnais, and Récamier, Attic dances after the majestic and classical manner, performing evolutions with Greek chlamydes ‘high and disposedly,’ to the delight of the ‘golden youths’ and the generals and

statesmen, who all regretted even the scanty chlamydes, so much were they otherwise attired by the 'grace of God.' Some one has called this 'the Age of Muslin,' and it is well named."

Can any of your readers inform me from whence the quotations in the above paragraph are taken, and where I can obtain some further information respecting Madame Tallien? E. S. T.

47, Victoria Place, Belfast.

[In the contemporary memoirs of Chateaubriand, Récamier, De Staël, and other notabilities of the French Republic and Empire, our correspondent will find incidental notices of Madame Tallien, afterwards known as the Princess de Chimay of Belgium, from one of which no doubt the above passage has been extracted. The lady died in 1835. We are not aware that any set memoir of her has been written; but E. S. T. will find a full account of her in the last edition of the *Biographie Universelle* (s. v. "Chimay"), and in an autobiographical sketch of her daughter, the Countess de Brunetière Tallien, prefixed to an "Essay on Female Education," and translated by Lord Brougham (for private circulation), a brief notice of the celebrated trial respecting her mother's marriage with M. Tallien, one of the foremost agents in the French Revolution.]

HENRY PURCELL.—1. Is there any record of when and where Purcell's opera of *Dido and Æneas* was performed with the name of Belinda instead of Anna for the attendant, &c.?

2. Is any copy known divided into acts? I have a MS. copy so divided, and with a good deal of extra instrumental music.

3. Were Spenser's Sonnets set to music by M. Greene ever printed? J. C. J.

[1. One of the airs in *Dido and Æneas*, quoted in Purcell's *Orpheus Britannicus*, 1698, has "Ah! Belinda." In the original opera the initial words are "Ah! my Anna."

2. In the edition of *Dido and Æneas* edited by G. Alexander Macfarren, 1840, fol. the opera, prefixed to the music, is divided into three acts.

3. There are at least two editions of Spenser's *Amoretti* (consisting of twenty-five sonnets), set to music by Dr. Maurice Greene, (1.) "Printed for John Walsh in Catherine Street, Strand" [1739]; (2.) "Printed for Harrison and Co. 18, Paternoster Row, 1775.]"

FORM OF PRAYER FOR PRISONERS.—Can you inform me what Act of Parliament allows prison chaplains to adapt the Morning Service to the supposed peculiar circumstances of their charge? S. L.

[There is an authorised service entitled "The Form of Prayer for the Visitation of Prisoners, treated upon by the Archbishops and Bishops, and the rest of the Clergy of Ireland, and agreed upon by Her Majesty's License in their Synod, holden at Dublin in the year 1711." It is printed in *The Book of Common Prayer* according to the use of the Church of Ireland, 1740, folio, as well as in

Dr. Mant's *Book of Common Prayer*, Oxford, 1820, 4to, pp. 857-863. This Form, with the sanction of the bishop of the diocese, we have every reason to believe, may be used in other parts of the United Kingdom. For, as Dr. Mant remarks, "recommended as it is by its own merits, as well as by the distinguished sanction specified in the Introduction, it will probably be considered a valuable manual for the purpose for which it is designed, by those of the English, no less than of the Irish clergy, into whose hands this edition of the Book of Common Prayer may happen to fall.]"

CARDINAL DE CHEVERUS.—In the works of Dr. Channing, whom, as he says, "no one will accuse of Catholic partialities," is a most eloquent panegyric of Archbishop Cheverus. Can any of your readers give me any further information about him? The passage is worth remembering, coming from whence it does. It occurs in the "Essay on the Character and Writings of Fénelon." R. H. A. B.

[John Louis Anne Magdalen Lefebvre de Cheverus, Archbishop of Bordeaux, was born at Mayence, the capital of the ancient province of Lower Maine, on Jan. 28, 1768, and died at Bordeaux on July 14, 1836. There is a *Life* of this excellent prelate, from the pen of the Rev. J. Huen Doubourg, Ex-Professor of Theology, translated from the French by Robert M. Walsh (Philadelphia 1839, 8vo), and also an extended account of him in the new edition of the *Biographie Universelle*, viii. 113-120.]

KENSINGTON GORE.—The old aspect of Kensington "Gore" is fast changing. Can you throw any light on the origin of the term? "Night-bridge in loco qui *Gara* appellatur" appears in a document of Edward the Confessor's time: and in the fifty-third year of Henry III. it is alluded to as "two acres of land with appurtenances called Kingesgor," lying between Knightsbridge and Kensington. As "Kensington Gore" it extended from Noel House at Kensington to Kent House at Knightsbridge, and, at the end of the last century, parties, of not less than six, formed at "The King's Arms," Kensington, to cross this hill (the highest point of land between Hyde Park Corner and Windsor Castle) into London.

#### AN OLD KENSINGTONIAN.

[According to Kennett's *Glossary*, Gore is a small narrow slip of ground. "Duæ rodæ jacent juxta viam scilicet le *Gores* super Shoteforlang." "Una acra et dimidia jacent simul ibidem, et vocantur quinque *Gores*." "Una acra cum uno *Gore*." The word *Gore* is also in common use amongst the farmers of arable land in various parts of England, and signifies a ridge of a triangular or wedge shape.]

CAN A CLERGYMAN MARRY HIMSELF?—Will you oblige me by saying if a clergyman, in the unavoidable absence of all other clergymen, would

be allowed to read the marriage service for himself?  
A RECENT SUBSCRIBER.

[A clergyman cannot legally marry himself. The Court of Queen's Bench, Dublin, decided in the case of *Beamish v. Beamish*, that he could. But on an appeal against that decision to the House of Lords, it was reversed, and the decision in the case of the *Queen v. Millis*, "that to constitute a valid marriage by the common law of England, it must have been celebrated in the presence of a clergyman in holy orders, but the fact that the bridegroom is himself in holy orders, there being no other clergyman present, will not make the marriage valid," was confirmed. See Clark's *House of Lords Reports*, ix. 274, *et seq.*]

SIR JOHN POWELL (1<sup>st</sup> S. vii. 262, 359.)—Is any portrait known to exist of this upright judge and Welshman? If so, where; and from whom can photographs be obtained?

GEO. E. FRERE.

Roydon Hall, Diss.

[There is a portrait of Sir John Powell, Knt., engraved by William Sherwin in 1711, large folio; also one in mezzotint. *Vide Noble's Biog. History of England*, i. 168, and Walpole's *Anecdotes of Painting*, ed. 1849, iii. 908. Sherwin's portrait is priced at 5s. in Evans's *Catalogue of Portraits*, i. 278.]

### Replies.

#### THE CRAVEN DESCENT AND TITLES.

(4<sup>th</sup> S. i. 52.)

MR. WHITMORE has correctly detailed from Collins's *Peerage* the genealogy of the Craven family, but has not so accurately reported the several patents of peerage, which are described by Collins as follows:—Sir William Craven was created a Baron, by the title of Lord Craven of Hampsted-Marshall, in 1626, with remainder, for want of issue male of his body, to his brothers John (afterwards Lord Craven of Ryton,) and Thomas, and their heirs male successively. In March 1665 he was advanced to the dignities of Viscount Craven of Uffington, co. Berks, and Earl of Craven of Craven, co. York, without any special remainder; but, because his brothers were then dead without issue, the remainder of the barony (not the earldom) was at the same time enlarged to Sir William Craven of Lenchwick, co. Worc., and the heirs male of his body, and, in default of such, to Sir Anthony Craven, knt., brother to the same Sir William, and the issue male of his body. Again, Sir William Craven of Lenchwick having died without issue before the end of the same year, a further remainder of the same dignity of Lord Craven of Hampsted-Marshall was granted to Sir William Craven, knt., son of Thomas Craven esquire, brother to the said Sir Anthony. So

that the remainders were not variable, as Mr. WHITMORE terms them, but merely supplied the succession rendered vacant by deaths during the life of the first Lord. It is true that Thomas Craven (who is styled *Sir Thomas* by Collins, but *esquire* only in Nicolas's *Historic Peerage*, edit. Courthope), was passed over in favour of his younger brother Sir Anthony. Nor was he introduced in 1665 (although he survived till 1685), but his son was then made the contingent successor of Sir Anthony (who had no son). This was probably in consequence of some personal disability in Thomas now forgotten. When the death of the old earl at length occurred in 1697, at the great age of eighty-nine, and more than seventy years after the first creation of the Barony, Sir William Craven, the son of Thomas, was also deceased (in 1695), and William his son (born 1668) succeeded to the title. He was, in fact, the representative of the elder line of the family (as his great-uncle, Sir William Craven of Lenchwick, had been); being the lineal descendant of Henry Craven of Apletrewick, elder brother of William, grandfather of the old earl; *i. e.*, son of Sir William, son of Thomas, son of Robert, son of Henry. It was probably on account of the priority of this branch that it was preferred by the old earl to the issue of his uncle Anthony, as remarked by MR. WHITMORE.

Now, with regard to the question with which MR. WHITMORE commences his remarks: "Who was Sir Anthony Craven of Spersholt, co. Berks, created Baronet June 4, 1661?" Was he Sir Anthony, brother to Sir William of Lenchwick, or was he brother to Sir William of Winwick, and Sir Robert, sometime master of the horse to Elizabeth Queen of Bohemia? Collins has styled the former "of Spersholt," but does not designate him as a Baronet. He states twice that he died in 1670. Burke also, in his *Extinct Baronets*, states that the Baronet died in 1670; but Courthope, in his *Extinct Baronetage*, says he died in 1713. Collins states that the first Sir Anthony left no issue by his wife Elizabeth, daughter of the Baron Pelnetz of Mark in Germany. Courthope states that the Baronet married Theodosia, daughter of Sir William Wiseman of Canfield Hall, co. Essex, Bart., and died *s. p. m.* 1713. Ashmole, in his *Antiquities of Berkshire*, under Spersholt, does not notice the Cravens. Lysons, in his *Magna Britannia*, i. 370, merely states that "Anthony Craven, esq., described as of Spersholt, was created a Baronet in 1661, but died without issue in 1670;" which is followed by Clarke, in his *Parochial Topography of the Hundred of Wanting*. I think, however, that this statement must be rejected, as well as that in Burke's *Extinct Baronets*, in favour of the fuller information given by Courthope: and this decision is confirmed by the fact that Sir Anthony, the brother of Sir



William Craven of Lenchwick, is styled "knight" only in the remainder to the peerage granted in 1665, whereas the baronetcy had been conferred in 1661. Consequently Collins is wrong in styling that Sir Anthony "of Spersholt." Lysons, Clarke, and Burke are wrong in placing the Baronet's death in 1670; and we may identify the particulars given of the Baronet by Courthope with the second Sir Anthony mentioned in Brydges's Collins, v. 455, who, by "——— his wife [whose name Courthope supplies], left several daughters, and [had] a son, William, who died [before him] without issue." J. G. N.

From all I can make out after close research, I believe that Sir Anthony Craven, Bart., was sixth son of Robert Craven, who was third son of Henry Craven, elder brother of William, who by his wife Beatrix, daughter of John Hunter, was the father of Sir William Craven, Knt., Sheriff of London in the time of Queen Elizabeth, and afterwards Lord Mayor in the reign of James I. This Sir William Craven married a daughter of William Whitmore of London, by whom he had issue three sons and two daughters. William, his eldest son, was created baron in 1626 by the title of Baron Craven of Hampsted-Marshall, co. Berks, and was afterwards successively created Viscount of Uffington, co. Berks, and Earl of Craven, of Craven, co. York. These honours were accorded to him for his eminent abilities and gallantry in the field, and as some compensation for the great injuries he had suffered at the hands of the Parliament, in consequence of his known attachment to the house of Stuart. On the Restoration he returned to England, after an exile of twenty years, and became so much in favour with Charles II. as readily to obtain from him almost anything he wished. Hence, as both his brothers, John and Thomas, had died childless, and he himself having no issue, he obtained that the barony should be entailed on his cousin Sir William Craven of Lenchwick, and in default of issue male of him, upon another cousin, and brother of the said William, namely, Sir Anthony Craven, Knt., of Spersholt. But Sir William dying without issue, he obtained a further grant, that the barony of Craven should remain unto Sir William Craven, Knt., son of Sir Thomas Craven, brother of Sir Anthony before mentioned. This Sir William, together with his uncle Sir Anthony, dying before Sir William the first nobleman—the former in 1695, the latter in 1670—the title accordingly devolved on the son of the last-mentioned Sir William, who was grandson of Sir Thomas, and grand-nephew of Sir Anthony of Spersholt.

I think that Collins is clearly in error in saying that Sir Anthony Craven of Spersholt had issue, as I find all the old Baronetages affirming the contrary; among which I have one by Peter

Heylyn, published in 1709, which speaks of the title as then extinct in consequence of Anthony having died without male issue. And as his death took place so many years previous to that of William the first peer, and as his brother Sir William Craven of Lenchwike had before died without male issue, it can be no matter of surprise that Lord Craven should have sought to secure permanence to the title through their brother Sir Thomas, who also died fifteen years before Lord Craven, and his eldest son Sir William, designed of Combe Abbey two years before him—that is, Lord Craven causes the title to devolve on his eldest son Sir William, who consequently became the second Lord Craven. The first nobleman died in 1697, aged eighty-eight years and ten months. It hence appears that the present family of Craven is a collateral branch through Henry Craven, brother to William, who was the father of Sir William the Lord Mayor of London, father of William Lord Craven of Hampsted-Marshall, and of his second brother John, created Baron of Ryton in 1642: which last, doubtless, was the person who founded the well-known scholarship bearing his name in the respective universities of Oxford and Cambridge.

EDMUND TEW.

#### PELL-MELL.

(3rd S. xii. 483, 538.)

There are, I believe, only three senses in which the word *pell-mell*, so *written* or so *pronounced*, is to be found in the English language—the adverbial, corresponding to *promiscuously*, *confusedly*; the name of a game now obsolete; and a street of some celebrity in our metropolis. And with none of these senses has the word quoted by A. A. from Minshew's *Dictionary* any bond of relationship that I am able to discover. Indeed Minshew's own definition of the word referred to—"such a box as our London 'prentices beg to put money into before Christmas"—is itself irreconcilable with the sense assigned to the elements of which it is stated to consist. How can *pile-maille* be taken to mean a *box* of any description, when the first syllable is explained with reference to the French *pillar*, to "pill or polle," and the second as signifying a "halfpenny"? A. A. indeed alleges, in avoidance of this anomaly, that *maille* "generally signifies a portmanteau or budget"; for *maille* evidently reading *malle*, which does indeed signify a box, but not one answerable to the requirements of this explanation, being exclusively applicable to a *trunk* or box of large dimensions.

This, however, has nothing to do with the derivation of the word *pell-mell*; the origin of which, in the adverbial sense, is obviously to be found in the corresponding French term *pèle-mêle*, anciently written *pesle-meste*, of which the former syllable

answers (see Cotgrave) to the modern *poêle*, a frying-pan (though Nicot assigns it a more elaborate signification), the latter to the participle of the verb *mêler*, to mix; apparently expressive of a thorough intermixture, as conformably implied in its English representative, *promiscuously*. With regard to the second of the above senses the word is equally obviously derived from its counterpart in the French *palmail*, itself constructed of the mediæval Latin *palla*, a ball, and *malleus*, a mallet; or (without going to the remoter original), the French *bal* and *mail* respectively of the same meaning: a game in which a ball is driven by an instrument of the shape of a mallet through an iron ring fixed in the ground, very like the modern *croquet*. And as the game required for its performance a piece of nicely levelled ground, to which description the terraces or alleys belonging to the higher class of residences in France especially responded, the terrace or alley itself became distinguished by the same name; a fact, indeed, overlooked by all the lexicographers, but of which the evidence will be found in the descriptions subjoined to engravings of the views of palaces and châteaux in France, published about the latter end of the seventeenth century—as, for example, “Château de Richelieu, du côté qui regarde sur le . . . . *Palmail* (pl. 4 in Fauchaux, *Catalogue de l'Œuvre de Silvestre*, p. 271): thus affording the explanation of the term in the last of the three senses above adverted to; our Pall Mall formerly, it may be supposed, bearing the same relation to either of the palaces of Whitehall or St. James, and acquiring its name at the time of their occupation by the later Stuarts—most probably Charles II.—whose connection with France and addition to French fashions is well known. A conclusion, this, confirmatively illustrated by the analogous case of another feature of the same royal domain, now known by the name of the “Birdcage” Walk, of which term the original, I have no doubt, is to be found in the French *boçage*. The above remark, as to the omission from the dictionaries of the word in question in the latter sense, is, however, to be understood only of the word *in its entirety*; the second syllable ultimately superseding the original expression in that sense both in French and English, and in that form, Fr. *mail*, Eng. *mail*, is to be found in all the respectable vocabularies of either language.

A. A. asks whether there is any authority for the use of the word *maille* in the sense of “a half-penny”? He will find the answer to his inquiry affirmatively, as also a description of the game in question as above described, in Menage, *Origines de la Langue Française*, under the words “maille” and “mail” respectively. The proverb referred to by LYDIARD (p. 538), “ni sou ni maille,” is in the same sense of the word *maille*, which is strictly a base coin of the value of half a *denier*. T. M. M.

## LADY NAIRN'S SONGS.

(3<sup>rd</sup> S. xii. 534.)

I am glad that the REV. DR. ROGERS has forestalled me in taking up the subject of Lady Nairn as a song-writer, for it must ultimately become a lasting reproach to Scottish song-literature if allowed to remain in its present confused state. She has been known to me for many years as the author of “The Land o' the Leal;” “The Laird o' Cockpen,” and “Call'er Herrin”—three songs which fairly entitle her to take a place in the front rank of lyrical writers. As yet there has nothing like full justice been done to her memory or genius. Her name is seldom attached to any of her songs, and through the carelessness of editors they have been at various times attributed to Burns, Sir Walter Scott, Joanna Baillie, Miss Ferrier, and indeed to all sorts and conditions of people, likely and unlikely.

Could not some competent person undertake to collect and issue her legitimate songs in a neat volume, and at the same time gather up whatever can now be gathered relative to her life and writings? As time passes on, the difficulties of such an undertaking will naturally become greater and greater. Perhaps DR. ROGERS will supply a brief outline of the memoir he contributed to the *Scottish Minstrel* as a first instalment? Can it be ascertained whether she has made reference to any of her songs in letters or other papers which she has left behind her? Or can any one furnish us with personal recollections or anecdotes, or say at what period of her life the greater portion of her songs was produced? I feel certain that any information which may be contributed to “N. & Q.” will interest a large circle of readers.

And now a word or two about the songs which DR. ROGERS has attributed to Lady Nairn's pen. Certainly a more curious mixture of Scotch hotch-potch was never before tumbled together into one dish! What are we to understand, for instance, when he boldly asserts that she is the author of “Cauld kail in Aberdeen;” “Kind Robin lo'es me;” and “Saw ye nae my Peggy;” all of which appeared in Herd's Collection in 1776? Then again he makes the same startling assertion respecting “There grows a bonny brier bush;” which, as altered by Burns, appeared in Johnson's *Museum* about 1788; and while Sir Alexander Boswell's “Gude nicht and joy be wi' ye a;” retains its popularity, some comment was necessary in including in the list of her songs one with exactly the same title. I am fully aware that there are half a dozen versions extant of “Cauld kail;” and at least three different ones of “The bonnie brier bush;” but if any of these be claimed as Lady Nairn's, by all means let us know which are *her* versions, and on what grounds the claim rests. I should like to see a clear

statement of her right to the popular version of "The Lass o' Gowrie," as I was not aware that her name had been associated with it in any way; and, in addition, I must also remark that "John Todd" seems to me to be very unlike the style of her best-known songs.

Thus, the question of which are and which are not Lady Nairn's songs appears, upon its surface at least, to be a somewhat difficult and intricate one; nevertheless, with patient investigation and careful sifting, I have a lively hope that it will yet be satisfactorily elucidated in these columns.

SIDNEY GILPIN.

The most complete collection of this lady's songs—numbering eighty-five—is to be found in *Lays from Strathearn*, new edit. Lond.: R. Addison & Co. Forty-four songs are given with the music; the rest, words only, in an appendix. The preface contains a valuable memoir of Lady Nairn, and the songs in the appendix have occasional notes. The literary editor (no name is given) says:—

"Aware, latterly, that a desire had been expressed that her contributions to *The Scottish Minstrel*, as well as her single songs, should be collected and published together, LADY NAIRNE, for this purpose, added several before unpublished, still with no intention of revealing her name. But, now that she is departed hence, her nearest surviving relations have given their attention to these Lays appearing in their present form, as the Legacy of a true-hearted Scotswoman to her 'ain countrie.'"

J. M. is at fault about the song "Cauld kail in Aberdeen" not "being attributable to *any lady*." It is not pretended that Lady Nairn wrote the fragment inserted in Herd's Collection, and in *Scottish Ballads and Songs*, Edin. 1859; but she was certainly the author of a much improved and completed version. The original fragment consists of sixteen lines, but the latter is extended to forty. It is full of spirit and humour, and is altogether a capital specimen of this gifted lady's talent in song-writing.

EDWARD F. RIMBAULT.

J. M. is quite right. The song commencing "There's cauld kail in Aberdeen" was composed considerably before the period of Lady Nairn. In my former note I ought to have stated that Lady Nairn composed the modern and popular version of the song. A previous version was written by Alexander, fourth Duke of Gordon, a patron of Burns, who was born in 1743 and died in 1827. This is set forth in the *Modern Scottish Minstrel*, vol. i. p. 46, where a version of the song by William Reid of Glasgow is also mentioned, and older versions referred to. I am glad to learn from J. M. that an old MS. of the original version is deposited in the Advocates' Library.

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CICINDELÆ.

(4th S. i. 12, 61.)

Looking back to an old journal of 1833, I find the following entry on May 19:—

"It was quite dark before we regained our hotel and dinner (at Terni); the way homeward from the Cascade being enlivened by hosts of fire-flies, with whose lovely flashing light I first became acquainted on the night we last reached Rome from Naples (the 15th). It is of about the same quality as the light of our glow-worm; but its intermittent appearance, and the devious and rapid flight of the insect, invest it with a different kind of attractiveness."

Though I had been in Italy throughout the previous summer and autumn, I had never seen it before. Pliny's "*stellantis volatus*" does, indeed, most accurately represent the appearance of the lucciola. Amongst various allusions made to them by poets of all nations—though not, as far as I can recollect, and if not, strangely enough, by the classic writers—I know of none more complete than the brief description in Rogers's *Italy*:—

"On he wheels  
Blazing by fits as from excess of joy,  
Each gush of light a gush of ecstasy;  
Nor unaccompanied; thousands that fling  
A radiance all their own, not of the day,  
Thousands as bright as he, from dusk to dawn,  
Soaring, descending."

This dance-like *descent*, and the extinction of the flash as the insect touches the ground, might account for the provincial name of *baticesola* or *ground-beater*.

Dante refers to them in a passage of great beauty, *Inferno*, Canto xxvi. vv. 25, *et seq.*:—

"Quante il villan, ch' al poggio si riposa,  
Nel tempo, che colui, che il mond' schiara,  
La faccia sua a noi tien meno ascosa,  
Come la mosca cede alla zanzara,  
Vede luccirole giù per la vallea,  
Forse cola, dove vendemmia ed ara:  
Di tante fiamme tutta resplesnea  
L'ottava bolgia," &c.

C. W. BINGHAM.

The Italian name is *lucciola* (*sing.* *lucciola*), not *luciole*. MR. RAMAGE would appear to be correct in saying that the luminous insects which Italians (from the time of Dante to our own) term *lucciola* are the same that Pliny named *cicindelæ*; in modern entomology, *cicindelæ* are, if I am not much mistaken, insects of a very different kind. I have held a *lucciola* in my hand, and seen its lovely intermittent light deliberately. It is (I speak subject to much correction) a coleopterous insect, and of the genus *lampyris*, and named *fire-fly* in English. Our own glow-worm belongs to the same genus, but not the same species. I have seen *lucciola* in various parts of Italy, north and midland, especially Bergamo and Naples, towards the end of June, and Radiconfani (on the Tuscan-Papal frontier), one evening

towards the end of July, incomparably more numerous at this last place than elsewhere. I fancy they are known all over Italy, and elsewhere too; but, as far as my limited experience goes, it corresponds with Mr. RAMAGE'S. One may see many one evening, and none for days before or after. The name *baticesola* is unknown to me, and to the best Italian dictionary with which I am acquainted. My impression is that it is hardly quite correct. Fire-flies (or I suspect they ought rather to be designated as lantern-flies) are known also in Japan, and I have heard that two of them afford plenty of light whereby to read a book. I possess a Japanese fire-fly cage, the first (as the vendor informed me) ever imported into England; and one may see the insects represented in Japanese engravings, showing as large "blobs" of light against the sky. W. M. ROSSETTI.

In answer to the enquiry whether other correspondents have seen these fire-flies in other parts of Italy, I wish to mention that, when I travelled in Italy many years ago, I arrived one evening in the middle of June, at Vogogna in Piedmont, near Domo d'Ossola, and on that evening these fire-flies were very numerous and brilliant. We attempted to catch them, but never succeeded. F. C. H.

#### WHAT BECOMES OF PARISH REGISTERS?

(3<sup>rd</sup> S. xii. 500; 4<sup>th</sup> S. i. 38.)

The following extract from Archdeacon Musgrave's charge to his clergy in May, 1865, will be read with painful interest:—

"In the exercise of my duty I had to assist in recovering some registers carried off to a far distant part of the country by a late incumbent, and long detained, to the great uneasiness and apprehension of the parish. I might tell also of a missing register—the one in use immediately before the present Marriage Act—which, at the cost of much anxious inquiry, I traced to another riding, and eventually found among the books and papers of a deceased incumbent. Or I might advert to a mass of neglected, mutilated sheets, with no cover, incidentally discovered by myself in an outhouse of a parsonage in Craven; or, to add but one other instance, which, if it were not too irreparable a mischief, might provoke a smile. I have seen the entries of half a century cut away in shreds from a parchment register by a sacrilegious parish-clerk, to subserve the purposes of his ordinary occupation as a tailor."

Comment is needless, but a good suggestion might be useful for such Goths and Vandals, and that is—even at the risk of violating the charitable maxim, *de mortuis nil nisi bonum*—to print the names of such offenders in a black list, as a warning to future generations. GEORGE LLOYD.

Darlington.

All the parochial registers of this town are, I believe, in existence, and are now well cared for; but the fate which has befallen the whole of the

ancient accounts of the churchwardens and of the religious guilds connected with our churches prior to the Reformation is a lamentable example of what has doubtless been no unusual occurrence elsewhere.

When Nichols and Throsby compiled their histories of Leicestershire, in the latter part of the last century, they quoted largely from the parochial accounts of St. Mary's, St. Martin's, and St. Margaret's, and from the books of the guild of the Holy Trinity in St. Mary's church. It is not known how or when, but the whole of these documents have long since disappeared from the parish chests; and it appears that most of these records, and numerous others relating to other parishes in the county, and filling several boxes, were sold by auction in London some time between 1825 and 1830, and respecting which sale and the purchaser of the MSS. a query from me was inserted in "N. & Q." 1<sup>st</sup> S. iii. 352, but which, up to the present time, has elicited no information respecting them.

A large volume of 773 pages, containing the churchwardens' accounts of St. Martin's from 1544 to 1646, was a year or two ago obtained by Mr. T. North of this town from its former possessor (a son-in-law of Mr. Throsby), who stated that he picked it up at a book-stall. This volume will eventually be placed in a safe and permanent repository; and many who, like myself, are locally interested in the subject, would be thankful could any information be supplied as to the present possessor of the other missing documents, with the hope that at some future time they may be restored, and permanently preserved in our Town Museum Library. WILLIAM KELLY.

Leicester.

[If additional proof of the necessity for some further legislation on the subject of parish registers and the preservation of duplicate copies were required, it might be found in a recent occurrence at St. Bees, where, on Sunday morning, the 19th ult., a fire broke out in the vestry and church, and the organ (which was a new one) and some of the registers were burned. Fortunately the oldest register, commencing in 1538, was not in the iron chest, and so escaped.—ED. "N. & Q."]

#### BLOODY.

(4<sup>th</sup> S. i. 41, 88.)

Bloody (in Dutch *bloedig*, in German *blutig*) must be, of course, derived from *blood*; there cannot be any doubt about that. The question is solely: How did the word get the bad signification it has in the mouth of a cockney of the lower classes? I must say that the German *blutig* is sometimes used in the same manner as the London *bloody*. While living in Dresden, I heard many times uttered such phrases as—

"Ich habe keinen blutigen Heller mehr."  
[I have no bloody penny more].—

for "I have not a single penny left," &c. Was, then, the Dresden *blutig* introduced to the London mob in the shape of *bloody*?

The Dutch *bloedig* may be used figuratively, just as the French *sanglant*. We would translate "une injure *sanglante*," by "een *bloedige* belediging." It might, and it is in fact, sometimes used to qualify an adjective. To say "bloedig schoon" (literally, "bloody beautiful"), would be perfectly correct, but then it has not the sense of *exceedingly*; it keeps its original meaning. "Bloedig schoon" could not be rendered otherwise than by *sanguinary* and *beautiful*.

H. TIEDEMAN.

Amsterdam.

Undoubtedly this word, as generally used, is very coarse and offensive. But, in the mouth of a master of style, it becomes one of the most emphatic and eloquent adjectives in the English language. Take Coleridge, for example, in the *Ancient Mariner*:—

"All in a hot and copper sky,  
The *bloody* sun at noon  
Rose up above the mast on high,  
No bigger than the moon."

And Shakspeare again:—

"The *bloody* house of life."

Beaumont and Fletcher have written a play called *The Bloody Brother*, and Mr. Swinburne a poem entitled *The Bloody Son*. The tremendous power and significance which the adjective can assume is shown in "Bloody Queen Mary."

Among the vulgar, at the present day, "bloody" simply qualifies the superlative and excessive. Admiral Gambier, who is said to have introduced "tea and piety" into the navy, very properly discountenanced the practice so long common to naval officers of d—g the sailors' eyes while they were reefing topsails. His tars, scarcely grateful, nicknamed the admiral "Old Bloody Politeful." The lower classes use "bloody" indifferently as a term of depreciation or appreciation. Thus, "it's a bloody shame"; and *per contra* in a flash song, the poet (supposed to be languishing in prison) recounts that the chaplain discoursed to the inmates—

"How Jonah lived inside of a whale,  
'Twas a *bloody* sight better than county gaol."

G. A. SALA.

*Bloody*=excessively. I find this word, as early as 1676, in the following passage:—

"Dor. Give him half-a-crown.  
"Med. Not without he will promise to be *bloody* drunk."  
Sir G. Etheredge, *Man of Mode* (Act I. Sc. 1),  
p. 186, ed. 1723.

CORNS. PAINE.

Surbiton.

HOMERIC SOCIETY: ROYAL SOCIETY OF LITERATURE.

(4th S. i. 18, 79.)

ΦΙΛΟΜΗΡΟΣ is hardly justified in recording "our own Royal Society of Literature" as a failure, "because its noble and magnificent design was almost utterly ignored in its proceedings." Its munificent endowment by George IV. was most fitly administered; the annual gold medal, worth fifty guineas, adjudged with universal approbation, and the selection of ten associates to receive each a hundred guineas per annum given by the king acknowledged as most impartial and judicious. Thus the genius and learning of the country were stimulated and honoured, as far as the means could extend. But when William IV. ascended the throne, the claims upon the royal purse were too great and urgent to admit of the continuance of the grant, and the society was left to its own subscriptions and private contributions, and these were liberal. Lord Melbourne sought information from the writer of this notice (one of the council), and conferred an equal pension on the civil list on several of the distinguished men who could least afford the loss of the royal bounty; and the present suitable house was built by subscription. Of the proceedings, I shall only observe that volumes of valuable papers and transactions have been published, and several works of historical importance and interest given to the world, which would otherwise never have seen the light. It is easy to censure; but where, for many years, the learning of a Bishop Burgess and the talent of a Hallam presided, it is scarcely to be credited that they and their congenial associates in the direction did not do as much, or nearly as much, as it was possible for them to do.

BUSHEY HEATH.

There is an error of the press or of the pen in the above article, which, though only of a single letter, destroys the sense of the whole passage in which it occurs, and that, one of the most important in the whole paper. I shall, therefore, be much obliged by your allowing me to correct it.

The sentence is the last of the first column of p. 79, and the error is, the substitution of the word "than" for "that." The sentence thus amended, and with the addition of a comma after "information" in the penultimate line for the sake of greater clearness, will run thus: ". . . accurate information, of that kind that can be got," &c; the meaning and point of which is at once obvious.

The same No. (p. 83) contains an article on a kindred subject, the Cyclic poets, in which the writer mentions with just praise the work of

Bouchaud, the only one, he says, with which he is acquainted. That work, however, is *nothing but* a translation from the Latin dissertation of Schwartz, published in 1714, without a word of acknowledgment, and only altered in being less accurate and less methodically divided.

Schwartz's work is incomparably the best that had ever appeared up to his time, and better than many that followed it. Since then there have appeared at least a score of works in Germany treating the subject either generally or partially: of which by far the most complete and interesting is Welcker's *Epische Cyclus*, in two vols., 1835 and 1849. This has been largely used by Col. Mure, a diligent writer, but a very inferior genius, who would have done much better to have given us a translation of that most original and truly poetical work with judicious selection and compression and many needed corrections and additions, than used it merely as materials for his own rather commonplace though learned and well-written work.

Of the minor works on the subject, perhaps the most complete, though one of the feeblest in point of ability, is C. W. Müller's *De cyclo Græcorum epico et Poetis cyclicis*, 1829.

To a skilful compiler, familiar with the German language, it would be easy to produce from the mass of works on this subject, taking Welcker as the basis, a complete and satisfactory work, if it could only find a reading public to patronise it in England.

ΦΙΛΟΜΗΡΟΣ.

"THE QUEST OF THE SANGREAL" (4<sup>th</sup> S. i. 73.)—The justice of the REV. R. S. HAWKER'S claim to priority of publication is self-evident and unquestionable. The title we have both adopted is less a question of precedence, the legend having been so designated from time immemorial. The rallying cry, "Ho! for the Sangreal!" is also of older invention, and common property. These identities apart, I believe I may aver that neither in style, treatment, nor incident have I interfered with MR. HAWKER'S noble and vigorous fragment, which has my sincere admiration, and which, I trust, he will not only reprint, but complete.

T. WESTWOOD.

CHRISTMAS CAROL (4<sup>th</sup> S. i. 53.)—The following version of the carol mentioned by your correspondent C. F. S. is given in the *Church and State Review* for Oct. 12, 1866, with a query respecting its origin and date. The writer found it printed and hung up in a college in 1850:—

"THE HOLY WELL.

"As it fell out one May morning,  
And on a bright holiday,  
Sweet Jesus asked of His dear mother  
That He might go to play.

"To play, to play, sweet Jesus shall go,  
And to play now get you gone;  
And let me hear of no complaint  
At night when you come home."

"Sweet Jesus went down to yonder town  
As far as Holy Well,  
And there did see as fine children  
As any tongue can tell.

"He said 'God bless you every one,  
May Christ your portion be:  
Little children, shall I play with you?  
And you shall play with me.'

"But they jointly answered—'No.'  
They were lords' and ladies' sons;  
And He, the meanest of them all,  
Was born in an ox's stall.

"Sweet Jesus turned Him around,  
And He neither laughed nor smiled;  
But the tears came trickling from His eyes,  
Like water from the skies.

"Sweet Jesus turned Him about,  
To His mother's dear home went He;  
And said, 'I have been in yonder town,  
As after you may see.

"I have been in yonder town,  
As far as Holy Well;  
There I did meet as fine children  
As any tongue can tell.

"I bid God bless them every one,  
And their bodies Christ save and see:  
Little children shall I play with you,  
And you shall play with me.

"But they answered me—'No.'  
They were lords' and ladies' sons;  
And I, the meanest of them all,  
Was born in an ox's stall.'

"Though you are but a maiden's child,  
Born in an ox's stall,  
Thou art the Christ, the King of Heaven,  
And the Saviour of them all.

"Sweet Jesus, go down to yonder town  
As far as Holy Well,  
And take away those sinful souls,  
And dip them deep in hell."

"Nay, nay, sweet Jesus mildly said,  
'Nay, nay, that must not be;  
For there are too many sinful souls  
Crying out for the help of Me!'"

Hone, in his *Ancient Mysteries Described*, 1823, mentions the above carol under the head "Christmas Carols now annually printed," but he only gives the first line. JOHN PIGGOT, JUN.

EVERY THING (4<sup>th</sup> S. i. 13.)—Some of these changes occur in printers' offices. I can certify that I write *any one* as *two* words, but I find great difficulty in getting them so printed. The same remark applies to most other words of this kind; and I think that these, if they be mistakes, are not always to be charged upon the writer. At the same time, writers differ, and it is no doubt found to be perfectly *necessary* to adopt in printing a uniform and invariable standard. Sometimes the standard is a curious one. For instance,

if D\*\*N\*\*R will write a letter to *The Times* containing the word *diocese*, he will find it printed as *diocess*. The reason is, I believe, that it is so spelt in Johnson, and that Johnson's *Dictionary* is a common and convenient standard of reference.

WALTER W. SKEAT.

COLD HARBOUR (3rd S. vii. 482).—Now that a letter can be taken across the water at the less unreasonable charge of twelve cents, I am tempted by the pleasant novelty to observe, with reference to your many notes on the subject of "Cold Harbour," that the city of New York has also had a "Cold Harbour," which our etymologists have been as much puzzled to account for as your own, over the way. But the explanation has no great difficulty in it. The site of Canal Street, in New York, was once a creek, running from the Hudson river eastward and inward to the place where the Tombs prison now stands. This creek—which probably ran all the way round to the East River a long time ago, making the "down town" region a little island in itself—was called the *Colch*, or *Colcht*, or *Collect*: a Dutch term which in London and a hundred other places in England, and also in Lower Germany and round the Baltic (a name which is the exact synonym of *Celtic*), was written *Kalt*, or *Cold*. This term is simply the Irish *Coladh* or *Golaid*=a bay or creek; being derived from the Hebrew, the Chaldean, the Celtic, the Shemitic, and almost universal old word for "mouth or opening,"—*cel*, or *ceal*, or *hol* or *chol*; a term, in the same languages, synonymous with *be*, in which we see our *bay* plainly enough. The syllable *aid* or *ad*, which completes the word, is a variation of *id*, *gud*, *aud*, *oth*, *coth*, &c., which, in almost all the Shemitic and Celtic languages, means "coast" or "shore." The light of this last little word throws a curious elucidation over the historic names of the Alaudæ and the Bagaudæ of the old Gallic annals.

This easy explanation of "Cold Harbour" may be of interest if it lead the etymologists to the true conclusion—that the Dutch and the Anglo-Saxon are only modifications of the mother-tongue of the West—the original and key of the nomenclature, the folk-lore, and fairy romance, and many of the archaisms and black-letter curiosities of our literature.

W. D.

New York.

RUDEE: DEFAMEDEN: BIRE (4th S. i. 14).—MR. ADDIS should buy the "Wicliffite Glossaries" belonging to Sir F. Madden's edition of Wicliffe. It is an excellent work, not dear, and can be had separately. The editors say that *rudée* is only another spelling of *reude* or *rude*=raw, rough, new. *Defameden* is an inferior spelling of *difameden*—dispersed the fame of. The examples of *bere* are interesting. The original meaning is

taken from the *sound* of wind rushing with violence; hence, it means a violent wind, and lastly, violence or impetuosity in general. It is also spelt *bere*, *bir*, *birr*, *bur*. Compare the word *buzz*.

It is also applied to the violent barking of a dog:—

"Bi that time was the barn for *bere* of that hounde," &c.—*William and the Werwolf*, l. 43.

WALTER W. SKEAT.

Cambridge.

SMITH, THE POKER ARTIST (3rd S. xii. 524).—I am indebted for the few particulars given below to an aged clergyman, eighty-three years of age, who spent the earlier years of his life in the neighbourhood of Skipton, and was in the beginning of the present century an undergraduate of University College, Oxford. He believes that Smith kept a shop in Skipton, but of what character he does not remember. My informant adds that Smith styled himself a pyrotechnic artist. He also told me that on one occasion he was surprised to see in the Common Room at University College a poker-painting, and on inquiry he was informed that this picture was the work of the then master of the college, Dr. Griffiths. Griffiths claimed to be the inventor of the process, and asserted that he had taught Smith. Is the poker-painting mentioned above still to be seen in the Common Room of University College?

JOHNSON BAILLY.

WALSH OF CASTLE HOEL (3rd S. xii. 14, 57.) The heraldic *ordinaries* were no doubt of Norman introduction, nevertheless they make their appearance in the arms of ancient Welsh families. Thus, the arms of Adam ap Jorwerth, called Adam of Gwent, the progenitor of many Monmouthshire families, were argent on a bend sable, three pheons argent. This personage was the hereditary seneschal of the Welsh lords of Caerleon at the time when that lordship was made over by its last Welsh lord, who died without male issue, to Marshal Earl of Pembroke in the reign of Henry III. Adam, the seneschal, received from Henry a grant or confirmation of all his father's and grandfather's lands (see Charter Roll, 30 Hen. III. m. 7), and probably the Norman ordinary was then introduced into the arms.

C. H. W.

GENEROUSUS (3rd S. xii. 228).—In illustration of the difference or no difference between *generosus* and *armiger*, I send an extract from an Elizabethan Survey of the Lordship of Abergavenny:—

"Coedmorgan—Matheus Jones *generosus* tenet ad feodo-irmam Manerium ibm̄ vocat Llangatcock Coedmorgan nuper Thome Jones, *armigeri*, et antea Johis Thomas ap John et quondam Willielmi Clifford et Willmi ap Henric. (Clifford), et reddit," &c.

Mathew and Thomas were brothers, the sons of John Thomas ap John, from whom, in Welsh

fashion, they took the surname of Jones; *i. e.* sons of John. There was, therefore, no reason, *as regards descent*, why one should be styled *generosus* and the other *armiger*. C. H. WILLIAMS.

Guernsey,

DICE (4<sup>th</sup> S. i. 28.)—I have amongst my collection of ancient dice a Roman one of the peculiar kind mentioned by your correspondent, made of ivory, stained black. The letters are arranged on the facets in precisely the same manner as the circular rings on ordinary dice—that is to say, the upper and lower facets together make up the number of seven. I know of no other specimen to which I can refer him, nor can I quote the authority he desires. I have indeed hitherto been unable to satisfy myself as to the true meaning of the letters so marked; and in the hope that some of your learned contributors may enlighten me on the subject, I subjoin a copy of them. Thus for one, is substituted the vowel O; two, V; three, EST; four, ORTI; five, GA; six, ALI AOR.

Consequent upon the damage to the dice from age, I am not quite certain whether on the facet five the first letter is a C or a G, or whether the middle letter on the lower line really is an I.

HENRY F. HOLT.

King's Road, Clapham Park.

BATTLE AT WIGAN (3<sup>rd</sup> S. xii. 65, 525.)—In addition to the information given, SUBSCRIBER will find some account of Sir Thomas Tyldesley in *The Stanley Papers*, edited by the Rev. F. R. Raines for the Chetham Society, 1867; and at p. cccxxxiii. of those papers will be found a correct copy of the inscription placed on the monument erected near Wigan to perpetuate his memory, which, in Baines's *History of Lancashire*, is given only to the end of "Tyldesleys," omitting the three concluding lines—

"To follow the noble example  
of their  
Loyal Ancestor."

There is also another error in Baines's copy of the inscription in the fourth line, "Who saved King Charles," for "Who served King Charles." \* This county historian abounds in errors.

WILLIAM HARRISON.

Rock Mount, Isle of Man.

FAMILY OF NAPOLEON (3<sup>rd</sup> S. xi. 507; 4<sup>th</sup> S. i. 38.)—In the *Moniteur Universel* of Monday, May 17, 1858, appeared an interesting article by Mr. Rapetti on "Le Antichità dei Bonaparte," beginning with a very curious extract from the *Moniteur* of 26 Messidor, an xiii (July 14, 1805), and mentioning several other works of note, amongst

others a French translation by Prince Napoleon-Louis-Bonaparte (brother to the emperor), which was published at Florence in 1830 of—

"Ragguaglio Storico di tutto l'occorso giorno per giorno nel Sacco di Roma dell' anno 1527, scritto da Jacopo Bonaparte, gentiluomo Samminiatiere,\* che vi si trovo presente."

According to the learned author of "Le Antichità dei Bonaparte," Mr. Stefani, the first of the family was found at Treviso as far back as 1123.

P. A. L.

"MARTYRDOM OF THE MACCHABEES" (4<sup>th</sup> S. i. 54.)—MR. JOHN A. C. VINCENT expresses surprise that the proprietress of the waxwork which exhibited the tortures of the Macchabees "was allowed to spread such inexact information" as that these seven brothers are venerated at our altars; and he exclaims in amazement, "The seven sons of Eleazar canonized!" One might be tempted to wonder how this gentleman could "spread such inexact information." He ought surely to have known that these seven martyrs were not the sons of Eleazar, but of an heroic mother who was martyred with them, and is honoured with them in the Catholic church. He need not have wondered at these holy persons being honoured as saints and martyrs. Alban Butler assures us that "the feast of the seven Macchabees and their mother was celebrated on the first of August in the first ages of the church, as may be seen by very ancient calendars, especially that of Carthage." Also by those of the Syrians, Arabians, and other Orientals." (*Lives of SS. Aug. i.*)

But if MR. VINCENT would know upon what grounds the Macchabees are so honoured, he may see these eloquently set forth in the oration in praise of the Macchabees by St. Gregory Nazianzen:—

"Who were the Macchabees? For the present assembly is in honour of their festival day. By many indeed they are not celebrated, because their combat did not take place after Christ: but they are worthy to be honoured by all, because they heroically contended for the institutions of their country: and they who suffered martyrdom before Christ's passion, what would they have done if they had suffered after Christ, and had had his death before them for their imitation? . . . . And it is a mystical and hidden argument, highly probable to me, and to all who love God, that none of those who were martyred before the coming of Christ, arrived at this without the faith of Christ. (μηδένα τῶν πρὸ τῆς Χριστοῦ παρουσίας τελειωθέντων, διὰ τῆς εἰς Χριστὸν πίστεως τούτου τυχεῖν). For the Word, though he was promulgated in his own time, was made known before to pure minds, as is evident from many who are honoured before him. Therefore these (Macchabees) are not to be undervalued as having been anterior to the cross; but to be extolled by the cross, and worthy of honourable celebration."—S. Greg. Nazianzeni *Orat. 22.*

F. C. H.

\* The year should be 1651, not 1650.

\* From San Miniato, near Florence.



PASSAGE IN ST. JEROME (3<sup>rd</sup> S. xii. 330, 399.) It is almost hopeless to look for a passage which has eluded the search of your learned correspondent F. C. H., but it may be some help to say, that while I have met with nothing like the first part of the quotation, I have found the words "Semper tuba illa terribilis vestris perstrepat auribus: *Surgite mortui, venite ad iudicium*," which occur in *Regula Monachorum*, c. xxx. amongst the supposititious works of St. Jerome, vol. xi. p. 520, edit. Vallais. Venet. MDCCCLXXI. CPL.

INFANTRY (4<sup>th</sup> S. i. 53.)—Probably infantry = foot soldiers, is from the Latin *infans* through the French, used as we now use *boy* to signify a servant, because foot soldiers were formerly the attendants or servants of their leaders. Skinner says:—

"The Infantry, Fr. G. *Infanterie*, It. *Fanteria*, Peditatus, *Fante*, Pedes & Famulus, quia sc. olim Pedites Equitum Famuli & quasi Pedissequi fuerunt *Fante* autem à Lat. *Infans* manifeste ortum ducit, & nos *Boy*, non tantum pro Pueri sed pro Famulo secundario sensu usurpamus."—*Etymologicon Linguae Anglicae*, sub voc. Cf. Richardson's *Dict.* sub. "Infant."

K. P. D. E.

SHEKEL (3<sup>rd</sup> S. xii. 92.)—A modern forgery, with Hebrew characters. Cf. Akerman's *Numismatic Manual*, p. 16, note 3.

JOSEPH RIX, M.D.

St. Neots.

FORRESTER'S LITANY (4<sup>th</sup> S. i. 32.)—The respondent gives up "Covenanting Tamilists" as an unsolved query. Is there not a Hebrew book named the Tamil or Tamul, of authority comparable to that of the Talmud? and may not the meaning of "Covenanting Tamilists" be "Scotch Covenanters laying stress upon their Covenant such as certain Jews do upon their Tamil"?

W. M. ROSSETTI.

No mention is made of the Covenanting Tamilists in A. Ross's or W. Turner's *History of Religions*, 1672-1695. May not this sect, then, have been a remote fraternity, deriving its name from the Tâmul district, on the Madras coast; to which the Italian Jesuit, Father Beschi\*—styled Vira Mahâ Muni, or the Great Champion Monk, the celebrated Tâmul author, who died in 1742—would appear to have belonged?

R. R. W. ELLIS.

Starcross, near Exeter.

WEDNESDAY (4<sup>th</sup> S. i. 14.)—There is no doubt or difficulty about the derivation of Wednesday. *Wodnes* is the A.-S. genitive of *Woden*, and *Wodnes-dæg* for *Wednesday* is the regular A.-S. form, and is very common. In Thorpe's A.-S. gospels it occurs, printed in large capitals, twenty times in the first 92 pages. So also, in the Saxon Chronicle, *Wodnes-beorh*, i. e. *Woden's-bury*, is

\* Dr. Babington: Wilson's *Mackenzie Collection*, vol. i. p. 248,

the old name for *Wansborough* in Wiltshire, and there is also a town called *Wednesbury* still existing. I add the names of the other days of the week in their old form: 1. Sunnan-dæg. 2. Monan-dæg. 3. Tiwes-dæg. 4. Wodnes-dæg. 5. Thunres-dæg. 6. Frige-dæg. 7. Sæternes-dæg. The name of the sixth day is a good example of the *feminine* genitive in *-e*. See Thorpe's A.-S. gospels, *passim*. WALTER W. SKEAT. Cambridge.

ROMAN BRONZE (4<sup>th</sup> S. i. 20, 103.)—A fragment of an ancient hand-mirror, found with other articles of Roman workmanship in an excavation among the *débris* of the old city of Corinium, has been analysed by Professor Church of the Royal Agricultural College, Cirencester. The metal was brittle, the fracture being resinous. The specific gravity was about 8.77. Qualitative tests showed the absence of zinc and lead, and the presence of a trace of iron. Submitted to careful quantitative analysis, the following per centages were obtained: copper 70.29, tin 29.91. These numbers are not very far from those previously found in the analysis of other old Roman mirrors. In a note upon this analysis, contributed to the short-lived scientific journal *The Laboratory*, in September last, Professor Church writes:—

"My attention has long been directed to the chemical composition of Celtic and Romano-British bronze. All the specimens which I have analysed were found in the British Isles, and were most probably of home manufacture. The proportion of copper in them is usually nearly constant, but the white metal which has been introduced into them is never pure tin. In some of the most golden and beautiful of the so-called bronzes, zinc is present to a greater extent than tin, and in some cases even 5 per cent. of lead has been found. It would almost seem as if the three white metals, tin, lead, and zinc, had been used indiscriminately as ingredients in the alloy."

J. C. B.

PANIOT (4<sup>th</sup> S. i. 28.)—*Pagnotto* (pronounced *panyotto*), in Italian, means to this day a roll (as distinguished from an ordinary loaf) of bread. The extract given by K. P. D. E. hardly enables me to guess whether his *paniot* can have any connection with *pagnotto*: perhaps not.

W. M. ROSSETTI.

FESTUS (4<sup>th</sup> S. i. 28.)—The statement of Canon Boccard is taken from Johannes von Müller, *Geschichten schweizerischer Eidgenossenschaft*, ed. 1806, book i. chap. v., where it reads: "Man weiss von den Tylangiern, den Tenienern, den Chabilkonen, den Dalitern nur Namen." In a note to this passage Müller adds: "Diese Völkernschaften nennt Festus, Ora Maritima."

It is evident that this work can have nothing to do with the treatise *De Significatione Verborum*, whose author is stated in Smith's *Class. Dict.* to have lived in the fourth century. I am not prepared, however, to fix the identity of the Festus

quoted by Müller. If the work, *Ora Maritima*, is to be found anywhere, it will be in the public library of Schaffhausen, to which Müller bequeathed his extensive library, containing all the known authorities on Swiss history. As Müller wrote his history exclusively from original sources, it may be presumed that he possessed a copy of Festus, which in that case must still exist in the above-named library. An inquiry addressed to the Stadt-Bibliothekar in Schaffhausen would soon clear up the point. C. A. FEDERER.

SOLVITUR AMBULANDO (4th S. i. 31).—Does not the origin of this phrase pertain to an anecdote somewhat to the following effect?—That, in a metaphysical discussion concerning motion,—what it might essentially be, and whether it could be regarded as a real fact in nature, or only a mode of considering phenomena,—a philosopher who took part in the debate said that the question *solvitur ambulando* is solved by walking: *i. e.* the very fact that I and you can walk from spot to spot proves the reality of motion. There is a similar modern anecdote of which Dr. Johnson is the hero. W. M. ROSSETTI.

Aldrich's first answer to the ancient sophism of Achilles and the Tortoise, but objected to by Whately, *Logic*, Append. ii. 97. P. Q.

JOSEPH ADDISON (4th S. i. 53).—The bare supposition that Addison was a member of the "Hell-fire Club" is enough to raise the poet from his grave! The simple answer, however, is, that the diabolical association which assumed that name was not formed until many years after his death, when John Wilkes of "'45" renown, Paul Whitehead the poet, and other kindred spirits, founded that blasphemous club. Their orgies were usually celebrated at Medmenham Abbey, the seat of Sir Francis Dashwood, Bart., one of its chief supporters, and hence their designation, "The Monks of Medmenham Abbey."

In bygone days the sign of the "Devil," for a tavern, was not unusual. It had its origin from the old legend of St. Dunstan and the Devil, in which the saint had the best of the encounter. The chief tavern of that name was in Fleet Street, and stood on the site of Child's Place, near Temple Bar. The "Young Devil" was opposite.

It is true that *Hell Corner* was the name given to a corner of Love Lane leading into Hogmore Lane, now the Gloster Road—a lane that led down to a famous old house known in the seventeenth century as *Hale House*, and subsequently as *Cromwell House*. The name *Hale* in time became corrupted into *Hell*, and so we find it written in Roque's Map of London, 1746, and thenceforward it is probable that *Hale Corner* became known as *Hell Corner*, which also, under that name, puts in an appearance in the same map.

I dismiss entirely the tradition of Oliver Crom-

well, or his son Henry, having ever resided in *Hale House*, believing it cannot be traced to any authentic source; but, to come nearer to our own times, Richard Burke, the only son of the great Edmund, died here, in his father's arms, on August 2, 1794.

The old house is now taken down. J. H. W.

"VIR CORNUB." (3rd S. xii. 9, 176).—On referring to Fuller's *Worthies*, vol. i. p. 224, I find that F. Edgecombe was sheriff of Cornwall in the 11th Elizabeth. The word *vir* should be read *vire*, and is an abbreviation of *vice comes*, or sheriff.

D. G.

LAURENCE BEYERLINCK: "MAGNUM THEATRUM VITÆ HUMANÆ," eight vols. folio (4th S. i. 45).—A copy of this curious work is in the library of the Taylor Institution, among the books presented to the University by the late Rev. Robert Finch, of Balliol College. J. MACRAY.

K. P. D. E. has been rather too severe in denouncing the shortcomings of the compilers of biographical dictionaries. I have on my table two books of this kind, which, although very small, are most carefully and conscientiously written works. Cates's edition (1866) of Maundery's *Biog. Treasury* has notices of all the persons mentioned by K. P. D. E.,—Taylor, Dodsworth, Madox, and Hearne. They are also duly recorded in that most modest and yet instructive little work by Mr. Hole which he terms *A Brief Biographical Dictionary* (1866). Brief it is, but very useful to any one who wishes at once to ascertain the dates of birth and death of some eminent person. While naming so many really celebrated men, Mr. Hole does not disdain to mention the merely eccentric and odd characters of history; and Daniel Lambert finds due mention as the "Fat Man." Perhaps I should find the "Living Skeleton" named also if I could recal his name. I well remember his lean person. JAYDEE.

SOLARE DE LA BOISSIÈRE (3rd S. xii. 413).—Having seen an inquiry some months ago in "N. & Q." relative to an individual of this family, I am induced to send the following passage, which I have just extracted from Hardy's *Life of Charlemont*, in the hope that it may lead your inquiring correspondent to the knowledge he seeks. See vol. ii. p. 243, note:—

"The House of Lords, many years ago, committed one La Boissière to prison, who very innocently printed a list of the Irish peerage, without permission. An epigram was written on this occasion by Arthur Dawson, one of the Barons of the Exchequer in Ireland. It was nearly as follows:—

"The Lords have to prison sent La Boissière,  
For printing the rank and the name of each Peer;  
And there he must stay, till he is not worth a souse,  
For, to tell who the Peers are, reflects on the House!"

Is the family of Sarsfield, with whom the De la Boissières intermarried, so "perished out of the land" in Ireland that nothing can be ascertained through it of the lady whose likeness has been met with in a remote county? S. D.

BRYAN EDWARDS' PORTRAIT (4th S. i. 56.)—In reference to an extract from your paper, under the head of "Portrait for Identification," I may be allowed to say that the words on the two papers evidently have no reference to England, but most likely to America or the West Indies. Then, again, Bryan Edwards had lived in this town several years previous to his death in 1800, and was a candidate for its representation in 1794. His daughter tells me that he was sixty-one when he died, having been born in 1739.

The portrait by Abbott could easily be compared with the one in your correspondent's possession, which would settle the question. J. W. D. Southampton.

"EIKON BASILIKE" (3rd S. iii. 123, 179, 220, 254, 339.)—I have a very clean copy of the 1648 edition described (p. 179) containing "the Embleme," "the Contents" in four pages, and the book consisting of twenty-eight essays in 269 pages; but although the text follows very regularly all through, the numbers of the pages do not. They are correct as far as 80, then follow 91, 82, 83, 94, 95, 86, 87, 98, 99, 90, 91, 102, 103, 94, 95, 109, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 801, 109, 110, 111, 112; the remainder are all right. The portrait of Prince Charles (p. 232) is wanting. My edition has the word *ferall* with two *ls*, which MR. W. LEE (3rd S. v. 485) supposes to be among the first six editions of 1648. It has also "Cyclopick" (p. 91), and the misprint of *even* for *men*. I enclose copy of the first leaf of my book, on which, under the word "Poutraicture," are the names of several persons to whom it has belonged; the first of which, *Rj Lewis*, appears to be in a handwriting of the period.

E. B. A. (3rd S. iii. 254) asks, Has it been shown who engraved "the Embleme"? Does not *Guil. Marshall sculpsit* at the bottom answer the query? although it may have been "invented and designed" by Gauden, as attested by him. P. A. L.

STR T. CHALONER (3rd S. x. 28; 4th S. i. 33, 91.)—

"Quæ percutit iroi vivuntque simillima fumo."

The letters *iroi* only require transposition and an *r* for an *i*, and we have *rori*, reminding us of the verse in Hosea xiii. 3:—

"Therefore shall they be as the morning cloud, and as the early dew that passeth away, as the chaff that is driven with the whirlwind out of the floor, and as the smoke out of the chimney."

A. B. C.

MARRIAGE OF WOMEN TO MEN (3rd S. xii. 500.) Real *gentlewomen* (all females are "ladies," you know, now) do not approve of this silly compliment to the bride. I believe the bridesmaids are as often entrusted with the announcement as anybody else, but whoever does it means to pay a polite though ill-judged attention to the bride. There is another absurdity which "N. & Q." would do well to cry down, namely, inserting what the Chinese wisely call the "milk name" in an obituary. For instance, "Henry James (Trotty), aged two years;" or "Elizabeth Ann (Diddy), aged three;" or "Jane Mary (Minnie), the dearly loved," &c. &c. Surely a little self-respect might prevent this sort of thing. P. P.

"NON EST MORTALE QUOD OPTO" (4th S. i. 75.) This motto, by whomsoever used, was an ambitious statement. It is adapted from *Metam.* ii. 56. Phœbus dissuading Phæthion from his wish to guide the *currus paternos*—a wish expressed in consequence of the rash promise of Phœbus to grant whatever he asked, says—

"Sors tua mortalis; non est mortale quod optas."

D. P.

Stuarts Lodge, Malvern Wells.

COMMONERS ENTITLED TO SUPPORTERS (4th S. i. 73.)—Dundas of Dundas, N. B., may be added to the list. Other instances are given in my *County Families*. E. WALFORD, M.A.

Hampstead, N.W.

### Miscellaneous.

#### NOTES ON BOOKS, ETC.

*Pierce the Ploughman's Crede* (about 1394 A.D.), transcribed and edited from MSS. in Trinity College, Cambridge, and collated with MSS. in the British Museum, and with the old Printed Text of 1553. To which is appended *God Spede the Plough* (about 1500 A.D.), from MS. Lansdowne 762. By the Rev. Walter W. Skeat. (Printed for the Early English Text Society.)

*Instructions for Parish Priests*, by John Myre. Edited from the Cotton MS. *Claudius A. 11*. By Edward Peacock, F.S.A. (Printed for the Early English Text Society.)

*The Babe's Book; Aristotle's A. B. C.; Urbanitatis; Stans Puer ad Mensam; The Lyttle Children's Lyttle Boke; The Bokes of Nurture of Hugh Rhodes and John Russell; Wynkyn de Worde's Boke of Keryngye; The Booke of Demeanour; The Boke of Curtasye; Seager's Schoole of Vertue, &c., with some French and Latin Poems on like Subjects; and some Forewords on Education in Early English.* By E. J. Furnivall, M.A. (Printed for the Early English Text Society.)

*The Book of the Knight of La Tour-Landry, compiled for the Instruction of his Daughters.* Translated from the Original French into English in the Reign of Henry VI., and edited for the First Time from the Unique MS. in the British Museum; with an Introduction and Notes. By Thomas Wright, M.A. (Printed for the Early English Text Society.)

It will be seen by the titles (which we have advisedly copied at length) of the four books just issued by the

Early English Text Society, that these books are of varied interest, but equal any which the Society have yet issued. Of *Pierce the Ploughman's Crede*, the present edition is by far the most correct and interesting which has yet appeared, as a glance at Mr. Skeat's preface will convince the reader. *The Instructions for Parish Priests* by the worthy Canon of Lilleshall, in Shropshire, John Myre, is, as he tells us, a translation from the Latin, and presents a curious picture of what were then held to be the priest's duties, and of the manners of the times. The third volume, which is edited by Mr. Furnivall, contains, as will be seen by its ample title-page, mediæval tracts on the nurture and education of children; on their behaviour and conduct; and, as gentle youths entered the service of men of rank to learn courtesy and good manners, the book contains much that is illustrative of the management of great households. It is full of interest and full of curious pictures of the so-called good old times. Mr. Wright's *Book of the Knight of La Tour-Landry*, compiled for the instruction of his daughters, forms a curious and useful supplement to Mr. Furnivall's volume, and has, besides, its own special interest as a picture of what was considered the excellencies and virtues which maidens of noble worth were enjoined to strive after.

#### BOOKS RECEIVED.—

*The Quest of the Sancgreal, the Sword of Kingship, and other Poems.* By T. Westwood. (Russell Smith.)

A little volume of true poetry.

*Wholesome Fare, or the Doctor and the Cook. A Manual of the Laws of Food and the practice of Cookery, embodying the best Receipts in British and Continental Cookery; with Hints and Receipts for the Sedentary, the Sick, and the Convalescent.* By Edmund S. and Ellen J. Delamere. (Lockwood.)

To prepare our food in a way which shall be at once wholesome and grateful to the palate is an object so obviously desirable, that this book commends itself to the attention of all who eat to live.

*The Herald and Genealogist.* Edited by J. G. Nichols. Part XXV.

Mr. Nichols's most useful periodical exhibits increased rather than diminished interest. The two articles, "Doubtful Pedigrees" and "Doubtful Baronetcies," must direct attention to a rapidly increasing evil.

*The Student and Intellectual Observer of Science, Literature and Art.* No. I. (Groombridge.)

This is a new and enlarged series of the *Intellectual Observer*, but which is not increased in price. It commences well, and Mr. T. Wright's series of papers, "Womankind in all Ages of Western Europe," is sure to be amusing, and full of information.

*The Bookworm: an illustrated Literary and Bibliographical Review.* Parts XXIII. and XXIV.

These two parts conclude the second volume of this, the only exclusively bibliographical journal published in this country. Certain modifications and improvements are promised for the third volume now about to appear.

*The London Diocese Book for 1868.* (Rivingtons.)

The fourth year of issue of a year-book indispensable to the clergy of the diocese, and very useful to the laity.

MR. CHRISTIE MILLER has been good enough to place at the disposal of Dr. Hall, for completing his edition of Lander's Works for the Early English Text Society, two of that poet's unique pieces; first, "Ane Godlie Tractate or Mirroure, Quhairintill may be easilie perceuit quho thay be that ar Ingraffit in to Christ, and quho ar

nocht. . . . Compyld In Metre, be William Lauder, Minister of the Wourd of God"; and secondly, "Ane prettie Mirroure or Conference, betuix the Faithfull Protestant and the Dissemblit false Hypocreit." To this is added a poem against covetousness and reverence for the mere rich of the day,—“Ane trewe and breue Sentencius Discription of the nature of Scotland Twiching the Intertainment of virtewus men that lacketh Ryches.” Another short poem ends the volume, entitled “Ane gude Exemphil Be the butterfie, Instrueting men to hail at Harlottrie.” Mr. Miller has also let Dr. Hall, for the Early English Text Society's edition of Lyndesay, one of the three existing copies of Sir David Lyndesay's “Satyre,” 1602..

#### Keightley's Shakespeare Expositor.

Mr. Keightley has printed four supplemental pages, which purchasers may procure upon application to Mr. Russell Smith.

### BOOKS AND ODD VOLUMES

#### WANTED TO PURCHASE.

Particulars of Price, &c., of the following Books, to be sent direct to the gentlemen by whom they are required, whose names and addresses are given for that purpose.—

CLARENDON'S HISTORY OF THE GRAND REBELLION. Vol. VI. Oxford 1712, 8vo.

SCIENTIA BIBLICA: A COPIOUS and ORIGINAL Collection of Parallel Passages for the Illustration of the New Testament. Vol. I. 8vo. London: Booth, 32, Duke Street, 1825.

Wanted by Rev. W. H. Burns, 78, Grosvenor Street, Chorlton-on-Medlock, Manchester.

BOOTH'S INTEREST TABLES, published about 1818.

WITSUS ON THE CREED. 2 Vols. Good copy.

BARTSCH, DE FEINERE GRAVERE. 21 Vols. Fine set.

NICHOLAS COLLEGTANIA TOPOGRAPHICA. 8 Vols. Imp. 8vo. Bound.

JOURNAL OF THE ROYAL GEOGRAPHICAL SOCIETY. Complete set.

Wanted by Mr. Thomas Beet, Bookseller, 15, Conduit Street, Bond Street, London, W.

### Notices to Correspondents.

UNIVERSAL CATALOGUE OF BOOKS ON ART. All Additions and Corrections should be addressed to the Editor, South Kensington Museum, London, W.

REPUFS. “The two Kings of Brentford” are characters in the farce of *The Rehearsal*, written by Villiers, Duke of Buckingham. In Act II. Sc. 2. they “enter hand-in-hand,” and probably “smelling at one nose-gay,” though the stage directions are silent on that point.

C. J. or C. T. (Manchester). As a recommendation not a law. But what objection can our Correspondent have to it?

AIKEN IRVINE. No more published of the *Sarum Offices*.

W. E. HARLAND OXLEY. The first coffee house in England was kept by a Jew named Jacobs in Oxford in 1650. One was opened in London in 1658, and the Rainbow Coffee-House near Temple Bar was in 1657 considered a nuisance to the locality.

M. Y. L. The following explanation of the phrase “*Riding bodkin*” is by that learned antiquary, the late H. T. Payne, Archdeacon of St. David's:—“*Bodkin* is *bodkin* (little body), as *manikin* (little man), and was a little person to whose company no objection could be made on account of room occupied by the two persons accommodated in the corners of the carriage.”

E. L. has not carefully read the rubrics of the *Marriage Service* in the *Book of Common Prayer*; one of which directs the persons to be married to come into the body of the church. Another, after the blessing is pronounced, directs the ministers and clerks to go to the Lord's Table, where the service is concluded.—The first edition of Charles Wheatly's useful work on the *Book of Common Prayer* was published in 1710. Most *biographical dictionaries* contain a notice of him.

L. E. B. The words of the song, “*Forewell Manchester*” have already been after in “N. & Q.” Mr. Chappell states that the song, in all probability, is irrecoverably lost. Popular Music of the Olden Time, ii. 683.

A Reading Case for holding the weekly Nos. of “N. & Q.” is now ready, and may be had of all Booksellers and Newsmen, price 1s. 6d., or free by post, direct from the publisher, for 1s. 8d.

\*\*\* Cases for binding the volumes of “N. & Q.” may be had of the Publisher, and of all Booksellers and Newsmen.

“NOTES AND QUERIES” is published at noon on Friday, and is also issued in MONTHLY PARTS. The Subscription for STAMPED COPIES for six Months forwarded direct from the Publisher (including the Half-yearly Index) is 15s. 6d., which may be paid by Post Office Orders payable at the Strand Post Office, in favour of WILLIAM G. SMITH, 43, WELLINGTON STREET, STRAND, W.C., where also all COMMUNICATIONS FOR THE EDITOR should be addressed.

“NOTES & QUERIES” is registered for transmission abroad.

LONDON, SATURDAY, FEBRUARY 15, 1868.

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## Dates.

## THE DRAMA AT HEREFORD.

It is a blot in the history of the city of Hereford that in the present day the birthplace of Nell Gwynne and David Garrick should be without a theatre. The little temple, once no mean school of the histrionic art, where Powell and Betterton performed, and subsequently many excellent actors adorned its stage, was demolished about a dozen years since. The fate of the drama within the city of the Wye may be attributed to the influence of the evangelical clergy when the late Rev. Henry Gipps, about thirty years ago, became incumbent of the united parishes of St. Peter and St. Owen. He was succeeded by their present respected pastor, the Rev. John Venn, who was appointed by the Simeon Trustees, patrons of the advowson.

My recollections of the theatre go back nearly half a century, when Mr. Watson was proprietor and manager. Upon his death Mr. John Crisp, an eminent actor, succeeded, good in comedy and tragedy. One of his favourite characters was Somno in *The Sleep-walker*. His brother, Mr. Charles Crisp, followed, no less respected as an artist and a gentleman, being the lessee for many years of the theatres at Gloucester, Cheltenham, Leominster, Bridgnorth, and Ludlow. Mr. George Crisp (another brother) was in his day unsur-

passed in low comedy, competing with George Shuter. Mr. Charles Crisp married a niece of the late Sir Astley Cooper, Bart., M.D., and had two daughters, both accomplished actresses; but the youngest (Miss Cecilia Crisp) left the profession soon, and married a medical practitioner at Cheltenham. During Mr. Charles Crisp's rule, Mr. Henry Vining was stage manager, and his wife (late Miss Quantrel) shone in melodrama. I recollect seeing at Hereford the elder Mathews (father of Mr. Charles Mathews) in his original entertainment, entitled "Mathews at Home," a precursor of the kind of performances now given by Mr. Woodin, Mr. and Mrs. German Reed, and Mr. and Mrs. Howard Paul.

Amongst the "London stars" under Mr. Crisp's management was Miss Foote, who played "The Little Jockey" and Rosalind. This was about the year 1822. Madame Vestris and her sister, Miss Bartolozzi, with Miss Ellen Tree (now Mrs. Charles Kean), also graced the Hereford stage. I must not omit Miss Clara Fisher, and Young Burke, the Infant Prodigy; and, in later days, Mrs. Humby, who was accompanied in her provincial tours by the Earl of Lichfield.

Upon the decease of Mr. Charles Crisp, the theatre at Hereford, and at several of the other places named, was under the direction of Mr. Mc Gibbon, whose wife (late Miss Woodfall) had been *prima-donna* at the Theatre Royal Drury Lane, great in comedy and tragedy, taking the characters of Lady Macbeth, Portia, and Hermione, with others requiring equal ability.

Few provincial actors excelled Mr. Charles Crisp in his portraiture of Richard III., Macbeth, the Ghost in *Hamlet*; no mean second to Liston in Paul Pry, and capital as Doctor Pangloss, Shylock, and Rambler in the comedy of *Wild Oats*. Mr. Crisp died in the prime of life, and his widow and eldest daughter afterwards resided and deceased at Hereford.

In its palmy days the theatre, there, was well patronised by the most distinguished families in the city and county. I recollect with pleasure many a delightful evening so spent. A kind but very eccentric lady (Mrs. Whitmore) made it a point to have no private engagement on the nights of performance, and rarely omitted to fill her accustomed place in the boxes. At the moment of her entry the curtain was raised, and the National Anthem was given by the whole dramatic corps, in which she heartily and artistically joined.

Connecting the literature of the city with the theatre, I must add that Mr. William Horton, a member of Mr. Charles Crisp's company, about forty years since, produced a three-act piece written by himself, entitled *Nell Gwynne; or, the Red Lands of Herefordshire*; the former referring to the celebrated courtizan, and the latter to the deep clay soil of a large portion of the

county. I may also mention that the two Kembles (John and Charles) appeared in early years at Hereford. Amongst the actors in Mr. Crisp's and Mr. McGibbon's time, the names of Mr. Waldron (a good tragedian) Mr. Thompson, and Mr. Gill ought to be chronicled; the first an excellent representative of old men, and the last really unctuous in low comedy. Mr. Gill's personation of Autolycus in the *Winter's Tale*, and of the Clown in *Twelfth Night*, was as racy as it could be.

I well recollect (on the occasion of a benefit), being present at a representation of a play called the *Siege of Bridgnorth*, very interesting and nicely got up. I am, however, ignorant who was the author of it. ALPHA.

#### PERSONAL VANITY OF QUEEN ELIZABETH.

In a note (p. 281) to a production reprinted very recently by Mr. Lilly (in his volume of *Black-letter Ballads and Broad-sides*) we read as follows:—

"In the State Paper Office is an undated draft of a proclamation in the handwriting of Cecil, prohibiting all 'payntors, pryntors and gravoris' from drawing Queen Elizabeth's picture, until 'some conning person mete therefor shall make a naturall representation of her Majesty's person, favour, or grace,' as a pattern for other persons to copy. This proclamation was most likely never published," &c.

If the writer of the above had had an opportunity of consulting the Registers of the Privy Council, he might have found there a clue to the date of the proclamation in the subsequent entry, to which I called attention nearly forty years ago in the *History of our Early English Dramatic Poetry and the Stage*.

"30 July, 1596.

"A Warrant to her Majesties Sergeant Painter, and to all publicke officers, to yielde him their assistance touching the abuse committed by divers unskilfull artisans, in unseemly and improperly paintinge, gravinge, and printinge of hir Majesties person and vysage, to her Majesties great offence, and disgrace of that beautifull and magnanimous majesty wherewith God hath blessed her. Requiring them to cause all suche to be defaced, and none to be allowed, but such as her Majesties Sergeant Paynter shall first have sight of. The mynute remayning in the Counsell Chest."

The undated proclamation probably grew out of this solemn proceeding of the Privy Council for the concealment of the queen's increasing wrinkles at the age of sixty-four; and in connection with it, we may quote the following passage from the preface to Sir Walter Raleigh's *History of the World*, first published in 1614, where he is applauding King James:—

"I could say much more of the King's Majesty, without flatterie, did I not feare the imputation of presumption; and withall suspect, that it might befall these papers of mine (though the losse were little) as it did the pictures of Queene Elizabeth, made by unskilfull and common

Painters, which by her owne commandement were knockt in peaces and cast into the fire."

Upon this subject we are to recollect also that it is from Sir W. Raleigh we learn that the Earl of Essex would not have been executed, but for his imprudent personal abuse of the queen, which in some way reached her majesty's ears. We quote from his "Dialogue betweene a Counsellour of State and a Justice of Peace," the precise date of which, between 1628 and 1642, I am not at this moment able to ascertain, but in which Sir Walter says:—

"Yea, the late Earle of Essex told Queene Elizabeth that her conditions were as crooked as her carcasse; but it cost him his head, which his insurrection had not cost him, but for that speech."

Here we see that Raleigh asserts that Essex actually spoke the offensive words to Elizabeth's withered face, which, with all that nobleman's recklessness, was not likely to have been the fact. Essex would surely not have so grossly offended, not merely against the laws of good breeding, but of common decency. J. PAYNE COLLIER.

Maidenhead.

#### MR. HAZLITT'S HAND-BOOK: HELIODORUS, ETC.\*

"*L'exactitude scrupuleuse est le premier mérite, comme le premier devoir d'un bibliographe.*"—Charles MAGNIN, 1840.

In a comment on the assertions which MR. HAZLITT had the temerity to advance as evidence of the surpassing character of his own bibliographic doings I had occasion to point out two serious errors relative to a translation of Heliodorus, and I more than intimated the existence of others in the same article.

To affirm the existence of errors without adducing proofs or rectifications was a breach of one of my cherished rules of criticism; and as the expected answer *hangs fire*, it now behoves me to prove that I did not censure at random.

Three impressions of the *Aethiopian historie* of Heliodorus, as translated by Thomas Underdowne, were published in the sixteenth century. Of the impression of 1569, to which MR. HAZLITT had called attention as *supposed to be lost*, I pointed out a description in the Bodleian catalogue of 1843; and of the impression of 1577, omitted as one which *never had being*, I proved the existence by the testimony of bishop Tanner and others. The connection of the impressions of the sixteenth century with others of later date must be accepted as my apology for this repetition.

The impressions of the next century, as reported in the *Hand-book*, are four of the above-described translation by Underdowne, and two of a metrical version by William L'Isle. On those six entries

\* "N. & Q." 3rd S. xii. 183, 234, 252.

I shall now pen such remarks as the interests of literature seem to require.

MR. HAZLITT briefly indicates an impression of 1605 and another of 1606. The existence of two impressions within so short a period is very improbable; and on comparing the title of the impression of 1605, as given in the *Censura literaria*, with the volume dated in 1606, I am inclined to assume their identity — but cannot positively affirm it. In the *Hand-book* the imprints vary: now, if we except the date, they are precisely the same.

The impression of 1622, which comes next in the order of time, seems to have been held in estimation. A copy of that date was in the Harley library and also in the Fairfax library. The copy which is now before me has the autograph *T. H. Lister*. As this volume contains a new dedication, and is said to contain a revised text, it calls for a precise description — which it certainly has not received. I shall therefore repeat the item as it appears in the *Hand-book*, and propose a substitute: —

(An *Æthiopian historie*; &c.) “Done out of Greeke, and compared with other translations in divers languages. Printed by Felix Kingston, 1622. 4to.

“Underdown’s translation revised and collated by W. Barret.”—W. C. H.

“*HELIODORUS* his *Æthiopian history*: Done out of Greeke, and compared with other translations in diuers languages. The arguments and contents of euery seuerall booke, are prefixed to the beginning of the same, for the better understanding of the storie. London, printed by Felix Kyngston, for William Barret. 1622.” 4<sup>o</sup> Title + Ded. + pp. 328. [*Recte* 348.]

This impression is dedicated to sir John Sidley, of Aylesford, by the stationer William Barret. It is the translation of Underdowne, but he is not named. Barret states that he had “taken care to see it cleered from the barbarismes of antiquity.” To test the veracity of the man, I collated the first six lines of the prose text, and the first specimen of verse, with some earlier impression of which I omitted to note the date, without discovering any proofs of revision. Whatever may have been the amount of revision, it was not the work of William Barret. A credulous bibliographer is a contributor to the diffusion of error.

(An *Æthiopian historie*; etc.) “London, Printed by Felix Kyngston, for William Barret. 1627. 4to.”—W. C. H.

This is one of the unrecorded impressions which MR. HAZLITT has been enabled to incorporate with the others. It is now *my* turn to question. On what authority did he insert it? But I shall spare him the task of devising an answer—On the authority of a mis-read date. The advice which I gave on the expunction of recorded impressions was a tacit admission that it might sometimes be justified by an appeal to names and dates — and here is an instance. *The Heliodorus of 1627 is a*

*non-entire*. I produce evidence which no one can reject: —

(I.) LONDON, printed by Iohn Haviland for William Barret. 1623.

(II.) LONDON, printed by Iohn Haviland for Hanna Barret. 1625.

The first of the above imprints is from *A true relation* etc. The second is from *The essayes of the viscount St. Alban*.

I must add, not censoriously, but as a curiosity in bibliographic literature, that MR. HAZLITT mis-spells the name of the publisher of the *real edition* of 1622 and gives it correctly as a part of the imprint of a *fictive edition*!

William L’Isle was one of our earliest Saxon scholars. He was also a translator from the Greek, Latin, and French languages. His career needs fresh inquiry, and I shall pass over the items in which he is named. The two impressions above-noticed are dated in 1631 and 1638 respectively. Wood says he died in 1637.

When MR. HAZLITT issued the first prospectus of the *Hand-book*, he stated his intention to give a note of the public repositories in which rare and important volumes are preserved. This recommendation he afterwards omitted. It is, however, a most desirable feature in all works of the same class. A specimen of that sort of information was given by G.-F. De Bure in 1763-8. It was limited to the Bibliothèque du Roi, and comprises more than four thousand works.

The utility of such information being incontestible, we have to decide on the class of works to which it is to be applied, and on the mode in which it can be made to unite precision and brevity. On those points there may be much variety of opinion. I submit two specimens: —

Edition.	W. C. H.	B. C.
1569 (1577)	<i>Bodleian</i> (Burton). [Omitted.]	<i>Bodley</i> (Cat. 1843). Vide Cat. J. Hutton, 1764. No. 773.
1587	<i>Br. Museum, Bodleian &amp; Capell Coll.</i>	<i>Brit. Museum. + Bodley</i> (Douce). + <i>T. C. Camb.</i>
1605	[No note.]	Vide Cat. G. Hibbert, 1829. No. 3898.
1606	<i>Br. Museum.</i>	<i>Brit. Museum.</i>
1622	[No note.]	<i>Brit. Museum.</i>
1627	[No note.]	Nowhere recorded.
1631	[No note.]	<i>Brit. Museum. + Bodley</i> (Douce).
1638	<i>Br. Museum.</i>	<i>Brit. Museum</i> (Grenville). + <i>Bodley</i> (Cat. 1843).

The mode of expressing the result of collations would call for queries, but there is no sufficient scope for criticism on that head without passing the bounds of the article which had been chosen for examination.

MR. HAZLITT closes it with an enigma. He refers to *Francee*—but in the article on *Francee* (*Ab.*) he had omitted to notice the version from *Heliodorus*.

As bibliographic works contain many names and dates, and many deviations from modern orthography, errors and oversights on the part of the authors are scarcely avoidable—but as the errors and oversights above-described occur in that part of the *Hand-book* to which Mr. HAZLITT had drawn particular attention as evidence of his claims to distinction, and come within the space of *one column* of a volume which extends to *fourteen hundred columns*, it is surely desirable that the public should be enabled to form a due estimate of the censures and the vauntings by which the work was recommended to their notice, and is now pronounced by its *author* to be a “considerable advance on anything which has been yet done in our country in the same direction.”

BOLTON CORNEY.

Barnes, S.W.

### SHIPS IN MOURNING.

The custom of hoisting sails as a sign of mourning seems to have been observed in very old times. Everybody remembers the legend of Theseus, who agreed with his father Ægeus that he would exchange the black sails of his ship with white, or, according to Simonides, with crimson sails, in case he should return victorious from his expedition to Crete. (Cf. Euripides, *Hippol.* v. 752, who describes also white sails as a sign of joy:—

ὁ λευκότερε Κρησία πορθῆς.)

The Romans probably imitated the Greek custom, for Catullus says in one of his poems:—

“Ut simul ac nostros inuisent lumina colles,  
Funeatam antennæ deponant undique vestem,  
Candidaque intorti sustollant vela rudentes.”

We may compare with this the following lines of the *Roman de Tristan*. Ysolt is sailing to Brittany, where Tristan awaits her; during the voyage she meets with very severe weather, but when “chet li venez e belz tens fait,”—

“Le blanc sigle unt amunt traît,  
E siglent amunt grand espleit  
Que Kaherdin Bretagne veît.  
Dunc sunt joius e lé e balt,  
E traient le sigle ben halt  
Que lûin se puisse apercever  
Quel si seit, le blanc u le neir.”

Mr. A. Jal, in his *Archéologie Navale* (vol. ii. p. 481), quotes the following passage from a manuscript, which furnishes another instance of “ships in mourning”:—

“1525. Dilluns (Monday) à xviiiij de juny. En aquest dia entre le sis e set ores après mig jorn arribaren en la platja de la present ciutat de Barchna (Barcelona) lo molt Ill. Sr Don Charles de la Noÿ vis Rey de Napolse capità general del victorios exercit del Emperador y Rey Nre S<sup>or</sup> y en sa companya lo molt magnífic et valeros capità alarcon ab xxi galeres de lesquels las xv eren de sa Mag<sup>t</sup> molt armades y ornades, e les sis eren del Rey de

França ab los palaments (oars), banderes (flags), e tendals (tilts or awnings) negres en senyal de dol y tristícia, per quant los dits s<sup>rs</sup> capians portaven presa la persona del Rey de França en la galera capitana, que fou presa en la batalla de Lombardia per lo Imp<sup>al</sup> exercit del Emperador Nre S<sup>or</sup> sagons atras en jornada de vi de març es feta mencio. E les dites sis galeras franceses axi senyaladas de llur dolor fosen acullides de gracia en senyal de acompanyar la persona del dit Rey presoner. E axi totes les dites xxi galeres molt be arregladas (in order) seguint la capitana a gran triuhunt prengueren terra e moltes delles posaren seales en terra . . .”

This extract is very interesting, as it is taken from the diary of an eye-witness. Mr. Jal further remarks that Joinville speaks of “ships in mourning,” and, lastly, quotes another interesting instance:—

“Longtemps, au dix-septième siècle, on vit dans les eaux de Livourne, la capitaine des chevaliers de Saint-Etienne porter autour de sa poupe une large raie noire, témoignage d'un regret que le temps n'avait pas adouci, emblème du deuil que l'ordre gardait pour la perte qu'il avait faite dans un combat, d'ailleurs glorieux, contre les Turcs, de sa galère capitaine. Ce demi-deuil de la capitaine avait succédé à un deuil plus complet; avant la simple raie noire qui atristait les magnifiques ornements de la poupe, cette poupe toute entière était peinte en noir. L'ordre avait fait serment de n'effacer la bande lugubre que le jour où il aurait pris une capitaine au Turc. Je ne sais ce qu'il advint de ce serment solennel.”

I hope that some of your learned correspondents will develop the subject more fully.

G. A. SCHRUMPF.

BOOK-PLATE BY SIR R. STRANGE.—I have a book-plate of a very interesting character, designed and engraved by Sir R. Strange. It contains a minute bust of Cicero, and another of Craig. As this is not in the list of M. Charles le Blanc, it seems to have been overlooked. The work is exceedingly delicate. B. H. C.

INSCRIPTION OVER RAPHAEL'S DOOR AT URBINO.—This inscription is prettily expressed, and though now unknown, may not be unworthy of your pages. It runs thus:—

“NUNQUAM MORITURUS  
Exiguus hisce in adibus  
Eximius ille Pictor  
Raphael Natus est,  
Oct. ID. Aprilis, Ann. MCD.XXXIII.  
Venerare igitur Hospes  
Nomen et Genium Loci.  
Ne mirere,

Ludit in humanis divina potentia rebus,  
Et sepe in parvis claudere magna solet.”

The hexameter line is found in Ovid (*Epp. ex Pont.* iv. 3, 49). Can any of your correspondents point out the source of the pentameter? Is it known who penned the inscription? Raphael was born on April 6, A.D. 1483. It is a curious mode of expressing eighty-three: XXXIII, *i. e.*, 20—103=83. Is this the usual mode of expressing such numbers in those early times? I



have never observed it anywhere else. I have looked into Lanzi, *Storia Pittorica della Italia* (Bassano, 1809); the inscription is not mentioned, but perhaps it may be found in Vasari, or in the *Life of Raphael* by Abbate Comolli.

CRAUFURD TAIT RAMAGE.

OVID'S "METAMORPHOSES."—The writer of the article "Ovid," in "Biography" (vol. iv. col. 613 of the *English Cyclopædia*) appears to have fallen into an error respecting the translation of the *Metamorphoses* by George Sandys. He says:—

"The best translation of Ovid into English verse is *Ovid's Metamorphoses in Fifteen Books, translated by the most Eminent Hands*, fol., London, 1717. There have been numerous reprints of this version. The translators were Dryden, Addison, Congreve, Rowe, Gay, Ambrose Phillips, Garth, Croxall, and Sewell. Sandys translated the *first five books*, fol. London, 1627; and separate books have been translated by others."

I have now before me a fine old copy of—

"Ovid's Metamorphoses Englished, Mythologiz'd, and represented in Figures. An Essay to the Translation of Virgil's *Æneis*. By [George] [Sandys]. Imprinted at Oxford. By John Lichfield. An. Dom. MDCXXXII."

This appears to be a second edition, and contains the whole fifteen books, illustrated by copper-plate engravings, and explained by learned commentaries appended to each book. In the address "to the most High and Mightie Prince Charles, King of *Great Britaine, France, and IRELAND*," I find a curious use of the prefix *un* for what we now write *im*, as *un*-perfect, &c., for *im*-perfect, &c.; and this leads me to ask two questions:—First, when did *im* take the place of *un*? And, secondly, in what authors, if any, may we find an indiscriminate use of both forms?

T. T. W.

Burnley.

ROBINSON CRUSOE.—How happens it that the name of our old friend Robinson Crusoe (a simple name enough, one would say) has always proved a difficulty to French translators? They persist in making three syllables of the surname, and write it either *Crusoe* or *Crusoë*. In an illustrated edition, to which a *Life of Defoe* by Philarette Chasles is prefixed (Paris, 1836), the same odd spelling is seen; and even our respected *Notiquerist*, who is such a master of English, not only writes "Crusoe," but calls the author "De Foë."

Both French and Germans, too, seem to fancy it a matter of indifference whether they speak of Defoe's hero as Crusoe or as Robinson. I well remember how, as a boy, I used to be puzzled with the title of a then popular book, *The Swiss Family Robinson*. At that time I knew no German, nor was I aware of the work having been originally written in that language. I only thought it very strange that any Swiss family should be called Robinson, and never suspected that, by the original author of the tale, "Robinson" was in-

tended to suggest a reminiscence of my old acquaintance Crusoe.

It would be worth while for all French admirers of Defoe's work to commit to memory the following lines, with which the preface to Major's edition (1831) concludes:—

"There are few books one can read through and through so,

With new delight, either on wet or dry day,

As that which chronicles the acts of Crusoe,

And the good faith and deeds of his man Friday."

JAYDEE.

THE TWENTY-NINTH OF FEBRUARY ON A SATURDAY.—I send you the following cutting from a newspaper:—

"The month upon which we have just entered contains five Saturdays—a singularity which has not occurred in any February these scores of years."—*Globe*.

This seems to be quite a mistake. The 29th of February being on the same day of the week as the first—and as the last-named day moves one day forward in the week every year, except in the first after leap-year, when it moves two—it will follow that the 29th, when it next occurs, will be moved five days on in the week, or two back. I now suppose the 29th in a certain leap-year to fall on a Sunday: next time it will fall on a Friday, then Wednesday, Monday, Saturday, Thursday, Tuesday; then Sunday again, and so on. To satisfy himself, let the reader arrange the days of the week in a circle, and calling Sunday zero, count Monday one and five forwards (or Saturday one, and two backward), round the ring. He will light on the days in order, as above stated, until he comes to Sunday a second time. Then all predisposing causes being as before, the same cycle will recur: in other words, after twenty-eight years, the days of the week on which the 29th falls will again be Sunday, Friday, &c.

The 29th this year being on a Saturday, it must have been so in 1812, 1840, and will be once more in 1896. In the year 1900 a slight alteration will take place, but the cycle will be no more disturbed till A.D. 2100.

A. E.

Almondbury.

JUNIUS LETTERS.—I send the following cutting from the *Pall Mall Gazette* of Jan. 8, 1868, p. 3, col. 1, thinking it may be worthy a corner in "N. & Q.":—

W. S. J.

"THE JUNIUS CONTROVERSY.

"To the Editor of the *Pall Mall Gazette*.

"Sir,—I do not know whether your readers will thank me for endeavouring to plunge them once more into the venerable game of cross-questions entitled the Junius controversy; but as the following curious little instance of coincidence has been communicated to me by some anonymous friend who knows my interest in the subject, I trespass on you in order to make your pages my medium of acknowledgment.

"On June 22, 1769, 'Philo-Junius,' speaking of the Duke of Grafton's intended marriage to a connection of the Duke of Bedford, says, 'I take it for granted the

venerable uncle of these common cousins has settled the etiquette in such a manner that, if a mistake should happen, it may reach no farther than from "Madame ma femme to Madame ma cousine."

"On March 6, 1771, Francis heads a letter to his brother-in-law Macrabe in the same odd form: 'Madame ma femme to Madame ma cousine.'—(*Memoirs of Francis*, vol. i. p. 257.)

"Such a coincidence in itself would be worth little. It is the extraordinary number of coincidences which constitutes the proof.

"A FRANCISCAN."

[What is there curious or extraordinary in this? If Francis had used the expression two years before Philo-Junius instead of two years after, the coincidence might have been worth recording.—Ed. "N. & Q."]

CHARLES COTTON THE ANGLER, AND SIR RICHARD FANSHAWE.—I possess a copy of the *Pastor Fido* of Guarini, translated by Sir Richard Fanshawe (together with other small poems), which belonged to Charles Cotton of Beresford, the friend of Izaak Walton. I have been able by the courtesy of Mr. Sleigh of Thornbridge, near Bakewell, to identify the signature on the last page with his acknowledged autograph.

Cotton has marked a few lines in the smaller poems which pleased him. He translated the same epigram of Martial that Fanshawe did, and he also turned into English two small pieces of Guarini.

J. HENRY SHORHOUSE.

Edgbaston.

TRESHAM'S HEAD AT NORTHAMPTON.—Is there any corroborative evidence of the head of Francis Tresham being "sett up at Northampton," as referred to in the following extract from a letter in the State Paper Office (vol. xvii. No. 60, Jas. I.):—

"Francis Tresham dyed of sickness, and thought to save the hangeman a labour belike, but notwithstanding in respects of his impenitencie, showing no remorse of the facts but rather seeming to glorye in it as a religious acte, to the minister that laboured w<sup>th</sup> him to sett his conscience straight at his ende, had his heade chopped of and sent to be sett up at Northampton, his body beinge tumbled into a hole w<sup>th</sup>out so much ceremonie as the formalitye of a grave."

The letter is endorsed:—

"Beinge comanded upon my alledgiance to sett down whose hand the w<sup>th</sup>in written is, I confess hit to be myne, extracted out of a copie written by Mr. Thomas Phelippes his owne hande and was to be delivered by me to Mr. Hugh Owen. By me, THO. BARNEY."

JOHN TAYLOR.

Northampton.

**Queries.**

ABYSSINIAN DATES.—In the *Athenæum* of last week was a letter signed by the late Aboonah, of whom we hear so much in the public prints; it ends with the date "4th Baona, 1560," which does not convey much information to the unlearned in such matters. It appears to me pro-

bable that the Abyssinians, as Copts, would use the Turkish months and the era of Diocletian; thus 4th Baonoh answers to our 10th June, and as the era of Diocletian commenced A.D. 284, the year 1560 would be the same as our 1844. Can any of your correspondents obligingly confirm or correct this reckoning?

A. H.

Jan. 25.

ALTAR LIGHTS AT ALL HALLOWS', THAMES STREET.—I have lately seen it stated that, within the memory of man, at the church of All Hallows, Thames Street, lighted candles were placed on the altar during the celebration of Holy Communion, and that the service was otherwise *ritualistically* performed. Can you tell me whether this was the case?

P. M. H.

Alderley Edge, Cheshire.

ARTICLES OF THE CHURCH.—Can any of your clerical correspondents state when (if ever) the penalties under the 33rd article of the Established Church were last enforced? What is the nature and form of "excommunication" under the articles (which "the archbishops and bishops and whole clergy agreed upon in 1562, for avoiding diversities of opinions and establishing of consent touching true religion"), and in what way anyone so visited was treated, in accordance therewith, "as an heathen and publican"? And also, *how* and *when* (if ever) he was "openly reconciled by penance, and received into the Church"? Who was the "judge that had authority thereto," and by what power was such "authority" constituted?

And with a view of being further assisted in "avoiding diversities of opinions," I wish to be informed with reference to the 35th article—declaring the homilies "necessary for these times" (*i. e.* "the second book, and also the former set forth in the time of Edward VI.")—when, where, and by whom they were last "read in churches by the ministers, diligently and distinctly, that they were understood by the people"?

C. D.

PASSAGE IN BÉRANGER.—

"Vieux soldats de plomb que nous sommes,  
Au cordeau nous alignant tous,  
Si des rangs sortent quelques hommes,  
Tous nous crions: A bas les fous!"—*Béranger*.

What is meant by "vieux soldats de plomb" in the above?

PAUVRE PETIT.

EDWARD COCK, M.D.—This gentleman was, I believe, an eminent physician and clever anatomical modeller about seven or eight years since. Can any of your medical readers give me any particulars of his abilities in mechanical and anatomical designs and inventions as applied to clinical science? Where can his models be seen, or any account of him be found?

B.

## CURIOUS OLD CUSTOM.—

"'Tis an old custom at Okeham in Rutlandshire, That the first time any Baron of the Realm comes through it, he shall give a Horse-shoe to nail upon the Castle-gate: And in case he refuses, the Bayliff has power to stop his Coach and take one off his Horse's Foot."—Moll's *System of Geography*, 1701.

Is this custom discontinued? and since when?  
S. L.

DINHAM: LORD DINHAM.—A Dinham married the heiress of Arches or De Arcis. What is the date of this marriage? It was before 1490.

WILLIAM GREY.

GILDEROY: CAPTAIN ALEXANDER SMITH.—In a little duodecimo volume entitled—

"A full and compleat History of the Lives, Robberies, and Murders of all the most notorious Highwaymen, &c. Printed for S. Crowder at the Looking-glass on London Bridge,"

there is the following strange anecdote of Gilderoy, otherwise "The Red Boy," which we suspect is apocryphal:—

"Three of Gilderoy's companions were hung in chains in Glasgow. The judge who tried them was met by him while on his road to Aberdeen in his coach, attended by two footmen. He, apparently single-handed, took the coachman and two attendants prisoners, stript them of their clothes, tied them neck and heels, and threw them into a pond. He next robbed the judge, and killed the four carriage-horses. Then taking him to 'the tree,' which 'in Scotland is like a turnstile,' he hanged his victim 'upon the fourth beam, saying, 'By my Sol, man, as this structure, erected to break people's crags, is not uniform without another, I'se must e'en hang you upon the vacant beam.'"

That there was a miscreant so called, a native of the Highlands of Perth, is true enough; but the authority for the legend, so far as can be traced, is not supported by any one of the charges contained in the indictment before the Court of Justiciary in virtue of which he was tried, convicted, and hung in chains with some of his accomplices about 1633 or 1634; and it is improbable so startling a murder could have been overlooked. There is a similar story in the second volume of Captain Alexander Smith's *Highwaymen*, which preceded Johnson's folio work, and which we are assured by dealers in old and rare books to be, when the three volumes are complete, exceedingly scarce; but this book first appeared at the beginning of last century; and where Captain Alexander Smith got the anecdote has not been ascertained.

Gilderoy, whose real name was Macgregor, was the subject of a song in the *Westminster Drollery*, which was popular in the reign of Charles II.; and there is a Scottish version attributed to Lady Wardlaw or her brother, Sir Alexander Halket, in which the English ballad is partially introduced; but in neither one nor the other is anything said as to the capture and hanging of the

judge. Was Captain Alexander Smith a real person or a fictitious one? J. M.

GRIFF, OR GRJEF (A.), A FLEMISH PAINTER.—I have a picture by this artist, of whom but little seems known, as he has different Christian names assigned to him, and indeed his proper name is spelt in various ways. He painted dead game and other objects in still life: is called a pupil of Snyder's, and consequently belongs to about two centuries back. My picture is signed, and so interesting, that I am anxious to be told of any other accessible work by the same artist in this country. B. H. C.

AGE OF IRISH MSS.—Is there the slightest authority beyond the wild uncritical history of the last century for dating a single *Irish* manuscript higher than the invasion of Ireland by the Danes? and where can I meet with any sound criticism on the subject? H. H. H.

LENNOCK.—The word *lennock*, or *lannock*, is applied in East Lancashire to a corpse which does not stiffen when cold. "He is varra *lennock*," said a friend to me the other day; "and I don't like ont; theer'l be another deoth it famaly soon." From what may this expressive term be derived? T. T. W.

JEAN DE LOGIS.—Was Jean de Logis, who went to the first Crusade with twenty-four men-at-arms under his command, father of Ordardus de Logis, who, in the time of William Rufus, was infeoffed by Ranulphus de Meschines in the barony of Wigton in Cumberland? The Norman noble of the name who accompanied the Conqueror to England was Guarinus de Logis. D. M.

MANSLAUGHTER AND COLD IRON.—On the 13th of June, 1716, General Macartney was tried for being concerned in the murder of the Duke of Hamilton in a duel. The jury acquitted Mr. Macartney of the murder; "and he was discharged of the manslaughter by the formality of a cold iron immediately made use of to prevent appeal." What was this ceremony? SEBASTIAN.

PAKENHAM FAMILY.—I am desirous of information as to this family, with reference to Sussex. Did any members of it, in the reign of Henry VII., possess the manor of Lordington; and if so, how did they obtain it? F. H. ARNOLD.

PAINTER WANTED.—I have an old half-length picture, a warm and pleasing sketch of an old man seated in a chair before a table, upon which is a pile of gold and a bag of the same. The sitter wears a red cap, and looks admiringly through a pair of glasses at a gold coin in his right hand.

The gentleman has plenty of beard, but little or no hair on his head. I should like to learn if this design can be referred to any known artist. The picture is a foundling, and at present quite anonymous.

B. H. C.

**PETITION OF RIGHT.**—Is there any full report or journal of Charles I.'s second and third Parliaments containing the speeches and names of the members?

J. C. J.

**PHILO.**—I have long been in search of a pocket edition of Philo, but without success. On reading the Preface to Mr. Hepworth Dixon's *Holy Land*, it struck me that he must possess the very thing that I want. His words are—"In reading my camp Bible (with the help of Philo and Josephus) on the spots which he describes so well, &c." I presume he did not carry with him the ponderous folios of Mangey or the numerous volumes of the Leipzig edition, and that therefore he must be the fortunate possessor of Philo in some more portable form. I should also be glad to know which of Philo's writings bears upon the topography of Palestine.

PHILO—JUDÆUS.

**PSALMS IN THE ORDER FOR MORNING AND EVENING PRAYER.**—In the "Report of the Royal Commission on Ritual," Mr. Hubbard appears to have put the following question to the incumbent of St. Andrews, Wells Street, and to the incumbent of St. Matthias, Stoke Newington:—

"When your people are reciting the Psalms in the Morning and Evening Services, do you announce the day of the month and the number of the psalm?"

The answers from both were to the effect:—We do not; we let them find it out for themselves. I think it does cause inconvenience sometimes to individuals. They could ask their neighbours.

Mr. Hubbard appears to have closed his inquiry on the subject without asking what was the practice in these two churches on Christmas Day, Ash Wednesday, and Good Friday, when proper psalms are appointed.

I shall be obliged to any of your readers who will kindly inform me on this point.

GEO. E. FRERE.

Roydon Hall, Diss.

**PHILOSOPHY AND ATHEISM.**—No doubt Pope (*Ess. Crit.*, v. 215) was indebted to Bacon (*Ess. xvi.*). But MR. TREPOLPEN'S note (3<sup>rd</sup> S. xii. 501) reminds me to ask, Was this "memorable saying" originally Bacon's? and if not, *unde derivatur*? Bacon's introduction of it looks very much like a quotation:—

"It is true, that a little Philosophy inclineth mans mind to Atheisme; But depth in Philosophy, bringeth mens mindes about to Religion."

And in the corresponding passage in the *Adv. of Learning*, part I, he uses the expression:—

"It is an assured truth, and a conclusion of experience, that a little or superficial knowledge of Philosophy may incline the mind of man to Atheism, but a farther proceeding therein doth bring the mind back again to Religion."

Both passages do, by their form, suggest the idea of a reference to a well-known maxim. And still more so does Harrington's use of the expression (*Commonwealth of Oceana*, 1656, p. 171):—

"But if you do not take the due dose of your medicines (as there be slight tastes which a man may have of Philosophy that incline unto Atheisme), it may chance be poison, there being a like taste of the Politiques that inclines to Confusion, as appears in the Institution of the Roman Tribunes."

His reference to the maxim here, in illustration of his own argument, seems to imply a more general familiarity with it than his readers might have gained from Bacon. Can it be traced higher?

ACHE.

**ROBIN AND MARIAN.**—Hallam, in a note to his account of the French and Provençal pastourelle poems of the twelfth and thirteenth centuries, says:—

"Robin and Marion are always the shepherd or peasant and his rustic love; and a knight always interferences, with or without success, to seduce or outrage Marion. We have nothing corresponding to these in England."

Surely the ballads about Robin Hood and Maid Marian have some connection with this troubadour poetry.

Can any of your correspondents inform me of the age to which the English ballads referring to Robin Hood have, with any degree of probability, been assigned, and what connection can be traced between them and the pastourelles referred to by Hallam?

H. H. H.

**THOMAS WASHBOURNE, D.D., AUTHOR OF "DIVINE POEMS" (1654).**—I am desirous to know more of this too little known and valued worthy. I have already the university dates in Wood's *Athenæ*; the inscription over his remains in Lady Chapel, Gloucester, and the short notice of his poems in the *Gentleman's Magazine*. I wish very much to meet with his single Sermons, two of which are named in the old *Theological Catalogue* (2nd edition, 1668),\* and to have other references to sources of information concerning him. The registers of his native parish, as well as of his rectory parish (Dumbleton), are destroyed up to within one hundred years of the present date.

A. B. GROSART.

Liverpool.

**WIDOWS' CHRISTIAN NAMES.**—Can a widow correctly use her deceased husband's Christian name?

CLERICUS.

[\* Washbourne's two Sermons are in the Bodleian: (1.) A Funeral Sermon on Ps. xc. 9, Lond. 1655, 4to. (2.) The Repairer of the Breach; a Sermon, May 29, on Isa. Iviii, 12, Lond. 1661, 4to.—ED.]

YORK, HEREFORD, AND SARUM BREVIAIRES.—Where, in England, can I see copies of the York, Hereford, and Salisbury Breviaries? Lowndes (Bohn's edit.) says that there is only one copy known of the York Breviary. Perhaps DR. ROCK, or the REV. F. C. HUSENBETH, would kindly inform me of any library where these valuable books are preserved. W. H. HART, F.S.A.

Folkestone House, Roupell Park, Streatham, S.

### Queries with Answers.

"EPISTOLÆ OBSCURORUM VIRORUM."—An edition of this famous work was published in London, dated 1710: "Impensis Hen. Clements, ad insigne Lunæ falcate, in Cœmeterio Ædis Divi Pauli," with a Latin dedication, addressed "Isaac Bickerstaff, Armigero, Magnæ Britanniæ Censori, S." Can I be informed who the English editor was by whom this dedication was written?

Apropos to the name of Isaac Bickerstaff, what was the real name of the author of *Love in a Village*, *Love in the City*, *The Hypocrite*, and a variety of other dramatic works purporting to be written by Isaac Bickerstaff? J. H. C.

[The edition of 1710 of the above celebrated *Epistles* was superintended by Michael Maittaire, who no doubt wrote the "Dedicatio." The text is of no authority, and swarms with typographical blunders.

Dean Swift was the first who assumed the name of Bickerstaff in a satirical pamphlet against Partridge, the almanac-maker. Steele determined to employ the same name which this controversy had made popular; and, in April, 1709, it was announced that Isaac Bickerstaff, Esq., astrologer, was about to publish a paper called *The Tatler*. Swift is said to have taken the name of Bickerstaff from a smith's sign, and added that of Isaac as a Christian appellation of uncommon occurrence. Yet it was said a living person was actually found who owned both names. This appears extremely probable, as we find a dramatist named Isaac Bickerstaff was born in Ireland about the year 1735, and appointed to be one of the pages of Lord Chesterfield when Lord Lieutenant in 1746. He served for some time as an officer of marines, and died abroad in extreme old age and reduced circumstances; but the date and place of his decease remain in uncertainty. Garrick, in a letter to Colman, dated June 30, 1766, writes: "I have had a letter from Bickerstaff; he is at Paris, and is going to give some account of our theatre in the *Journal Encyclopédique*. You will see it, I suppose."—*Posthumous Letters*, published by George Colman, jun.]

ECCLESIASTICAL RHYME.—What is the explanation of the following *memoria technica*, said (in *Guardian* newspaper, Jan. 22, 1868) to be current in some remote villages of the East Riding of Yorkshire? It is supposed to contain an enumeration of the several Sundays in Lent:—

"Tid : Mid : Mis : Ra :  
Carling : Palm : and Easter Day."

W. H. S.

Yaxley.

[Another version of these names reads—

"Tid, Mid, Misera,  
Carling, Palm, Paste Egg day."

In Brand's *Popular Antiquities*, ed. 1848, i. 116, is the following note on these lines:—"In the *Festa Anglo-Romana*, 1678, we are told that the first Sunday in Lent is called *Quadragesima*, or *Invocavit*; the second *Reminiscere*; the third *Oculi*; the fourth *Latare*; the fifth *Judica*; and the sixth *Dominica Magna*. *Oculi*, from the entrance of the 14th verse of the 25th Psalm, 'Oculi mei semper ad Dominum,' &c. *Reminiscere*, from the entrance of the 5th verse of Psalm 25, 'Reminiscere miserationum,' &c., and so of the others. Thus our *Tid* may have been formed from the beginning of Psalms, *Te deum—Mi deus—Miserere mei.*" The same explanation is given in Brady's *Clavis Calendaria*, ed. 1815, i. 262.]

LORD GEORGE SACKVILLE.—In 1760 Lord G. Sackville was tried by court-martial (for his conduct at Minden) apparently after he had left the army. He was cashiered and declared incapable of serving the king again. Some years afterwards he was Secretary of State, and finally was raised to the Peerage. Was the sentence quashed in consequence of his not being in the army, or was he pardoned? SEBASTIAN.

[The sentence of the court-martial; and the severe manner in which it was carried into execution, did not at the time pass without observation, and many persons were of opinion that the misconduct of Lord George Sackville was not sufficiently proved to warrant either the sentence or the punishment. These sentiments probably prevailed at the court of George III. (who succeeded to the crown a few months after the disgrace of Lord George), and one of his first acts was the recall of this nobleman to court.]

MARRIAGE BANNS.—When was the publication of bans of matrimony first used in churches? R.

[We learn from Tertullian (*ad Uxorem*, lib. ii. cap. 2 and 9, *De Pudicitia*, cap. iv.) that the church, in the primitive ages, was forewarned of marriages. The earliest existing canonical enactment on the subject, in the English church, is that in the 11th canon of the synod of Westminster, or London, A.D. 1200, which enacts that "no marriage shall be contracted without bans thrice published in the church, unless by the special authority of the bishop." (Wilkins, *Concilia Magnæ Britannia*, i. 507.)

It is supposed by some that the practice was introduced into France as early as the ninth century; and it is certain that Odo, Bishop of Paris, ordered it in 1176. The council of Lateran, in 1215, prescribed it to the whole Latin church.

Before publishing the banns, it was the custom for the curate anciently to affiance the two persons to be married in the name of the Blessed Trinity; and the banns were sometimes published at vespers, as well as during the time of mass. Bingham, *Antiquities*, lib. xxii. cap. ii. sec. 2; Martene, *De Ant. Rit.*, lib. ii. cap. ix. art. v. pp. 135-6.]

**FLEET.**—In the borough of Lynn Regis, Norfolk, the word "Fleet" frequently occurs in the discussions of the Town Council, as reported in the *Lynn Advertiser*. It seems to mean a main sewer, or at the least a channel of some sort for the passage of sewage. Is a sewer called a *fleet* in any other part of England? and was the Fleet river in London so called because it, from the earliest days, served the purpose of a sewer?

**FILIUS ECCLESIE.**

[According to Junius, the Anglo-Saxon *fleetan* is the frequentative from *flow-an*, *fluere*. Hence the noun is applied to an estuary, drain, ditch, or sewer. Fleet Ditch is a tautology. The Fleet prison was so called because situated upon the side of the water that *floated* in from the river.

"They have a very good way in Essex of draining of lands that have land-floods or *fleets* running through them, which make a kind of a small creek."—Mortimer, *Husbandry*.]

**RABELAIS.**—Can you explain how the phrase "le quart d'heure de Rabelais" acquired its meaning of waiting for one's bill? The story about Rabelais finding himself at an inn with no money to continue his journey, which is given as the origin of it, does not seem to explain its conventional meaning.

**HYDASPES.**

[The story about Rabelais, to which our correspondent alludes, is told in various ways. It would appear that Rabelais found himself at a loss, not only for money to continue his journey, but for the means of paying his reckoning at the Lyons *hôtellerie*. Hence it is that the "Quart d'heure de Rabelais" signifies the sometimes critical and anxious moment when we are expecting our bill—for instance, after dining at an hotel. And accordingly, the phrase "Le quart d'heure de Rabelais" is explained by Bescherelle, "Le moment où il faut payer son écot"; *i. e.* the moment when one must pay one's bill.]

**THE BATTLE OF THE FORTY.**—In the picture-gallery at Hampton Court Palace is a piece by P. Snayers, entitled the "Battle of the Forty." What was the battle of the forty, and when did it take place?

**LYDIARD.**

[The Battle of the Forty, we believe, is only mentioned in some old romances. The picture belonged to William III., and represents, says Mr. Edward Jesse, a battle fought between twenty French and twenty Italian cavaliers with their leaders. Mrs. Jameson (*Handbook to the Public Galleries of Art*, ed. 1842, p. 312), however, informs us, that "this contest between two rival commanders in the Spanish Netherlands was decided before the walls of Bois-le-duc:

forty chosen men, mounted and properly equipped, on each side, entered the lists, and the desperate encounter lasted till only one combatant remained on the field."]

**TEST FOR WELLS.**—There was a simple test for impure wells published recently by some authority. Can you refer me to the paper in which it appeared?

**CLERICUS RUSTICUS.**

[Though this is rather a scientific query than such as "N. & Q." was intended to solve, we have so many subscribers in the country to whom the information may be of value, that we have taken some pains to procure it. We presume our correspondent refers to the following "Easy Test for Sewage in Wells," by Professor Atfield, in *The Times* of January 18 last:—

"Polluted water does not generally betray its condition till possessed of a strong odour; earlier intimation may however be obtained by the following means:—Half fill a common water-bottle, cover its mouth with the hand, violently shake for a minute, and quickly apply the nose. If nothing unpleasant is detected, lightly cork the bottle; set it aside in a warm place, at about the temperature of one's body, for a couple or three days, and repeat the shaking, &c. Water of very bad quality may thus be recognised, without the trouble and expense of analysis."]

**PICKERING'S CUP.**—Dean Stanley says, in his *Memorials of Westminster Abbey* (p. 363, line 1, &c.):—

"In the year of the Armada, Pickering [the Keeper of the Gatehouse at Westminster] presented to the Burgesses of Westminster a fine silver-gilt 'standing cup,' which is still used at their feasts, the cover being held over the heads of those who drink, with the quaint inscription:—

'The Giver to his Brother wisheth peace,

With Peace he wisheth Brother's love on Earth,

Which Love to seal, I as a pledge am given,

A standing Bowle to be used in Mirth.

'The Gift of Maurice Pickering and Joan his wife, 1588.'"

I wish to know who is the keeper of this interesting relic, and where it is kept, as with many inquiries I have been unable to ascertain either of the above.

**W. E. HARLAND-OXLEY.**

8, King Street, Whitehall, S.W.

[Our correspondent has been unfortunate in the direction of his inquiries. The cup, which is always used at the dinners of the Court of Burgesses of Westminster, is in the custody of their officers; and we can have no doubt that if he applies either to the Deputy-Steward, S. T. Miller, Esq., or the Town Clerk of Westminster, W. M. Trollope, Esq., he will experience no difficulty in seeing this interesting relic of the old Keeper of the Gatehouse.

**"EFFICACITY."**—Is there such a word? It is used by Sir Henry Bulwer in the first volume of *Historical Characters*, p. 227, line 13.

**H. A. ST. J. M.**

["The power of whiche sacramentes is of suche *effycacite*, that cannot be expressed."—*A Boke made by John Fryth*, p. 10.]

## Replies.

## EMENDATIONS OF SHELLEY.

(3<sup>rd</sup> S. xii. 467.)

I shall try to relieve the difficulty felt by C. A. W., and in doing so I fancy I shall be able to fix the reading of "air" for "earth" in the fifth line of the stanza in question as the correct one. Buds are of the air; roots are of the earth; wherefore, if Shelley so meant it to be understood, *its* finds its antecedent in the word *air*. Now Shelley uses nearly the same language in "Queen Mab," vi.,—

"The budding of the heaven-breathing trees,"

where we have *buds*, *breath*, and *air* (heaven = ether = atmosphere) without any reference to all-sustaining *earth*—buds in fact "hanging upon nothing, and quite unattached" save to the parent tree.

The *one delight* is the common rapture of all nature in the opening spring and noontide hour of Southern Europe, but *quiet rapture*—"soft"—in harmony with the poet's subdued feelings. All their voices blend into one *soft* sound—a softness probably due in part to the indistinctness arising from their combination, and the "slightness" of "the air" which carries them. So slight is it that the hum of the city, heard from the sea shore, scarcely exceeds the almost silent ripple of the wave on the lonely beach.

The nouns in the penultimate line are evidently in the possessive case (a note for Mr. Moxon), and should be printed thus—as, in fact, I have never yet seen them—

"The wind's, the bird's, the ocean-flood's,

the only doubt being whether the first two nouns are not plurals, and to be varied accordingly.

The modern ear, which is so exacting, demands perfect symphony of sound in rhyming couplets, but ought to be indulgent to triplets or quadruplets.

I may add that I am little qualified to be a critic of Shelley, as the perusal of his poems is my rare pastime, yet when I do read them I try to do so with my eyes open. Of the facts of his history I only know enough to have enabled me to furnish an essay for the *Eclectic Review* a few years ago.

In third line of second stanza of "The Question," Shelley wrote "pearled Arcturi," printed "pied Arcturi."

Allow me to suggest a correction, at least plausible, of a text of Shelley, in his fragment on "The Waning Moon":—

"And, like a dying lady, lean and pale,  
Who totters forth, wrapt in a gauzy veil,  
Out of her chamber, led by the insane  
And feeble wanderings of her fading brain,  
The moon arose upon the murky earth  
A white and shapeless mass."

In the penultimate line for *upon* read *up in*, and for *earth* read *east*, and you will probably catch the poet's real words and intended idea:—

"The moon arose *up in* the murky *East*,  
A white and shapeless mass."

It must be noticed here that the fragment is, so to speak, complete, and the parallel perfect. But "the lady" is alone—there is no object to which she bears relation—no space she occupies—no eye to scan her—while "the moon," if the present reading stands, has relation to the earth, and thus a new element is introduced which disturbs the correspondence. In our emendation, however, the "murky East" corresponds with the "gauzy veil" of the similitude, and accounts for the indistinct appearance of the moon—"a white and shapeless mass." But no analysis would make this reading acceptable to any one who does not see its congruity at a glance. I find in Benbow's edition the reading "*up in* the earth," which conveys no sense, but at the same time establishes the solution of *upon* into *up in*. A friend has obliged me with this little volume since I wrote my first note on Shelley.

I proceed to note a defect or two in Milner's very cheap edition of the poet's works. The notes to "Queen Mab" are omitted, to the great detriment of the poem; for though in themselves not commendable, they are exegetical of the poet's meaning, and present a study of the poet's mind at a critical period of his history.

The well-known verses called "Love's Philosophy" are quoted in full in the preface with the eulogy of being "one of the purest sweetest gems that ever flowed from mind or heart of poet," and are said to be addressed to Mary Wollstonecraft; but the editor, it is presumed, intended by the name her daughter, M. W. Godwin, the wife of Shelley.

Two lines are printed in halting fashion in the verses:—

"I fear thy kisses gentle maiden,  
Thou needst not fear mine,  
My spirit is too deeply laden  
Ever to burthen thee.

"I fear thy mien, thy tones, thy motion,  
Thou needst not fear mine,  
Innocent is the heart's devotion  
With which I worship thee."

In the second line of each verse, Milner should have read *needest*, as the dullest ear will detect the lack of a syllable. Moxon is here correct.

Again:—

"Swifter far than summer's flight,  
Swifter far than youth's delight,  
Swifter far than happy night,  
Art thou come and gone:  
As the earth, when leaves are dead,  
As the night when sleep is sped,  
As the heart when joy is fled,  
I am left lone, alone."

It might seem obvious to change the first *lone* into *alone*, which would read more smoothly; but that alteration would not catch Shelley's subtle rhythm, which seldom or never fails. The line should be printed and read with strong accent on the first syllable—

"I'm left lone, alone."

All the editions retain some curious violations of grammar: for instance, the poem beginning—

"Mine eyes were dim with tears unshed."

The last verse is printed thus:—

"We are not happy, sweet! our state  
Is strange, and full of doubt and fear;  
More need of words that ill abate:—  
Reserve or censure come not near  
Our sacred friendship, lest there be  
No solace left for thou and me."

Even if this came thus from Shelley's pen from a sheer oversight, editors should not perpetuate the mistake; but most likely it is a simple misreading of the printer's. I would observe further here, that instead of an indicative sense in the line—

"Reserve or censure come not near,"—

the lyric spirit of the piece will find an imperative sense much more expressive and telling—

"Reserve or censure, come not near  
Our sacred friendship."

Furthermore, and lastly at the present writing:—

"That time is dead for ever, child,  
Drown'd, frozen, dead for ever!  
We look on the past,  
And stare aghast  
At the spectres wailing, pale and ghast,  
Of hopes which thou and I beguiled,  
To death on life's dark river."

For "thou and I," read "thee and me."

I know no works of any great modern poet which need to be more carefully revised for the press than those of Percy Bysshe Shelley.

O. T. D.

In "The Triumph of Life," one verse reads thus:—

"And near him walk the [ ] twin,  
The tutor and his pupil, whom dominion  
Follow'd as tame as vulture in a chain."

I suggest "Macedonian" as the word Shelley would have employed, had it occurred to him, being sonorous, simple, adequate, and poetical—  
*pace domini* WESTWOOD. A COBBLER.

#### CENTENARIANISM.

(4th S. i. 95.)

In the present age of unbelief, it is perhaps hardly surprising that some are found unbelievers in centenarianism. MR. THOMS falls foul of the

*Quarterly Review*, and complains of the injustice which those who doubt the instances of longevity suffer at his hands. I think, on the contrary, that those who have been at the pains of giving instances known either to themselves or their families have rather reason to complain of MR. THOMS and his doubting companions. It is somewhat hard to be exposed to the charge either of stating what is untrue or else of being culpably credulous, even when clothed in terms ever so bland and disguised.

I should not have trespassed again on your space in a matter which, after all, has probably little interest beyond the family circle, had not the Reviewer been good enough to quote an instance of longevity which I sent some time since to your journal ("N. & Q.," 2nd S. xi. 58), and which is included "in the names of seven or eight old women of reputed ages, varying from one hundred and two to an hundred and ten,"—instances which MR. THOMS undisguisedly calls in question; but which perhaps it is due to the Reviewer, and also to the cause of truth, for me to verify by such *existing* proofs that remain as to the age of the lady in question: for I need hardly say that all her children, still more her contemporaries, are long since passed away. It is quite true, we do not know either the date or place of her baptism; but November 13 was always regarded and kept as her birthday, and all her family believed her to have been born on that day in 1739—the year she always spoke of as that of her birth. The fourth and youngest daughter of Francis Chassereau, Esq., of Marylebone, formerly of *Niort* (not *Nint*, as misprinted in 2nd S. xi. 58), in France, she was married to my great-grandfather (he died 1814, aged seventy-nine,) Oct. 27, 1764, as the entry in her Bible now in the possession of her grandson, the present Mr. Robert Williams of Bridehead, co. Dorset, testifies. I have myself in my possession a large Bible given by her to my father on his twenty-first birthday in 1820, with his name and an inscription written by her in a very uneven and wandering handwriting; against which my father has put this note, followed by his initials:—

"Written in her 81st year, having the cataract in both eyes. C. M. W."

To which he afterwards added below:—

"She was afterwards couched and perfectly restored to sight by Henry Alexander, Esq., on the 22nd of Nov., 1820, being 81 years of age."

On the opposite page, and two years after, she has again written his name, &c., but now in a good clear hand, having then the use of her sight, which she preserved to the last; to which my father has again added this note:—

"Oct. 1823. Written in her 83rd year."

MR. THOMS will hardly doubt the possibility or



probability of anyone living to be eighty-one, or even eighty-three years of age. As, therefore, the subject of the present communication died Oct. 8, 1841, her exact age can be readily computed. There followed her to her grave, on Oct. 15, 1841, her eldest and only surviving son, then in his seventy-fifth year; her two sons-in-law, the late Sir Colman Rashleigh, Bart., and the Rev. J. W. Cunningham, late Vicar of Harrow; numerous grandchildren, great-grandchildren, and other relatives and friends. I will only add, that she was no less remarkable for her age and vigour than eminent for the childlike simplicity of her earnest piety.

MONTAGUE WILLIAMS.

Woolland House, Blandford.

I would call MR. THOMS's attention to the case of John Taylor, a miner, buried in the churchyard of Leadhills, Lanarkshire. MR. THOMS will find a statement of it in the *History of the Upper Ward of Lanarkshire*, vol. iii. p. 19. The first document there cited is in my possession, and was drawn up at the date it bears by Sir George Cockburn, then engaged in a mining adventure at Leadhills, in the presence of my paternal grandmother.

The notice in *Household Words* of August, 1852, is in many respects erroneous, and even absurd. I pointed out its numerous mistakes in two articles which appeared in the *Gentleman's Magazine* for May and June, 1853. I suspect that the statement on Taylor's tombstone is slightly beyond the truth, but only to the extent of six years at most.

I have often wished to consult the register of the parish of Alston, or Alston Moor, in Cumberland, where Taylor was born, for the exact date of his birth, but have never been able to accomplish it. Perhaps some reader of "N. & Q." resident in the neighbourhood may be able to make this inquiry, to facilitate which I quote the commencement of the first document above referred to:—

"John Taylor, son of Bernard or Barnabas Taylor (he calls him Barny) by his wife Agnes Watson, was born in Garry Gill, in the parish of Alston, in Cumberland. John had two sisters older, and a brother Thomas younger, than himself. One of the sisters married William Hoggard or Haggard, a miller at Penrith, whose children were alive there not many years ago." (say about 1760.)

GEORGE VERE IRVING.

*Another Genuine Centenarian, Elizabeth Buckle.*—I hope MR. THOMS will accept the annexed, and have all his doubts dispelled. In the hamlet of High Wyck resides a widow of the name of Elizabeth Buckle, reputed to be one hundred and three years of age. She is plump, rosy, and lively; full of chat about old times. As she was in her youth the nursemaid of my grandfather, I have for many years felt interested in her circumstances and her *soi-disant* great age, about which I was

incredulous, knowing well the tendency of uneducated old people to talk themselves into old age. I was, therefore, induced to send to Eastwick yesterday, the 4th inst., for a copy of the register of her baptism, which I enclose. She seems remarkably healthy, and likely to live for some years. The tradition is, that she was not baptised till two or three years old; in fact, that she "walked to church to be christened."

1868, February 4th.

Copy from the *Baptismal Register of Eastwick, Herts, near Harlow.*

"Smith, Elizabeth, Daughter of John Smith & Susannah his Wife, was Baptized Sept<sup>r</sup> y<sup>e</sup> 20th, 1767."

THOS. RIVERS.

Bonks Hill, Sawbridgeworth.

#### THE LAW OF ARMS.

(3<sup>rd</sup> S. xi. 327, 508; xii. 15.)

At the above references is carried on a discussion as to the *legal* effect respectively of grants and confirmations of arms. There is, however, another and deeper question lying behind, namely, have either of them any *legal* effect at all? and if so, what, and why? Unluckily, lawyers have troubled themselves little with the law of arms, and the heralds little with the law: the latter naturally feel themselves bound by the practice and precedents of their office, and possibly know but little more. Now, as the law of arms is parcel of the common law, it is from the known sources and authorities thereof that we must gather its principles, and not from the practice of the Herald's College.

The difficulty lies on the surface. The right to coat armour is either an honour or a simple right of property. If the former, it cannot be conferred by the Earl Marshal and the Kings-at-Arms, on the well-known principle that the king is the fountain of honour (which means, as we all know, that the power to confer honours cannot be delegated, unless when the sovereignty itself is delegated). If the latter, its creation is not within the prerogative of the crown: it is of the nature of a monopoly, and would require an Act of Parliament. In Scotland a statute for the purpose exists. In England, that particular incorporeal hereditament—the right to a given coat of arms—must be based, like all other hereditaments of the kind, upon user time out of mind, that is, from the 1st of Richard I. The presumption thereof must be established by evidence of reasonably long user; just as, not long ago, in a case of ancient surplice fees, a usage of sixty years would have established a presumption in favour of the rector's claim; and he was only defeated on account of the unreasonableness of their amount, by which the presumption was rebutted. In pre-

cisely similar manner, in the leading case of *Scrope v. Grosvenor*, did the plaintiff proceed to prove his case.

Of course, questions will still lie behind as to the limitations and conditions under which a legal owner may assign his coat, or parcel thereof, and as to the effect that may be given to the patents of the Kings-at-Arms, as adding to their common-law powers; but as your correspondents seem to assume broadly the principle that a *new* right may be created (I presume by royal prerogative), I must challenge them in all courtesy to break a lance upon the point; and invite them to favour us with the rationale of their belief, and to show that the law they lay down does not belong to what Lord Denman called "that extensive branch of the law—law taken for granted." L. P.

Middle Temple.

#### THE INTRODUCTION OF FRUITS AND CULINARY VEGETABLES INTO ENGLAND.

(4<sup>th</sup> S. i. 53.)

The *Apple* (Saxon *appel*, from the root of *ball*), introduced by the Romans, was the chief fruit of the Anglo-Saxons; but the only varieties mentioned, according to Wright, are the *surmelst-apulder*, or souring apple-tree, and the *swite-apulder*, or sweeting apple-tree. They had orchards containing only apple-trees, called the *apulder-tun*, or apple-tree garden. France gave to us in the days of Queen Mary the nonpareil, and pippins came to us from the Continent in the reign of Henry VIII.

The *Pear* (Saxon *pera*) was introduced by the Romans, and was in great reputation in England among the Saxons. In the time of John and of Henry III., Rochelle was celebrated for its pears, and the sheriffs of London purchased one hundred for Henry in 1223. Several kinds of pears are enumerated in the accounts of the Earl of Lincoln's garden in Holborn (London), in 1296. Worcester was celebrated in early times for the growth of this fruit-tree: three pears are delineated on its coat of arms. The only kinds of fruits named in the roll of the household expenses of Eleanor, Countess of Leicester (third daughter of King John, and wife of the celebrated Simon de Montfort who fell at Evesham), are apples and pears. Of the latter, three hundred were purchased at Canterbury, probably (says Mr. Timbs) of the monks. Matthew Paris, describing the bad season of 1257, observes that apples were scarce and pears scarcer, while quinces, vegetables, cherries, plums, and all shell-fruits, were entirely destroyed. In the wardrobe-book of 14 Edward I. we find the bill of Nicholas, the royal fruiterer; in which the only fruits mentioned are pears, apples, quinces, medlars, and nuts. The supply of these, from Whitsuntide to November, cost 21*l.* 14*s.* 13*d.*

Alexander Neckham, writing in the latter half of the twelfth century, says:—

"A noble garden will give you medlars, quinces, the pearmain (*volema*), pears of St. Regle, pomegranates, citrons, oranges, almonds, and figs. Let there also be beds (*area*), enriched with onions, leeks, garlic, melons, and scallions (*hinnullis*)."

The *Quince* (French *coïng*, from Cydonia, a town in Crete), was known to the Romans, who introduced it into this country. The Saxons called it *cod-æple*, or bag-apple.

The *Cherry* (Greek *κέρασος*, from Cerasus, a city in Pontus,) came originally from Asia, and the Romans brought it into England. In the *Sylvan Sketches* (384) the wild or black cherry is called a native of England. The Anglo-Saxons are said to have lost it, and Richard Harris, fruiterer to King Henry VIII., to have reimported it; but Warton has proved by a quotation from Lydgate, who wrote *circa* 1415, that the hawkers of London were wont to expose cherries for sale early in the season. One kind—the Kentish—was brought to us by the Knights Templars on their return from the Crusades, and was first planted near Sittingbourne, in Kent.

The *Plum* (Saxon *plume*) is said to have been derived from the common wild sloe. It was known to the Anglo-Saxons. Gough says that Lord Cromwell introduced the Perdrigan plum *temp.* Henry VII. The greengage was first cultivated in England by a family of the name of Gage. It was brought from France, where it was called "La Reine Claude," from the wife of King Francis, with whom it was a great favourite. The Orleans came to us from Orleans, in France; and the damson, or *damascene*, from Damascus.

The *Peach* (Latin *persicum*, from Persicus, belonging to Persia) was introduced into England by the Romans, called by the Saxons *persoc-treow*. In 1276 we find slips of peach-trees mentioned in an official record as planted in the king's garden at Westminster.

The *Nectarine* is only a variety of the peach, with a smooth skin, introduced about 1562. (Faulkner).

The *Apricot* (Latin *præcocia*, from *præcor*, early ripe), in Persia, is called "the fruit of the sun." The first apricot-tree was brought to England in 1524 by Henry VIII.'s head gardener; but Stow says it was not introduced till 1578. It was called, in old English, *abricsots* or *apricocks*.

The *Orange* (Italian *arancia*, Hindostanee *marun*), akin to *nār*, fire, from its colour) is considered by many to have been brought to England by Sir Walter Raleigh, and the first trees planted by Sir Francis Carew, who married his niece, at Beddington in Surrey; but Timbs, in his *Nooks and Corners of English Life*, proves that, though Le Grand d'Aussy could not trace the fruit in France to an earlier date than 1333, we find it

known in England in 1290; for in that year a Spanish ship came to Portsmouth bringing figs, raisins, dates, pomegranates, and *seven oranges*. Some of the trees at Hampton Court are said to be three hundred years old.

The *Lemon* (Turkish *limon*) and *Citron* were much used in the Middle Ages, but it is very uncertain when they were first introduced into England (Du Cange v. "Citronus.")

The *Melon* (the *abattachim* of the Bible, meaning to *cling close*), according to Gough, was very common in England during the reign of Edw. III., together with cucumbers, &c.; but soon after entirely unknown till the reign of Henry VIII., being unattended to during the wars of York and Lancaster.

The *Medlar* (Saxon *mæd*) was a favourite fruit of the Saxons. Chaucer mentions the tree:—

"I was ware of the fairest medlar tree."

The *Fig* (Saxon *fic*, Latin *ficus*), was known to the Greeks, for we find by the laws of Lycurgus they formed a part of the ordinary food of the Spartans. They were introduced here by the Romans, but the first trees planted in England are said to have been brought from Italy in 1548 by Cardinal Pole, and planted by him in the garden of the archiepiscopal palace at Lambeth (Loudon's *Arbor. et Frutic. Britann.*)

The *Gooseberry* (corrupted from German *kraus*, or *krauselbeere*, the rough berry,) was known to the Saxons under the name *thefe-thorn*.

The *Currant* (from *Corinth*) is a native of Great Britain. Evelyn says it was formerly considered to be a species of gooseberry, and had no other name till the fruit was called *corinths*, from their resemblance to the small Zante grapes.

The *Raspberry* (from the *rasping* roughness of the plant) formerly grew wild in England. Called by the Anglo-Saxons *hynð-berige*.

The *Strawberry* (Saxon *streow-berie*, from the spreading nature of its runners,) was common in the time of Lydgate (fifteenth century). The *alpine* was first cultivated in the king's garden in 1760.

The *Mulberry* (Saxon *mulbere*; Celtic *mor*, black,) is considered by Whitaker (*Manchester*, ii. 49) to have been introduced into Britain by the Romans. Gough says that the first known were at Sion House, now standing. The white mulberry was introduced from China before 1596, and the paper-mulberry from Japan before 1751.

*Grape* (Welsh *grab*, a cluster; Italian *grappo*), *Vines* are said to have been first brought into England by command of the Emperor Probus about 280, the year its culture was introduced into Gaul; and Venerable Bede speaks of vineyards as common in this country in 731. The vine was called by the Saxons *win-treow*, or wine-tree; and its fruit *win-berige*, or wine-berries. Some years ago grape-

vines brought from Syria were planted at Welbeck Abbey, the residence of the Duke of Portland, in Nottinghamshire. They thrived, and produced fine fruit—one bunch, sent as a present to the Marquis of Rockingham, weighed 19 lbs.

The *Chestnut* (derived from Anglo-Saxon *cyste-hnutu*, the nut of the cyste-tree) was introduced by the Romans; that is, the Spanish or sweet kind. There is a tree of this kind at Tortworth, Gloucestershire, which was in its prime in the reign of Stephen in 1135, and calculated to have been a sapling in the time of Egbert about the year 800. Loudon says this may even have been planted in the time of the Romans. The oldest chestnut-tree in the neighbourhood of London is that at Cobham, Kent. In 1256 the Sheriffs of London were ordered to buy 2000 chestnuts for the king's use. The horse-chestnut was brought to us from the northern parts of Asia about 1550; but the scarlet variety, from Brazil, was not cultivated till 1712.

The *Walnut* (Saxon *wal-hnut*, *walh-hnutu*, a foreign nut,) is a native of Persia. Loudon says, in all probability it was introduced by the Romans. Evelyn informs us that "there were considerable plantations of this tree, particularly in the chalk hills of Surrey." Collinson, in his *History of Somersetshire*, says that at Glastonbury there grew in the abbey churchyard, on the north side of St. Joseph's chapel, a miraculous walnut-tree, which never budded forth before the Feast of St. Barnabas (June 11). He adds that—

"Queen Anne, King James, and many of the nobility of the realm, even when the times of monkish superstition had ceased, gave large sums of money for small cuttings of the original."

In the roll of the Countess of Leicester, before quoted, the following esculent plants are mentioned: dried pease and beans, parsley, fennel, onions, green-pease, and new beans.

The *Artichoke* (Arabic *ardischauki*, the *earth-thorn*), was introduced into England in the reign of Henry VIII. Evelyn (*Miscell.*, 736) says:—

"'Tis not very long since this notable thistle came first into Italy, improved to this magnitude by culture, and so rare in England that they were commonly sold for crowns a piece; but what Carthage yearly spent in them, as Pliny computes the sum, amounted to 'sestertia sena millia,' 30,000l. sterling."

The *Asparagus* was introduced, Whitaker thinks, by the Romans into England.

The *Cabbage* (Latin *caput*, the head,) was known in England, according to Henry, *temp.* Edw. IV., but neglected. Gough says that Sir Anthony Ashley introduced it; and that there is a cabbage at the foot of his monument at Winborne St. Giles, Dorsetshire.

Wright, in his *History of Domestic Manners and Sentiments* (p. 294), says the *Leek* (Saxon *leac*) was the principal table vegetable among the

Anglo-Saxons: its importance was considered so much above that of any other vegetable, that *leac-tun* (the leek-garden) became the common name for the kitchen-garden; and *leac-weard* (a leek-keeper) was used to designate the gardener. Varieties of the leek—*enne-leac*, or onion; and *gar-leac*, or garlic—were also known under these names to the Saxons.

*Bean* is an Anglo-Saxon word; and the same people were acquainted with cresses, parsley (Anglo-Saxon *peterselige*), mint, sage, rue, and other herbs.

JOHN PIGGOT, JUN.

*Sea-cale*, cir. 1775.—In answer to X. Y., I can give him the history of the introduction of sea-cale, as I happen to know all the details. Sea-cale grows wild on Slapton beach on the south coast of Devon. It was noticed there by a person named John Morgan, a native of Uplowman, Devon; then gardener in the employ of J. H. Southcote, Esq., of Stoke Fleming. Morgan noticed that the sea-cale was bleached by the sand of the beach; and brought some roots from thence, and cultivated them in Mr. Southcote's garden. They were served up to his table, and being approved of, several roots were sent as a present to Mr. Southcote's friends at Bath: which place was at that time, about 1775, a great resort of fashion. When once known and talked of in Bath, it soon became famed throughout all England. I have understood that it was first sold to the public at Exeter market, where its price was half-a-crown a root.

The son of this John Morgan, Mr. Joseph Morgan, is the owner of a well-known nursery-garden at Torquay. W. G.  
St. Marychurch, Torquay.

#### SIR ANTHONY ASHLEY'S MONUMENT: THE CABBAGE.

(3<sup>rd</sup> S. xii. 287, 533.)

I have lately made a pilgrimage to the shrine—nay, to the fine old monument of Sir A. Ashley and his wife in the church of Winborne St. Giles, Dorset, to refresh my memory as to a certain part of its details which is said to be commemorative of the introduction of the cabbage from Holland into England. The result has confirmed my anticipation, and convinced me that the proof of the worthy knight's claim on the gratitude of posterity must rest on a more substantial foundation than what is afforded by his monument, to be of any value. What this is I will endeavour to describe. Near the head of the recumbent effigies stands a low pedestal supporting a casque plumed, and at the feet a similar pedestal surmounted with a pair of gauntlets and a *ball*, some six or eight inches in diameter, having its surface ornamented with hexangular reticulations *incuse*. Now it seems to me

that if the artist had intended to represent by this object the head of a cabbage, he would have preferred the natural foliage of the vegetable, and that the gauntlets would be very incongruous accessories. In short, his device would be a wretched failure. But viewing it in another light, as a cannon-shot or shell, whose hard grim outline he has toned down to harmonise with his general design, then the device becomes an appropriate military symbol allusive to the siege of Cadiz which is recorded in the inscription on the monument.

How or when the tradition was first associated with this particular symbol I have not yet discovered. Hutchins (*Hist. Dorset*, first edition, 1774) does not give it; but I find it distinctly stated in Christie's *Memoirs, Letters, and Speeches* of the first Lord Shaftesbury, 1859, vol. i. p. 3, note \*, also noticed in "N. & Q." 3<sup>rd</sup> S. xii. 287. Nevertheless I am persuaded that this statement should be consigned to the category of fancies that are accepted and pass as historical facts simply because no one takes the trouble to scrutinise their pretensions. W. W. S.

#### THE WORD "FENIAN" OCCURRING IN ANCIENT IRISH LITERATURE.

(3<sup>rd</sup> S. xii. 530.)

A. A. of Poets' Corner, who by this time, I hope and wish, will have left his dull retreat and be restored to health and activity, inquires whether there is "any other mention of the word (Fenian) in Ossian or any other published work?"

The most interesting and obvious account and explanation of it I have met with is in Dr. W. H. Drummond's *Ancient Irish Minstrelsy*, Dublin, 1852. This interesting volume owes its origin, the author tells us, to a proposal of Dr. MacDonnell, Provost of Trinity College, Dublin—

"To investigate the authenticity of the Poems of Ossian, both as given in Macpherson's Translation, and as published in Gaelic (London, 1807), under the sanction of the Highland Society."—*Minstrelsy*, p. vi.

In consequence of this proposal, which was "assuredly the means of stimulating inquiry," Dr. Drummond collected and translated these old Irish lays—thirty-two in number—and edited them with most interesting notes. The word *Fenian* occurs very often in this volume; directly in the second line of his "Preface," the author says:—

"Of the Irish poems usually known by the name of Ossianic or Fenian, there are still extant many of great poetical beauty and interest, amply deserving of being introduced, in an English dress, to the general reader."—*Minstrelsy*, p. ix.

And again:—

"After the lapse of ages, the fame of Macpherson's Ossian excited the wonder of our Irish bards and sena-

chiefs. They heard with astonishment indescribable, that their own long well-known countryman, Fin Mac Cumhal, who held his chief place of residence at Almhuin (the Hill of Allen in Leinster), the general of the Fenians—renowned for his martial achievements—the glory of their green isle—was no longer theirs, but discovered by the new revelations of a wonderful magician, to be no son of Erin, but a Caledonian king named *Fingal*—the King of woody Morven—a kingdom of which they had never before heard even the name. Strong feelings of indignation succeeded the first emotions of surprise. They claimed Finn and his son Ossian as their own, and in no measured terms expressed their resentment at the piratical attempt to rob them of their martial and minstrel fame. Those who were acquainted with Irish history, though but partially, soon saw through the imposture.”—*Minstrelsy*, pp. x. xi.

This Fin or Finn, then, was the leader or head of the so-called ancient Fenians. General Vallancey (*Vindication of the Ancient History of Ireland*, pp. 355-358) seems to think this Irish Finn an altogether imaginary character, drawn from the Persian Asfendiyar, surnamed Ruitan, or *body of brass*, on account of his great strength. He says:—

“The Irish Fiand or Fiann is a word of oriental origin. It signifies troops for the defence of a country;—the Italian *Fante* and the French *Fantassin* are derived from our *Fiana*, as is also the English *infantry*. The Persian Asfendiyar is grandson of Lohorash, Fionn is the grandson of Treinemor, a mighty monarch. . . . *Fionn Mac Cuil* opposes the *Boroimh*, or royal tribute laid on by the King of Leinster.”

Hereupon the author of the *Ancient Irish Minstrelsy* remarks rather sarcastically, but apparently justly:—

“The mode in which the learned antiquary pursues his argument is marvellously entertaining. Verily he seems to have taken a lesson on ‘comparisons’ from that ingenious and renowned dialectician, Captain Fluellen, on whose fame the pages of Shakespeare have conferred immortality.”—*Minstrelsy*, p. 82.

Dr. Drummond’s argument relating to Finn is as follows: He thinks it highly probable that, long before any decided or formidable invasion by the Danes, the latter had now and then visited Ireland, for the sake of commerce or plunder, and had even formed settlements, most probably in some of the principal maritime cities. To prevent these invasions, the princes of the country raised a kind of militia, known by the name of Fionna Eriom, a well-armed and disciplined force under tried and valiant leaders. Of these military men there were two principal septs, or clans, between whom there prevailed strong rivalry. Finn, the son of Cumhal, commonly known by the name of *Fin Mac Cool*, a strong and valiant chief, was the commander of one of these septs, it being called Clanna Boisgne. Of this Finn much has been said and written that is altogether fabulous and incredible. Dr. Drummond says:—

“Finn is the beau-ideal of an Irish hero and prince, unconquered in the field, magnanimous, courteous, hos-

pitable, ever ready to espouse the cause of the weak, to avenge and redress the wrongs of the injured, to reward the songs of the bards. He is also gifted with a knowledge of futurity, and is skilled in oneiromancy and in the virtues of medicine. He is gentle and forbearing—to females, tender and polite—to his relatives and friends kind and affectionate.”—*Minstrelsy*, p. xvi.

He became, he elsewhere (*Minstrelsy*, p. 82) observes, “to the Irish what King Arthur was to the ancient Britons,” and was of course made the subject and hero of innumerable legends, like the British hero.

“By some he has been described as a giant—by some, in the rank of historians, as a Dane—by others as a Caledonian—by Macpherson as the monarch of woody Morven, a kingdom in *terra incognita*—whereas those who are best acquainted with the genuine and authentic annals of Irish history, prove incontestibly that he was a true-born Irishman; . . . that the Hill of Allen (Kildare) was his principal place of residence—that he was the son of a noble chief named Cumhal (pronounced Cool), . . . —and that he was the father of the celebrated bard Ossian, who was the father of Osgar, who fell in the battle of Gavra, and with whom, it is presumed, this genealogical line terminated.”—*Minstrelsy*, p. 82.

The above statement is taken from a most interesting introduction of Dr. Drummond’s to his translation of the battle of Gavra, “The Lay of the Battle of Gavra” (*Minstrelsy*, pp. 82-104). One of the author’s authorities is Mac Curtin, “an author held in no small estimation by Irish historians,” who published his *Brief Discourse in Vindication of the Antiquities of Ireland* in 1717, collecting them “out of many authentic Histories and Chronicles, and out of foreign learned authors.” Mac Curtin says:—

“In this Commuc’s time, flourished the famous champion Fionn, the son of Cumhal, a wise and warlike man. He was general of the Irish militia, consisting of seven battalions, that is 21,000 men . . . This Fionn was neither giant, nor Dane, nor other foreigner, as no more were any of his commanders, captains, or soldiers. . . . He was an *Irishman* both by birth and descent . . . It is allowed that Fionn and his army were the best warriors in *Ireland* (*sic*) in their time, and were kept in constant pay by the monarchs, princes, and other nobility of the kingdom.”—See *Brief Discourse*, pp. 113, 114.

Thus Fionn, Finn, or Fin is the leader of the Fenians, and the originator of the word Fenian itself in its nobler adaptation. It seems, too, that after the death of their great leader, the Fenians abused their privileges, and became the oppressors of the country of which they were the appointed guardians. It now only remains to quote some of the verses in which the word Fenian occurs, which is very often applied, sometimes also under the appellation of “Fians,” as for instance:—

“Let not the Fians hear the tale,  
Lest idle fears their hearts assail.”

In the same poem (“The Lay of the Death of Osgar,”—see *Minstrelsy*, pp. 105-114), there are these verses:—

"*Cairbre*.—Yea, though the Fenians stood around,  
And thy noble sire beside,\*  
As many and strong as they e'er were found  
In the days of their loftiest pride,  
By virtue of this arm alone,  
Whatever I asked should be my own.

"*Oscar*.—Were the Fenians by in half their prime,  
With my sire, thy boasts were vain.  
Of ground not a foot in green Erin's clime  
Should ever own thy reign."

In Ossian's "Lay of the Chase of Glennasmol," (*Minstrelsy*, p. 73), the minstrel, in continuation of his tale, informs Patrick that all the Fenians, except Conan, Oscar, and himself (Ossian), were overcome by magic spells, and that Finn had recourse to supplication. In this Chase the three great Fenian leaders, Finn, Ossian the bard, and Oscar were present. Ossian sings:—

"Our Fenian warriors, young and gay,  
Who to the isle had bent their way,  
On the cold ground beside us lay,  
By magic spells of life bereft—  
But I, to tell the tale, was left,  
With Finn, magnanimous and kind,  
Bald Conan, of a cheerless mind,  
Young Oscar, my heroic son,  
And, woman's darling, Dermuid Dun."

Nobody can peruse this most interesting volume but with sympathetic feelings. The author, William Hamilton Drummond, D.D., M.R.I.A. (born 1778, died 1865), was a highly gifted, humane, and noble-minded Unitarian minister, who has written much, and with great taste, on almost all subjects: religion, ethics, painting, historical subjects, natural history, poetry. He is also known as an elegant translator of Lucretius (into verse), and of Oppian's *Halieutics* and *Cynegetics* (from the original Greek).  
HERMANN KINDT.

SIR EDWARD COKE'S "HOUSEHOLD BOOK FOR 1596-7" (4th S. i. 123).—I purchased this manuscript at Mr. Craven Ord's sale in June, 1829 (lot 554), for the late Mr. Coke of Holkham Hall (afterwards Earl of Leicester), and I presume it is still preserved in the library at Holkham. I had previously completed the catalogue of the MSS. there, and consequently this "Household Book" is not included in it. With regard to any subsequent sale of the MS. I think some mistake must exist, and should be glad if the SUFFOLK RECTOR would give a more precise statement on the subject.  
F. MADDEN.

23, St. Stephen's Square, W.

THE HOMERIC SOCIETY (4th S. i. 18, 79, 133.) As one who takes great interest in the "Homeric question," I hail with much satisfaction the formation of a "Homeric Society"; and I beg to

\* It will be remembered that Osgar, or Oscar, was the grandson of Finn. It is Oscar who is addressed here by Cairbre.

suggest, as its proper province, the following subjects for investigation:—

1. The examination of the remains of ancient art, in any way bearing on Homeric scenes and characters, e. g. the numerous Greek vases, the Æginetan and Lycian marbles, &c., to ascertain how far they coincide, especially in the details of the armour, with our Homer.

2. To discuss the language of the Homeric poems, and to account, if possible, for the combination of archaic words with numerous forms and inflexions identical with the language of Herodotus.

3. To ascertain precisely how many passages in Pindar and the Tragic writers can be shown to refer to our Homer, and to explain on some plausible theory the undoubted fact, that by far the greatest number of references to the Trojan affairs in these writers were borrowed from other epic poems which we have not.

4. To investigate the diversities in the personal history or adventures of the Homeric characters, as described in our Homer and in the writers and works of art mentioned above.

5. To collect instances of words which appear to have been altered in form or meaning from their more ancient and sound epic usage.

It is clear that, if Homer is to be regarded as the father of poetry, and indeed of literature, all questions connected with the genuineness and age of the poems which have come down to us under his name must be both interesting and important. The subject is so vast, that combination and co-operation among unprejudiced scholars can alone bring these questions to anything like a definite issue.  
F. A. PALEY.

Cambridge.

NO LOVE LOST (4th S. i. 29).—I would suggest that the following may be a satisfactory account of the apparent discrepancy in the usages of the phrase "There was no love lost between them." Where it is used of the loving couple, in "The Babes in the Wood," it would mean that each, as it were, absorbed all the love of the other. In its ordinary use I imagine it means, there was not so much love between them that there was a surplus which could go to waste.  
ANDROMACHE.

GILLRAY'S "FRENCH INVASION" (4th S. i. 56.) I ought, to be sure, to have been more particular as to the description I gave of the caricature in question. I was staying in the country, and had it not by me at the moment. It is in fact the large oblong plate, published Feb. 1, 1798, by H. Humphrey, 27, St. James's Street: "The Storm Rising," or "The Republican Flotilla in Danger." The windlass is worked by Fox (not Pitt); and near his coat, which lies on the ground, is a scroll with a list of "The New Republican Ministry," of which the "Premier" is citizen Vol-

pone (the Italian for an old fox—an artful designing man). The person next to him, with spurred top-boots, has also a bill sticking out of his pocket with these words: “£1400 fined for, etc.”

W. Pitt’s tempestuous blast carries with it the formidable names of Duncan, Curtis, Howe, Gardiner, Thompson, Trollope, Colpoys, St. Vincent, Seymour, Parker, and Onslow.

It was from *Brest*, not *Boulogne*, as I stated, the supposed flotilla was launched. P. A. L.

“CASTRUM ROTHOMAGI” (4th S. i. 53).—There was a castle near Shrewsbury, now, I believe, no longer in existence, but of which an interesting print is shown in the recently published book, *The Garrisons of Shropshire*, called after the country of its Norman possessors *Caus*, from *pays de Caus*. We must bear in mind the important conquests in that part of the kingdom by the Norman followers of William the Conqueror, whereby the name of Montgomery has retained its place until the present day; and it might be possible some other castle on the Welsh border may have, like *Caus*, borne a Norman name; for if Rymer be correct, it would be at any rate in those days impossible for the king to travel in one day from Shrewsbury to Rouen.

THOS. E. WINNINGTON.

Rothomagus, Rotomagus, or Rhotomagus, is certainly Rouen, the metropolis of Normandy. See Hadrianus Junius, *Nomenclator*, 8vo, Francf., 1596, p. 537; Laur. Beyerlinck, *Magnum Theatrum*, fol., Lugd. 1678, tom. iii. p. 250; Rob. Ainsworth, *Thesaurus Lingue Latine*, ed. Tho. Morell, 4to, 1783; Alex. Keith Johnson, *Dict. of Geography*, 8vo, 1864. K. P. D. E.

COSTLY ENTERTAINMENTS (4th S. i. 73).—I beg respectfully to direct MR. TRENCH’S attention to *The Princely Pleasures of Kenilworth*, which describes the famous entertainment accorded in 1575 to Queen Elizabeth, by Dudley Earl of Leicester; it is reported to have lasted for seventeen days, at a cost to the earl of one thousand pounds per diem, and I find the total computed at about sixty thousand pounds of our present currency. These figures are far in excess of his quotations. A. H.

GERMAN-ENGLISH DICTIONARY (3rd S. xii. 524; 4th S. i. 63).—Without at all disparaging Ludwig’s Dictionary, which our learned friend F. C. H. recommends, I would record my testimony in favour of Hilpert’s (2 vols. 4to, 1828-46). I know of nothing equal to it for fulness and accuracy. JAYDEE.

“THE ALLITERATIVE ROMANCE OF ALEXANDER” (4th S. i. 47).—Several editions of *The Alliterative Romance of Alexander* have appeared on the Continent of late years. In 1846 the Literary Society of Stuttgart published a handsome edition in 8vo,

under the editorship of Heinrich Michelant, who has followed the MS., No. 7190, of the Royal (now Imperial) Collection at Paris, and added at the foot of the page a number of various readings from another MS. in the library of the Arsenal. A brief glossary is also appended of the most difficult words, and for the rest the reader is referred to Roquefort’s *Glossaire de la langue Romane*, and Ducange’s *Thesaurus Medicæ et Infimæ Latinitatis*. Readers who may be chiefly intent on the literary interest awakened by the poem will be somewhat annoyed by the frequent repetitions which impede the current of the story and produce weariness; but on the whole, the editor has rendered a service to the lovers of old French romance by this edition. The next in order of date was published at Frankfort-on-the-Main, in 1850, by Dr. Heinrich Weismann, in 2 vols. 12mo. This edition presents the German version of the poem, composed in the second half of the twelfth century by Lamprecht the priest, who declares that he has faithfully adhered to the recital of a French poet, Albert de Besançon; together with a modern translation in German, historical and linguistic explanations, a complete translation of the pseudo-Callisthenes, and extracts from the Latin, French, English, Persian, and Turkish versions of the romance. Gervinus places Lamprecht’s poem in the same rank with the *Parzival* of Wolfram of Eschenbach. The heroic deeds of Alexander the Great became the common property of all nations, and were strangely mixed up in the Middle Ages with home-born great feats and prowess so as to form a whole bearing the distinctive character of each people.

Another and later edition which I have seen was printed at Dinan in 1861, and edited by F. Le Court de la Villethasetz and Eugène Talbot, who have chiefly followed the edition of Michelant, but have abridged it in some parts that were tediously lengthened out, and added portions from other sources calculated to render the poem more attractive and interesting. Copious notes are placed at the foot of every page, and a glossary of difficult words and a table of proper names are appended. All these editions are in the library of the Taylor Institution.

J. MACRAY.

Oxford.

THE USE OF THE WORD “PARTY” (3rd S. iii. 427, 460; xii. 365, 424; 4th S. i. 39, 87).—The following extracts, showing the use of the word *party*, in the sense of a person, may be worth adding to those already quoted in the pages of “N. & Q.”:—

“Let the *party* that bleedes chawe the roote of a nettle in his mouth.”—Thomas Lupton’s *A Thousand Notable Things of sundry Sortes*. At London, Printed for Edward White, &c. Bl. let. sign. H.

“A Country woman at an Assize was to take her oath against a *party*. The said *party* entreated the Judge that

her oath might not be taken."—John Taylor's *Wit and Mirth* (Workes, 1630), p. 185.

EDWARD F. RIMBAULT.

In the reprint of Caxton's *Paris and Vienna* (just issued by the Roxburghe Library), I find this word *party* used in a quite unusual manner. Its meaning is "state," "condition;" and it seems anglicised from the French *parti* (see Cotgrave, *sub voce*.)

Paris and Edward, serenading Vienna, have been seized by ten ambushed knights.

"Thenne wente Parys & edward a parte & spake to gyder / ye see fayr brother said Parys to Edward in what party we be now." (P. 5.)

JOHN ADDIS, JUN.

Rustington, Littlehampton, Sussex.

CORSIE, CORSEY (3rd S. xii. 390, 516; 4th S. i. 62).—Many thanks to MR. SKEAT for his note upon this puzzling word. The use of the word in the E. E. T. S. book, as a real material caustic, goes far towards proof of its original meaning. In all other passages that I know, its use is metaphorical. I have met with it again lately in the *Arcadia*:—

"To these speeches he would couple such gestures of vexation, & would fortifie the gestures with such effects of furie, as sometimes offering to teare vp his wounds, sometimes to refuse the sustenance of meat, & counsel of Physitians, that his perplexed mother was driuen to make him by force to be tended, with extreame *corsey* to her selfe, & annoyance to him." (*Arcadia*, b. iii. p. 297, ed. 1629.)

JOHN ADDIS, JUN.

TOBY JUG (3rd S. xii. 523).—Did the appellation "a Toby jug" involve any reference to Sterne's lieutenant? and is not the "Toby" the proper vessel to be drawn in any representation of "my friend and pitcher"? and does any one know what a real "Toby" was?—who first made it, when it was made, and where it can be seen? I mean the jug on which there appeared in relief two persons seated in an arbour at a table with one of these jugs upon it, using "churchwardens" for their tobacco, and viewing a foxhunt, which passed round the jug to the other side of the handle—(this may not be very accurate, as it is described from memory); all self-coloured; a drab colour on the convex part of the jug, except towards the upper part, which, with the neck, had the warm-brown tint of stoneware; the neck was upright, rather less than half the height of the lower part, and was cut square with a small lip. Was this the earliest type? and if so, where was the reference to Toby? There is a comparatively modern variation of it, showing two lines of reliefs, consisting of a single figure in breeches, and I suppose vandeloups, seated on a barrel, with the left elbow on a table supplied with the same jug (trees in the distance), on each side of the strap handle; opposite the handle is "Uncle Toby,"

or else "the Farmer," holding a moderately long pipe in the left hand, and a similar jug in the right hand, the *thumb* passing through the handle while the fingers grasp the neck. These figures are separated by a hedge, with a tree and a stile through which a dog is passing, while another dog is leaping over it; in the lower row, a stag is being chased by eleven other dogs in two lines (six of them in couples), followed by a mounted huntsman blowing a French horn. I am not sure that this is older than the representation of the plough, ladder, pitchfork, reaping-hook, &c.; nor whether these farming implements were (like the men, dogs and trees of the stag-hunt) all moulded (not modelled) and stuck on the body of the jug. But I feel sure that both of these variations were produced previously to another type, in which a tree, apparently bearing grapes with vine leaves, is opposite the handle, and separates the upper half of a leering male figure from another with a feather in his cap, who is holding a Toby jug away from a female. The foliage is repeated at the handle, and similar leafage, fruit, and tendrils run round the neck. J. W. P.

It seems impossible that any one in the costume, or surrounded by the implements of a farmer, could represent that wonderful impersonation of Sterne, the kind-hearted, simple-minded, chivalrous soldier, Uncle Toby. His representation in all sorts of delineation or sculpture was once as popular as *Paul Pry* and *Pickwick* used to be lately; but he is always drawn in a soldier's uniform, and with a long Ramillies wig, and generally with one foot wrapped up for the gout. The "Toby" is most probably the Toby Philpot of the old song, "Dear Tom, this brown jug which now flows with mild ale," &c. Among several curious points connected with the manufactories of pottery, not the least seems the fact of their sudden migration or disappearance even in the time of prosperity, and the scanty traditions left behind. Where were the spots on which those of Bow, Mortlake, and Chelsea stood? As to the latter, it is a curious fact that Nollekens the sculptor (Cunningham's *Lives*, iii. 159) says the concern failed because they could get no more clay from China; and yet the transfer of the business to the Derby firm could only have taken place a few years before, and he says himself his father worked there. A. A.

Poets' Corner.

SNAKES (4th S. i. 57).—I am reluctant to believe the assertion that no snakes live in the lordship of Bletchington, Oxfordshire, though I have never actually seen one during the thirteen years I have had the supervision of two farms there as a land-agent. I have seen snakes in the parish of Kirtlington immediately north of Bletchington, and in that of Islip exactly south of it;



and it is scarcely likely that these reptiles are such good geographers as to know parochial limits. Moreover, the soil in the parish or lordship of Bletchington varies greatly, as I know from the fact that I surveyed the whole of it for rating purposes ten years ago, upon which occasion I personally entered on foot every separate inclosure. West and north-west of the village the soil consists of oolitic or combash land of rich quality, and of the alluvine of the Thorwell valley; north and north-east there is a wet variety of oolite, partly woodland; and due south of the village the land is a stiff tenacious clay, very difficult to drain or cultivate successfully. Surely all these soils are not equally insalubrious to snakes and vipers. The fact is, that reptiles are far less common in the Midland Counties than they were forty years ago; they disappear as cultivation is extended. But, while I am on the subject, I would embalm a "snake discovery" in the pages of "N. & Q." On May Day, 1862, I had a professional appointment with a gentleman of much experience, as a naturalist, as well as a man of business on the permanent staff of the Great Western Railway. We met at Oxford, and walked along the line of the West Midland Railway to the village of Yarnton. In taking this walk we found no less than *six snakes dead*, severed by the wheels of a passing train. They had evidently crawled on to the "metals" of the line (but for what purpose who can say?), and there inadvertently committed suicide. The spot whereon we discovered these self-immolated reptiles was on a gravelly soil near the eastern edge of the Isis valley.

WILLIAM WING.

Steeple Aston, Oxford.

TALLIS'S SONG OF FORTY PARTS (3<sup>rd</sup> S. xii. 529.)—Your valued correspondent "from a sick-room" (I hope by this time convalescent), says: "I have heard that this extraordinary composition is extant in MS., but have forgotten where." Many years ago—nearly a quarter of a century—the following Prospectus was issued; but the publication was not proceeded with, as a sufficient number of subscribers could not be procured:—

"TALLIS'S FORTY-PART SONG OR MOTET, A.D. 1570. It is proposed to print this celebrated Composition in Score for Forty Voices (eight choirs of five voices each), provided One Hundred Subscribers can be obtained. The publication will be superintended by Thomas Oliphant, Esq., Honorary Secretary to the Madrigal Society, from whose almost *unique copy* the work will be printed. London: C. Lonsdale (late Birchall and Co.), 26, Old Bond Street, by whom Subscribers' names will be received. The Subscription (One Pound) to be paid when the number is completed."

EDWARD F. RIMBAULT.

QUOTATIONS WANTED: "NE'ER SINCE THE DEEP-TONED THEBAN" (4<sup>th</sup> S. i. 30.)—The stanza commencing "Ne'er since the deep-toned Theban sung" is the concluding one in an "Irregular

Ode on the Death of Lord Byron," by the Rev. C. C. Colton, author of *Lacon*, &c.

EDWARD RIGGALL.

Bayswater.

The line desired (4<sup>th</sup> S. i. 77.) "Though lost to sight, to memory dear," is causing much search on this side of the Atlantic also. May I suggest that your readers give any example of its use in any book, so that we may know in what limits of time to expect its first appearance?

I find a somewhat similar phrase in a stanza by W. Rider, in the *London Magazine* for 1755, p. 589. It is on Hendrick's son hearing of his father's death:—

"*Tho' lost to sight, within this filial breast  
Hendrick still lives, in all his might confest;  
Then learn, ye slaves, this fatal arm to shun;  
You'll feel too soon that I am Hendrick's son.*"

I have thus far found no similar phrase in all the numerous epitaphs in many volumes of that magazine.

W. H. WHITMORE.

Boston, U.S.A.

ANONYMOUS (3<sup>rd</sup> S. xii. 225.)—The *Modest Apology*, &c. was probably written by Mr. Joseph Boyce:—

"A vast number of Scotch Presbyterians having lately quitted their native country, and settled in his diocese, Dr. King's endeavours to persuade them to conform, engaged him in a fresh controversy with Mr. Joseph Boyce, one of their ministers; in which, as usual, Dr. King had the last word."—Ryan's *Biographia Hibernica*, 1821, vol. ii. p. 353.

Chalmers says that the bishop's *Discourse concerning the Inventions of Men in the Worship of God* (Dublin, 1694), having engaged him in a controversy with the dissenters—

"Mr. Joseph Boyce . . . published *Remarks, &c.* . . . Upon this the bishop returned an answer, under the title of *An Admonition to the Dissenting Inhabitants of the Diocese of Derry, concerning a book lately published by Mr. J. B., entitled Remarks, &c.*, 1695, 4to.; to which Mr. Boyce replying, the bishop rejoined in *A Second Admonition to the Dissenting Inhabitants, &c.*, published the same year at Dublin in 4to.; and thus the controversy ended."—*Biog. Dict.*, art. "King."

As the tract possessed by MR. SHIRLEY is dated 1701, the concluding statement of Chalmers must be erroneous; though it is strange that six years should have elapsed between the bishop's rejoinder and the publication of the *Modest Apology*.

WILLIAM E. A. AXON.

Strangeways.

SEA LAWS (4<sup>th</sup> S. i. 77.)—In the catalogue of the law library of the late Dr. Lee of Hartwell House, Aylesbury (*penes me*), occurs the following entry:—

"1230. Sea Laws, Treatise on. 1 vol. 4to, London. No author or date given.

"[A MS. note appears on the fly-leaf—'It was from gleaching this volume, that Lord Nelson made his own interpretation of Commercial Treaties.']"

I wonder whether this note is made in a copy of the same impression of the same work as that which your correspondent MR. GIBSON possesses, enriched with the autograph of Lord Nelson. If so, it is a curious fact, adding considerably to the value of MR. GIBSON'S treasure.

J. WILKINS, B.C.L.

LITERARY PSEUDONYMS (3<sup>rd</sup> S. xii. 305.)—Horace Walpole, it appears, published *The Castle of Otranto* as *Onuphrio Muratto*. Clearly he meant to convey the idea of a *wall* and a *pole*, but I do not think this the correct etymology of his name. I would conjecture that it is another form of *Welshpool*; being derived from one of the many pools, wells, or springs, that were visited by the ancient Cymru, to whom their Saxon conquerors gave the name of Walliser or Wälsch. Welshpool, in Montgomeryshire, is called Trallwng or Trellyn=Lake City; but we have also Camberwell, *i. e.* the well of the Cymru, called Cambrians, in the Latin form; Britwell, Prittlewell, versions of Britvn and Prydain; and I think we must claim Bridewell, it being the substitution of a canonical saint's name for the obsolete Brit.

Pascal's famous *Letters to a Provincial* were published under the name of Louis de Montalte. It appears that Pascal was born at Clermont, in Auvergne, and I assume that Montalte is an anagrammatic translation of it. I have found this objected to, but there is some confirmation for it by analogy.

Near Mold, in Flintshire, is an eminence called Bailey Hill—evidently from the keep, or inner ward of an old castle. Its ancient name was Wydd-grug, or Ambygrwydd (root *wd*, *ambug*), "the conspicuous,"—this, to my mind, is evidently the same thing as Clair-mont; and, to follow the analogy, we find that when settled by the Normans it became called *Mons-altus*, hence Montalto, the name of a family of owners: this is clearly the source of Pascal's pseudonym. A. H.

GENERAL HAWLEY (4<sup>th</sup> S. i. 75.)—I believe General Hawley belonged to an old Wiltshire family. But information might be obtained from his relative, Major Hawley, of the 14th Regiment.

CHARLES ROGERS, LL.D.

2, Heath Terrace, Lewisham.

PLAYS AT ENGLISH GRAMMAR SCHOOLS (3<sup>rd</sup> S. xi. 378.)—For the last seven years the boys at the King's School, Peterborough, have acted a play before breaking up at Christmas. I believe I can supply R. I. with a set of programmes, and with copies of the verses which have been distributed with them, if he will send me his address.

W. D. SWEETING.

Peterborough.

ITINERANT MENDICANT CLERGYMEN (3<sup>rd</sup> S. ix. 412.)—The above may perhaps be illustrated by an extract from the register of burials in St. John

Baptist's church, Peterborough, under date March 23, 1754:—"Richard Wellton, a Vagrant Clergyman."

W. D. S.

Peterborough.

ROOD-SCREEN BELL (3<sup>rd</sup> S. x. 373; xi. 389.)—Another instance of the sanctus-bell remaining upon the screen occurs at Hawsted church, Suffolk. It is attached to a cylindrical piece of wood, which works in two uprights fixed at the top of the screen. The bell is at the south side, and is about six inches in diameter at the mouth.

W. D. S.

Peterborough.

ST. GEORGE'S CHURCH, LIVERPOOL (3<sup>rd</sup> S. xii. 376.)—Some account of the ministers of St. George's church may be found in Dr. Thom's paper published in vol. iv. of the *Transactions of the Historic Society of Lancashire and Cheshire*, 1851-52. It is entitled—

"Liverpool Churches and Chapels, &c. With Notices of Clergymen, Ministers, and others. By the Rev. D. Thom, D.D."

J. HARRIS GIBSON.

Liverpool.

THE CONQUEST OF ALHAMA (3<sup>rd</sup> S. xii. 391.)—I cannot answer S. H.'s main point of inquiry as to the text which Lord Byron followed in his translation of the ballad referred to. But, on turning to Perez de Hita's *Guerras Cíviles de Granada*, I find there mention made of the siege, and three ballads relating to it.

1. The one alluded to by S. H., which Byron translated in his first eleven stanzas, beginning—

"Paseabase el rey Moro,"—

differing however, in some slight particulars, from the Spanish text given in Byron.

2. Nearly similar to the former one, which Hita prefaces by saying: "despues se cantó en lengua Castellana de la misma manera, que decia," etc.

3. This ballad, in Hita, begins—

"Moro Alcaide, Moro Alcaide,"—

and is quite distinct from the other two, being addressed to the *Alcaide* (or governor) of Alhama. According to Hita, this Alcaide had leave to go to Antequera to attend the marriage of his sister; and though he returned eight days sooner than his leave extended, in the mean time the Christians had taken Alhama, whereby he lost his children, wife, honour, and fame. However, the excuse did not avail him. He was taken to Granada, where his head was cut off.

Now Byron's version, from stanza 15 to the end, seems substantially taken from this third ballad; but differs greatly in the narration, both in omissions and insertions. But what seems to me most unaccountable, is, that he confuses together the ballad addressed to the *Alfaquí* (the Mussulman *doctor*) at Granada, with that ad-

dressed to the *Alcaide* (or governor) of Alhama: substituting (stanza 15) Alfaqui for Alcaide. Hence, what is addressed to and by the Alfaqui does not relate to him, and thereby, as it seems to me, makes an inconsistency—contrary to the view of it by S. H.

If my view of it is correct, it makes S. H.'s inquiry as to Byron's text still more requisite for the right understanding of his version.

I will just mention that I do not see, as S. H. does, that the titles Alfaqui and Alcaide are used as proper names, but names of office.

The refrain "Ay de mi Alhama!" is omitted in my copy of Hita. C. J.

DUKE OF ROXBURGH (3rd S. xii. 284, 422; 4th S. i. 60).—I am quite aware of the supposed derivation of "Floors Castle" from the terraces there, but took no notice of it, being convinced that it belonged to that fanciful class of etymologies which were so much in vogue in Scotland about the close of the last century, and of which so many examples are to be found in the *Caledonia*, and in both the *Statistical Accounts of Scotland*.

Terraces, whether natural or artificial, are to be found in Scotland to an extent that has not been generally noticed. In many cases they remind one of the terraced vineyards of the Rhine; but the question is, were these ever known as *floors*? I know no passage in our old Scotch writers which countenances any such idea, and until W. E. produces a quotation from them to support it, I shall continue to doubt its truth.

Of the French word *fleur*, as occurring in a Scotch name, we have an undoubted example at *Champfleur* in Linlithgowshire. I believe, moreover, that this French or rather Norman nomenclature prevails in the Lowlands of Scotland to an extent that, in consequence of the words having been corrupted and altered during the course of time, has not hitherto been suspected. I am happy, however, to state that a work by Mr. Ogilvie, a native of Normandy, will shortly be published under the title of *The Conquerors of England*, which will throw much light upon this subject.

I may mention the instance of one family—viz. the Maxwells of Galloway—whose Norman origin he clearly proves to be a fact, which I believe has never been previously established. RUSTICS.

THUD (4th S. i. 34, 115).—I am afraid MR. GASPEY has mistaken my reasons for feeling a liking for this small word, which, unlike the monster of Frankenstein, is not made up from portions of different bodies.

1. As a Scotchman, I have an affection for the language of my native land, in which I often find words more suited to express my meaning than are recorded in any *imperial lexicon* wherever published.

2. *Thud* belongs to a class of words, the root of

which it is unnecessary to seek in any particular dialect, for the reason that they are neither more nor less than attempts to convey or express in written characters the description of, and to a certain extent reproduce, the actual *natural sound* which they indicate.

MR. GASPEY will of course recollect the hack-nied quotation from Homer, which has been so much admired as consonant with the sound of the sea breaking on the shore.

Now *thud* has most expressively this character to any ear which has heard the sound it represents. Perhaps I may be able to bring this home to MR. GASPEY by quoting the prayer of the Minister of Durrisddeer for more favourable weather in a wet harvest—"Send us not a ranting, tainting, tearing win", but a *thuddering, duddering, drying ane*."

We have another word descriptive of wind in Scotland, viz. *sough*, which, when properly pronounced, equally explains its origin.

Without the smallest intention of being personal, I may also point out that the first part of MR. GASPEY'S OWN name is another illustration of this, *Gasp* being evidently derived from the sound emitted by persons struggling for breath.

GEORGE VERE IRVING.

BUMMER (4th S. i. 75).—I find the following in *Hittel's Resources of California*:—

"*Bummer*. An idle, worthless fellow who does no work, and has no visible means of support. It is probably derived from the vulgar German words 'Bummeln' and 'Bummeler,' which are about equivalent to 'loafer' and 'loaf.' Its origin has been attributed to Boehmen, the German name of Bohemia, a nation celebrated for the number of its sharpeners and adventurers."

SCRUTATOR.

It is probably derived from the Dutch *bommen*, to sound as an empty barrel, to make a noise like that of the bittern. Chaucer says—

"And as a bitour *bumbleth* in the mire.

In Welsh the bittern is called *bwmp y-gors*, from *bwmp*, a hollow sound. JOHN PIGGOT, JUN.

Californian and Nevadan miners, of whom I have inquired the exact meaning of *bummer*, with a view to discovering its derivation, connect it with the same word as is used for a cockchafer in the Southern and Border States. I have myself heard a lady on a Virginian plantation speak of "*bummers* booming around." The word in its insect meaning is evidently formed from sound.

CHARLES WENTWORTH DILKE.

LOT, LOTS (4th S. i. 54).—Living in the North of England, I can certify that this use of the word is no novelty there. A great lot of people; lots of new houses; lots of money; lots of fun, &c. &c., are vulgarisms which have been quite familiar to my ear certainly for fifty years. P. P.

## Miscellaneous.

## NOTES ON BOOKS, ETC.

*Chronica Monasterii de Melsa, a Fundatione usque ad annum 1396, Auctore Thoma de Burton, Abbate. Accedit Continuatio ad Annum 1406, a Monacho quodam ipsius Domus. Edited by Edward A. Bond, Keeper of the MSS. British Museum. Vol. II.*

*Giraldi Cambrensis Opera. Edited by James A. Dimock, M.A. Vol. V.*

*Chronica Monasterii S. Albani. Gesta Abbatum Monasterii Sancti Albani a Thoma Walsingham, regnante Ricardo Secundo, ejusdem Ecclesie Precentore, compilata. Edited by Henry Thomas Riley, M.A. Vol. I. A.D. 793-1290.*

*The same, Vol. II. A.D. 1290-1340.*

The important series of Chronicles and Memorials of Great Britain and Ireland during the Middle Ages which the present Master of the Rolls suggested to the Treasury for publication when Sir George Lewis was Chancellor of the Exchequer—who saw at once the value and importance of the suggestion, and readily directed that it should be carried out—now forms a body of historical materials of which the nation may well be proud. Since we last called attention to them, four more volumes have been issued, and all maintain the high character for editorial care, accuracy, and scholarship which their predecessors have acquired. The titles of these several works sufficiently point out the periods of our history which they specially illustrate; and we may content ourselves with stating, with regard to Mr. Bond's second volume of the *Chronicle of Mearu*, that it continues Burton's Chronicle from 1235 to 1339, and so far differs from the preceding, that what relates to public affairs bears a higher proportion in extent and interest to the purely monastic record. The two volumes edited by Mr. Riley are devoted to the Gesta of the Abbots of St. Albans—a compilation, to all appearance, of the last ten years of the fourteenth century. The Cotton MS. from which it was printed was evidently written under the supervision of Thomas Walsingham in the scriptorium of St. Albans, and naturally divides itself into three sections,—the first proceeding, to a great extent, from the pen of Matthew Paris; the second compiled by an anonymous hand, probably from a Chronicle of William Rishanger; the third being compiled by Walsingham. Of the fifth volume of the works of Giraldus Cambrensis, the editing of which has been entrusted to Mr. Dimock, we can only spare room to say that it contains his *Topographia Hibernica*, and his *Expugnatio Hibernica*, well introduced, and with a very useful Glossary.

*English Reprints. John Milton's Areopagitica (24 Nov. 1644). Preceded by Illustrative Documents. Carefully edited by Edward Arber. (A. Murray & Son.)*

*English Reprints: Master Hugh Latimer, Ex-Bishop of Worcester, Sermon on the Ploughers, 18 January, 1549. Carefully edited by William Arber. (A. Murray & Son.)*

Who can say that good literature is not now published at a price which all can pay? These two remarkable little books, which Mr. Arber is justified in saying are "carefully" edited—are published at sixpence each. They are to be followed by others equally interesting and at the same moderate price.

*Lake Victoria; a Narrative of Explorations in search of the Source of the Nile. Compiled from the Memoirs of Captains Speke and Grant. By George G. Swayne, M.A. (Blackwood.)*

Now that the heart of England is gladdened by the apparently well-grounded hope of Livingstone's safety,

renewed attention will be given to the vast subject of African discovery; and the present little volume will be acceptable to many who may have neither the means nor the time to devote to the larger work from which it has been derived.

DR. RIMBAULT is preparing for the press a second edition of his *History of the Organ*. He is also at work on a Glossary of Musical Terms, for which he has been making collections for many years.

MR. E. PEACOCK, F.S.A., of Bottesford, near Brigg, is preparing for publication a Glossary of Words peculiar to Lincolnshire.

A Caricature History of the Georges, or Annals of the House of Hanover, compiled from the Legends, Broad-sides, Window-Pictures, Lampons, and Pictorial Caricatures of the times, is about to appear from the pen of W. Thomas Wright, M.A., F.S.A. The book will contain nearly 400 spirited illustrations from the caricatures of Gillray, Sayers, Rowlandson, and other masters of pictorial satire. It will be published at a very moderate price by Mr. Hotten, who designs the book as a companion volume to his *History of Signboards*.

## BOOKS AND ODD VOLUMES

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Particulars of Price, &c., of the following Books, to be sent direct to the gentlemen by whom they are required, whose names and addresses are given for that purpose:—

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## Notices to Correspondents.

UNIVERSAL CATALOGUE OF BOOKS ON ART. All Additions and Corrections should be addressed to the Editor, South Kensington Museum, London, W.

T. H. M. The letters "R. P." on Cromwell's crown-piece stand for "Reti Publicæ."

LONGEVITY. We trust that Correspondents who believe that they know cases of centenarianism which they consider capable of being authenticated will, in future, follow the excellent example set by Mr. Hughes in the case of Sally Clark (ant. p. 71), and accompany their statements with the evidence which establishes the fact.

G. S. E. The origin and meaning of the story of the Barmecide's Feast in the Arabian Nights will be found in "N. & Q." 1st S. xi. 361, 463.

O. W. "Fine by degrees, and beautifully less," occurs in Prior's "Henry and Emma."

D. J. K. will find six articles on "Conturbantur Constantinopolitani" in "N. & Q." 1st S. vols. ix. xi. xii.

ERRATA.—4th S. i. p. 37, col. i. line 8, for "Archombratus" read "Archombratus"; p. 79, col. ii. line 8 from bottom and last line, for "4to volume" read "four-volume"; p. 80, col. i. line 31, for "To-night" read "To Night"; line 5 from bottom, for "stained" read "starred"; col. ii. line 12 from bottom, for "This" read "His"; p. 123, col. i. line 2, for "Harrington" read "Harrington"; p. 123, col. i. line 15, for "27" read "373."

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"NOTES AND QUERIES" is registered for transmission abroad.

by the opinions of those who have read portions—their judgment will be in suspense whether the elements of virtue or vice, wisdom or folly, prevail in the book.

It does, however, contain passages of a grandeur and tenderness which it would be difficult to match in any other uninspired writing. The following I give as I find it given by Michelet:—

“L'Éternel, ayant fait les âmes, les regarda une à une. Et il lui dit: Va! Mais l'âme répond alors: O maître, je suis heureuse ici. Pourquoi m'en irai-je, asservie, et sujette à toute souillure? Alors le Saint (béné soit-il!) reprend: Tu naquis pour cela.—Elle s'en va donc, la pauvre, et descend bien à regret. Mais elle remontera un jour. La mort est un baiser de Dieu!”

J. H. C.

#### MS. ANNOTATIONS TO BUTLER'S "HUDIBRAS."

The following notes, differing from, or giving information additional to, those of Dr. Z. Grey, or the Key of L'Estrange, are selected from a number of *marginalia* written in a copy of the edition of this poem, 18mo, London, 1710, on a leaf of which is also found the name of the writer and former owner—"E libris Phil. Lomax, ex dono ejus patri G. Lomax:"—

##### Part I. canto i.

Line 15. "A wight he was," &c.—Sir Samuel Luke, a self-conceited commander under Oliver Cromwell.

Line 337. "... for Arthur wore in Hall."—P. Arthur, one of ye worthies of ye world.

Line 648. "Didst inspire Wytters, Pryn, and Vicars."—Withers a fanatical poet, Prynne a Barrister of Lincoln's Inn, Vickers a Tub-preacher.

##### Part I. Canto ii.

Line 249. "The gallant Bruin march'd behind him."—Bruin or Turk, Bear or Dog, signifye ye different Sects in those Rebellious times confederating for suppressing Kingly Governmt.

Line 365. "He Trulla lov'd," &c.—The Daughter of James Spencer, a Quaker, Debauch'd by her Father, and then by Magnano, ye Tinker aforementioned.

Line 409. "The upright Cerdon next advanc'd."—By Cerdon is meant one-ey'd Hewson ye Cobler, who from a private Centinel was made a Coll. in ye Rumps Army.

Line 442. "Last Colon came, bold Man of War."—Colon hints at one Ned Terry, an Hostler, who, tho' he lov'd Bearbaiting, was nevertheless such a strange Precision that he would lye w<sup>a</sup> any whore but ye whore of Babylon.

Line 496. "What, *Æstrum*"—A gad bee or breeze.

##### Part I. Canto iii.

Line 154. "Ears of the *circumcised Brethren*."—Prynne, Burton, and Bastwick, who lost yr ears, noses were slit, and Branded in ye forehead for Lamponing Henrietta Maria, Q. of England and ye Bishops.

Line 312. "Upon a Widow's Jointure Land."—The precious Relict of Aminadab Wilmott, an Independant kill'd at Edge Hill fight, having £200 per annum left her, Hudibras fell in love w<sup>h</sup> her, or did worse.

Line 1122. "By him that baited the *Pope's Bull*."—A Polemical peice of Divinity, s<sup>d</sup> to be wrote by Dr. Whittaker.

##### Part II. Canto i.

Line 725. "For some philosophers of late here."—Sr Kenelme Digby, who in his book of Bodys, gives relation of a German Boy, living in ye woods, and going on all-four.

##### Part II. Canto iii.

Line 163. "Appear in divers shapes to Kelly."—An Irish Priest who fomented the Rebellion by preaching in Disguise among the Dissenters of those times.

Line 325. "Hight *Whachum*, bred to dash and draw."—A foolish Welchman, one Tom Jones, could neither write nor read, Zany to Lilly ye Astrologer.

Line 404. "... found out by Fisk."—A merry astrologer, and friend of Ben Jonson's.

Line 1113. "Before the *secular Prince of Darkness*."—The watchman.

##### Part III. Canto i.

Line 866. "The same with those of *Lewkner's Lane*."—A Nursery of Lewd women first resorted to by the Round-heads.

##### Part III. Canto ii.

Line 220. "Until he was reliev'd by SEERRY."—A fanatical preacher, admir'd by Hugh Toby.

Line 351. "Mong these was a *Politician*."—Sr Antony Ashly Cooper, afterwards Earl of Shaftsbury, try'd at the Old Bailey, 24<sup>th</sup> Nov<sup>r</sup> 1681, for libelling ye King.

##### Part III. Canto iii.

Line 577. "An *Old dull Sot*; who told the Clock."—Old Prideaux, noted equally for extorting money from Delinquents as for Disloyalty.

Line 145. "More plainly than that reverend Writer."—A. B. Dolben, whose son, or Grandson it was that impeach'd Dr Sacheverell of High Crimes and Misdemeanrs, upon which a rigorous prosecution of him follow'd.

The little edition of *Hudibras*, from which the foregoing extracts have been taken, is worthy of special notice, as containing, besides a good portrait of Butler, eighteen plates, which, though of indifferent quality both as regards design and execution, served Hogarth as the models for his well-known engravings in illustration of this poem. J. Nichols, speaking of the various sets executed by this great artist, says:—

"Previous to both, appeared another set of plates, eighteen in number, for an edition in eighteens of this celebrated poem. To these it is manifest that Hogarth was indebted for his ideas of several of the scenes and personages, both in his larger and smaller performances on the same subject. That the collector may know the book when he meets with it, the following is a transcript of the title-page:—

"*Hudibras*: in Three Parts, written in the Time of the late Wars, Corrected and Amended: with Additions. To which is added, Annotations to the Third Part, with an exact Index to the whole; never before printed. Adorned with Cuts. London: Printed for R. Chiswel, J. Tounson, T. Horne, and R. Willington, 1710."—Nichols' *Biographical Anecdotes of William Hogarth*, edition 1785, p. 145."

Lowndes mentions the edition, but omits to state that it contains plates. There is no name of either designer or engraver to these; they may not improbably be attributable to the same hands as the plates to Ned Ward's *Vulgus Britannicus*, or the *British Hudibras*, published in the same year. I may add that this edition was reprinted

in the same form, 12mo, 1720. The plates are re-engraved, but are not so fine and brilliant in effect; the portrait is reversed.

Birmingham.

WILLIAM BATES.

#### ONEYERS: AN-HEIRES.

In the *Archiv f. n. Sprachen*, band xxxix. 296, and band xl. 183, I have suggested that these words may be misprints of *one ears*, for cutting off *one ear* was a punishment often inflicted formerly, by the law of England, for certain offences. For example, chap. iv. of 5 & 6 Edward VI., after reciting—

“For as much as of late divers and many outrageous and barbarous behaviours and acts have been used and committed by divers ungodly and irreligious persons, by quarrelling, brawling, fraying, and fighting openly in churches and church-yards,” enacts,—“That if any person whatsoever shall at any time after the first day of May next coming, by words only, quarrel, chide, or brawl in any church or church-yard, that then it shall be lawful unto the ordinary of the place where the same offence shall be done, and proved by two lawful witnesses, to suspend every person so offending: that is to say, if he be a layman, ab ingressu Ecclesie, and if he be a clerk, from the ministracion of his office, for so long a time as the ordinary shall by his desertion think meet and convenient, according to the fault. And further it is enacted, That if any person or persons after the said first day of May shall smite or lay violent hands upon any other, either in any church or church-yard, that then ipso facto every person so offending shall be deemed excommunicate, and be excluded from the fellowship and communion of Christ’s congregation, and also it is enacted that if any person after the said first day of May shall maliciously *strike* any person with any weapon in any church or church-yard, or after the same first day of May shall draw any weapon in any church or church-yard to the intent to *strike* another with the same weapon, that then every person so offending, and thereof being convicted by verdict of xii. men, or by his own confession, or by two lawful witnesses, before the justices of assize, justices of Oyer and Determiner, or justices of peace in their sessions, by force of this Act, shall be adjudged by the same justices before whom such person shall be convicted, to have *one of his ears cut off*. And if the person or persons so offending have *none ears*, whereby they should receive such punishment as is before declared, that then he or they to be marked and burned in the cheek with an hot iron, having the letter F therein, whereby he or they may be known and taken for fray-makers and fighters; and besides that, every such person to be and stand *ipso facto* excommunicated, as is aforesaid.”

“*Gadshill*. I am joined with no foot-land rakers, no long-staff sixpenny *strikers*, none of these mad mustachio purple-hued malt-worms; but with nobility and tranquillity, burgomasters and great *oneyers*, such as can hold in, such as will *strike* sooner than speak, and speak sooner than drink, and drink sooner than pray.”—*First Part of King Henry IV.* Act II. Sc. 1.

Cutting off one ear was the punishment inflicted upon those who maliciously *struck* any person in any church or church-yard; and Gadshill says “he is joined with no long-staff sixpenny strikers, &c., but great *oneyers*, such as can hold

in, such as will *strike* sooner than speak,” &c. And it may be worthy of consideration whether Shakespeare does not in these passages refer to persons upon whom this punishment had been inflicted, and who had consequently only *one ear*. This statute itself testifies to the frequency of this punishment, for it enacts what punishment shall be inflicted upon those who have *none ears*.

W L. RUSHTON.

#### QUEEN'S ENGLISH—NOT KING'S.

[The following curious specimen of modern English deserves a place in “N. & Q.”]

Paris, St. Crispin.

MY DEAREST BEATRICE,—We arrived here on Monday all serene, our scheme having been well carried out. Paris is awfully jolly. The scarcity of lodgings is all bosh. It is out of my power to give you a graphic description of the Exposition, which is something marvellous and a decided success. Our country is not well represented in pictures, few being noteworthy. How idiotic not to have sent better! However, our prestige in water-colours is sustained. The pet utterance, “They do these things better in France,” frequently crops up with us, but is not applicable to artistic matters. The French landscapes are less effective than ours, and their portraits are not so realistic. Such lots of lovely China, for which you know my weakness! On my return I am going in for Wedgwood, although my taste will be pooh-poohed. On leaving the “Palatial labyrinth” the first day we were completely sold. It was indeed hard lines, for not a cab was to be found, and we had to trudge in the rain and through the mud for miles. What a sell it was! How I longed for our little trap! We pounced upon our new curate in the act of scrutinising the copes, chasubles, and church ornaments. Notwithstanding his antecedents and reticence, his proclivities are obvious—not that there is anything yet abnormal in his proceedings. By-the-way, ritual is not likely to be stamped out. Think of our travelling with the Crofts on their wedding tour! They were spooning awfully. How strange that a fast girl should marry such a muff! It seems she has made a mull of it. They were great fun. We fell in also with the Gordon girls with their aunt, in splendid get-ups; their bonnets were stunning. A man of the party was sweet upon Clara. What gushing girls they are! We have almost done Paris already; for the governor, who knows a thing or two, has a speciality for lionising. He has many a good dodge, and has forked out well; so we have enjoyed ourselves immensely, and are indeed intensely happy. We are not due till Saturday week, but he has elected to return, *via* Dover, sooner; so we may put in an appearance on the Friday. We spied poor Benson one day at a dis-

tance, looking seedy. He has long been going to the bad, and I fear has come to grief. Short dresses are now an institution. Thanks many for your sensational letter.

Your affectionate

ZILLAH.

"N. & Q." keeps watch over the English language. Will you have the kindness to arrest the rapid downward progress of the unfortunate word "loyalty"? It used to mean devotion to the crown, and we possess no other single word which expresses this so well. Newspapers are now beginning to use "loyal" as simply synonymous with "faithful" or "honourable." *The Times* recently commended King Victor Emmanuel for his loyalty. Loyalty to whom or what? to himself? I know of no one else to whom an independent sovereign can be loyal, unless indeed the word had been used in its highest sense (which in this case it was not) of loyalty to the King of Kings.

HERMENTRUDE.

METHOD PROPOSED FOR DECIPHERING CUNEIFORM INSCRIPTIONS.—Assume the language to be Chaldee, Zend, or Persian. (1.) Count the number of distinct characters of like form in all the accessible monuments, which I assume to be betwixt twenty and forty. If considerably more, say to the extent of forty to eighty, then there will be two distinct languages. If still more, say sixty to one hundred and twenty, there will be three distinct languages. (2.) But suppose that twenty to forty separate and distinct characters should be found, then we have only one language to deal with, such being about the number of letters in any language of this class. (3.) Count the number of times the *κ* occurs in Chaldee, for example, from all the accessible books in that language. Do the same with *γ*, with *ι*, &c., to the end of the alphabet. (4.) Then note the ratio that each letter bears to the whole; and supposing that *κ* was found to be by far the letter most frequently occurring, then it may be inferred that the cuneiform character oftenest occurring in inscriptions stands for *κ*. (5.) Proceed in the same way with the letter that occurs seldomest in books, and assume that to be the one for that character which occurs seldomest in inscriptions. (6.) The intermediate letters must be dealt with in the same way until the whole twenty-two letters of the Chaldee alphabet are appropriated. (7.) If there still remain some characters on the inscriptions unappropriated, they may be disposed of as terminal letters, *δ*, *ι*, &c. If the inscription is still unintelligible, treat the Zend and Persian in succession as you have just done the Chaldee.

The principle on which I proceed by this general method of deciphering is derived from the knowledge that the printer requires a stock of

each letter according to the number of each used, of which his successive bills of parcels will supply the numbers of each letter: the *e*, for example, occurring oftenest, and next *s*. T. J. BUCKTON.  
Wiltshire Road, Stockwell, S.

THE ADMIRABLE CRICHTON.—The following may be added to the note I formerly sent (see "N. & Q." 3<sup>rd</sup> S. viii. 85.)

"The Passions of the Minde in generall. In six bookes. Correceted, enlarged, and with sundry new discourses augmented by Thomas Wright." 4to, London, 1630.

At p. 55 is the following passage:—

"I remember that when I was in Italy there was a Scottish Gentleman of most rare and singular parts, who was a retainer to a Duke of that country, he was a singular good Scholler, and as good a Souldier; it chanced one night the yong Prince, either upon some spleene, or false suggestion, or to try the Scot's valour, met him in a place where hee was wont to haunt, resolving either to kill, wound, or beat him, and for this effect, conducted with him two of the best Fencers hee could finde, the Scot had but one friend with him; in fine, a quarrell is pickt, they all draw, the Scot presently ranne one of the Fencers thorow, and killed him in a trice, with that he bended his forces to the Prince, who fearing, lest that which was befallen his Fencer might happen upon himselfe he exclaimed out instantly, that he was the Prince, and therefore willed him to looke aboute him what he did: the Scot perceiving well what hee was fell down upon his knees demanding pardon at his hands, and gave the Prince his naked rapier, who no sooner had received it, but with the same sword he ran him thorow to death."

T. A. C.

PROVERBS.—From John Heywood's *Proverbs and Epigrams* (Spenser Society), I subjoin instances of certain proverbs discussed in "N. & Q." 3<sup>rd</sup> S. xii. 413, 487, 531:—

"She tooke thentertainment of the yong men  
All in daliaunce, as nice as a nun's hen."  
(Spenser Society Reprint, p. 43.)

"In your rennyng from him to me, ye runne  
Out of God's blessing into the warme sunne."

(P. 55.)

"A foule olde riche widowe, whether wed would ye,  
Or a yonge fayre mayde, being poore as ye be' (?)  
'In neither barrrell better hearynge' (quoth hee)."

(P. 84.)

JOHN ADDIS, JUN.

Rustington, Littlehampton, Sussex.

PROLIFIC FAMILY.—The following extract from the seventh volume of the *Funeral Entries in Ulster Office*, Dublin Castle, is probably unique:—

"Capt. Paule Arundell of Mayne in the County of Limerick, Esq., 25<sup>th</sup> sonne of William Arundell of Chedocke in the Kingdome of England, departed this mortall life at Mayne aforesaid, the — day of — 1636, and was interred in the Abbey of Ardskettaece in the said county."

He married Ellen, daughter of Sir George Thornton, Knight, and Marshal of Munster, by whom he had surviving issue seven sons and six daughters. The certificate is dated Nov. 24, 1636, and signed by his eldest son and heir, George Arundell.

H. LOFUS TOTENHAM.

### Queries.

#### THE ASH-TREE.

Are there any physical peculiarities in the structure of the ash to account for the exceptional reverence in which it seems to have been held in every age, and in almost every country? In Ireland it is the mountain-ash which, in popular belief, is an antidote to charms, and a talisman against witchcraft, the evil-eye, and disease. In Scotland, where it is known as the "rowan-tree" or "roun-tree," it is held in similar esteem, and a branch of it is placed above the door of the cowshed for the safety of the cattle—

"Rowan-tree and red thread,  
Put the witches to their speed!"

In Ireland the mountain-ash is said to be the only tree that is never struck by lightning.

In the Scandinavian mythology the ash is the greatest of all trees, but from the size attributed to it, it would appear to be not the mountain-ash but the ordinary *Fraxinus excelsior*. In the prose Edda, "the holiest seat of the gods is under the ash Ygdrasil, where they assemble daily in council" (ch. xv.). Pliny says such is the influence of the ash-tree that snakes will not rest in its shadow, but shun it at a distance. He adds, "from personal knowledge," that if a serpent be so encompassed by a fence of ash-leaves as that he cannot escape without passing through fire, he will prefer the fire rather than come in contact with the leaves (lib. xv. c. 24). In Isaiah the ash is enumerated amongst the trees out of whose timber idols were carved:—

"He heweth him down cedars, and taketh the cypress and the oak; he planteth an ash. He burneth part thereof in the fire; he warmeth himself; and with the residue he maketh a god, even his graven image."—xlv. 14, 17.

Max Müller, in his essay on the Norsemen in Iceland, says:—

"In the Edda man is said to have been created out of an ash-tree. In Hesiod Jupiter creates the *third* race of mankind out of ash-trees; and that this tradition was not unknown to Homer is apparent from Penelope's address to Ulysses—'tell me thy family, from whence thou art, for thou art not sprung from the olden tree, or from the rock.'" *Chips*, &c. vol. ii. p. 195.

But the passage in Homer does not name the ash, and the question of Penelope applies to the oak—

Ὁὐ γὰρ ἀπὸ δρυός, etc.

The allusion in Hesiod is direct, although in it too the expression, ἐκ μελιῶν δεινόν, is susceptible of implying men formidable from their use of the ash-spear, as Cook translates it—

"Potent in arms, and dreadful at the spear,  
They live injurious and devoid of fear."

Can any natural ground be suggested for these recurring allusions, in a mysterious sense, to this particular tree? J. EMERSON TENNENT.

REFERENCES WANTED.\*—Though I did not succeed in getting a single reply to my last dozen, I shall make another venture.

25. S. Bernard was wont to say, when he heard his monks snore, they did *Carnaliter seu seculariter dormire*. Bishop Hall quotes it, *Med. on the Transfiguration*, vol. ii. p. 174, folio.

26. "Utilis lectio, utilis eruditio, sed magis unctio necessaria."—*S. Bern.*

27. S. Bernard speaks of a traveller by sea as "secundum sapientem tribus digitis distans a morte."—*De Div. Serm.* xlii. § 3.

The Benedictine edition here, as in like cases, leaves the reader in the lurch. Who is the *Sapienter* here alluded to, and whose are the following lines, which I find appended by Lipsius to Seneca, *Ep.* 49?—

"Tabulam unam  
... digitis a morte remotam  
Quatuor."

28. "Intelliget qui orando pulsat, non qui rixando obstrepit ad ostium veritatis."—*S. Aug.*

29. "Deus unicum habet filium sine peccato, nullum sine flagello."—*S. Aug. Confess.* vi.

So quoted in Burton's *Anatomy*, 8vo ed. p. 382; but the reference is wrong.

30. "Would you have the bridge cut, because you are over?"—*S. Aug.*

31. "Ure, seca, occide, O Domine, modo serves animam."—*S. Aug.* quoted in Burton, p. 734.

32. The world's destruction by the Deluge of old, and at the last day by fire:—*Aqua propter ardorem libidinis, ignis propter teporem charitatis.*

33. "Quid moram nectimus, et quæ nos miseræ tenent catenæ?"

34. "Magnum iter ascendis, sed dat tibi gloria vires."

35. "Præsentemque refert quælibet herba Deum."

36. Homer, when one of his heroes weeps, observes, Οἱ ἀγαθοὶ δ' ἀριότατοι ἄνδρες. I have vainly tried to verify this quotation.

37. "A certain captain being required to keep Milan for the king of France, went up to the highest turret and cried out three times, 'King of France,' and then refused the service, because the king heard him not."—Who was this peculiar hero?

38. Who was the Spanish king who, when a courtier wished that kings were immortal, replied, "If that had been, I should never have been king."

39. A courtier said to some king or conqueror in the midst of a splendid triumph, "What is wanting here?" "Continuance," was the reply. Who is here alluded to?

40. A dying courtier being asked what he would have the king do for him, answered, "Nothing,

\* Continued from 3rd S. xii. 330.



unless he can call back Time again."—Is this the same story alluded to in Brooks' *Apples of Gold* :

"I have read of one Myroignes, who, when great gifts were sent unto him, he sent them all back, saying, I only desire this one thing at your master's hand, to pray for me that I may be saved for eternity."—22nd ed. p. 25.

41. "Tentanda est via qua nos quoque fas sit tollere humo." Q. Q.

THOMAS DE BECKINGTON, BISHOP OF BATH AND WELLS, 1443-1466.—I find it stated by the Rev. G. A. Poole, in his *Synchronological Table of the Bishops of the English Sees*, presented to the Architectural Society of Northampton in 1852, that the above-mentioned prelate had William of Wykeham as his first patron. What is his authority for this statement? What ancient authority is there who records the very considerable buildings of this prelate? And is there any ancient authority which would connect the bishop with the great church-rebuilding which prevailed throughout Somerset in the fifteenth and sixteenth centuries? \* W. G.

CAREY PEDIGREE.—Can any of your antiquarian or heraldic readers give me a clue to the connection believed to exist betwixt the Guernsey and Devonshire Careys, or refer me to any book or MS. which treats of it? B.

JEAN CAFFART OF ARRAS.—Is anything known about him, and what is the explanation of the two words "Correctier" (query, *corregidor*, *justice de paix*) and "Ovlowrier" (*sic*), in the inscription on his engraved portrait? The following is a description of it, small folio, neatly engraved:—Monogram, "T. G. F." (query, Theodore Galle, fecit). Head uncovered, wizened features; cloak with turn-down collar; ruff and gloves. Inscription round the portrait:—

"De Jean Caffart d'Arras tu vois icy le traict. Correctier en Colongne. Ovlowrier la portraict, Æta suee 50. 1579."

With these lines appended:—

"En toy Arras, ville de ma naissance,  
J'ay exercé charge publicquement:  
A mon cher coust sans autre payement  
Que le regret de ta mesconnoissance:  
Tu m'as bannis, et distraict ma substance,  
D'un Archiduc, foulant le mandement:  
Anvers m'a eu, jusqu'a l'apointement:  
Sans d'icelluy, avoir la joyissance:  
Mais nonobstant, DIEU qui des siens a soin,  
A subvenu, tousiours a mon besoin,

[\* An interesting paper on Bishop Beckington, by the Rev. George Williams, Senior Fellow of King's College, Cambridge, was read before the Somerset Archaeological Society, and printed in the *Bath Chronicle* of Sept. 17, 1863, and the *Gentleman's Magazine* of Nov. 1863, p. 553. Beckington is also noticed in Dr. Chandler's *Life of Bishop William Waynflete*.—ED.]

Et m'envoia, pour pratiquer le change  
D'Aix en Colongne, ou son vouloir puissant  
Mes durs labours, a este beissant:  
Dont a jamais je lui rendray louange."

FREDK. HENDRIKS.

ECCLESIASTICAL COLOURS.—There is an obvious symbolism in most of the colours used by the Church in her various seasons. But I fail to perceive the meaning of yellow, employed, according to the Sarum use, on the feasts of confessors. What is the meaning of yellow?

FILIUS ECCLESIE.

COURTS MARTIAL.—In one of the early debates on the Mutiny Bill in 1718, Lord Harcourt, in speaking against the Bill, said:—

"Martial Courts assume to themselves an arbitrary and unprecedented authority, of which they had a remarkable instance—an ensign of the Guards having been sentenced to death without being heard, which was contrary to Magna Charta."

Who was the ensign? Why was he sentenced to, and did he suffer, death? SEBASTIAN.

GILDAS.—To the inquirer into the early history of England, the name of Gildas is familiar and ominous of a profound verbiage disclosing hardly a single fact. There is so much that looks suspicious about his narrative. Its whole appearance is so suggestive of a forgery, that I cannot help thinking it must have been pronounced so by some critic, although stamped with the approval of so competent a one as Mr. Petrie. I would therefore ask, Has the *Jeremiad* of Gildas ever been suspected? and also how old is the earliest known manuscript of Gildas? Of course I do not dispute the existence of a Gildas, but only the reliability and genuineness of the book which bears his name. The *Morumenta Historica Britannica* is familiar to me. H. H. H.

GILLINGHAM ROODSCREEN.—The remains of the roodscreen in the parish church of Gillingham, Dorset, are surmounted by the royal arms as borne by the Stuart kings, boldly carved in wood, and painted. The plinth bears the following in raised letters on a sunk field:—

RO	DIVETMON	DROYT	GEE
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Will some one kindly tell me what the first and last letters mean, and whether such or similar additions occur elsewhere? The plinth is evidently of one piece of oak, and each end appears to be complete. QUIDAM.

HERALDIC.—1. Has a man the clear right to impale the arms of a deceased wife? 2. Has a man the right to use a first wife's arms after he shall have married a second time? A. H.

"ICONOGRAPHIE AVEC PORTRAITS," 2 vols. folio, the portraits being mostly etchings by Vandyke. Is this a work of great value? F. M. S.

**SPECIAL LICENCE.**—I am anxious to ascertain some particulars relative to the issuing and effect of a special licence for marriage, of which I can learn nothing "from book" nor from the clergy, in a town of more than two hundred thousand inhabitants—none of them having seen such a document. 1. Under what conditions is the licence obtained? Are there any proofs of residence, personal declarations, or sworn guarantees required? 2. Who grants the licence? the archbishop only? If so, must the application be personal, and made at a given office? or can the surrogate obtain the licence? 3. Does the licence from Canterbury or York suffice alike for either diocese, for any part of the kingdom, and any hour of the day or night? 4. What does it cost? Is the charge fixed and uniform? or is it various and arbitrary? Perhaps some correspondents of "N. & Q." will kindly answer these questions.

D.

**LINCOLNSHIRE QUERIES.**—

1. At what date was Ivo Tailbois prior of Spalding?

2. Where can I learn particulars of the abbey, or conventual house, at Winceby, co. Lincoln?

ACHE.

**MALONE'S "SHAKESPEARE."**—I have in my possession an edition of Shakespeare, entitled:—

"The Works of William Shakspeare, in sixteen volumes, by Edmund Malone. London: Printed for the Proprietors, 1816."

In all other respects the title-page is the same as in Malone's ten-volume edition of 1790. The frontispiece is the same as that in Malone's and Ayscough's editions, engraved by H. Brocas. I cannot find any mention of this edition in Bohn's *Lovendes*, Halliwell, and other Catalogues of Shakspeariana. What is known about it?

E. F. M. M.

Birmingham.

**PATRONS OF SCOTCH PARISHES.**—I shall be much obliged to anyone who will inform me who was patron of the parish of Kincardine-in-Menteith in 1730; and also, who was the patron of Cramond, near Edinburgh, in the same year.

F. M. S.

**"ST. PAWSLE."**—In a district in the North Riding this mythical saint is a subject of constant allusion, as one having superlative excellencies, but a saint whose day in the Calendar never comes. Of a bright copper show-kettle it will be said: "That's fur better days an' Sundays; it's fur St. Pawsle's, an' St. Pawsle's e'ens." One youth will say to another: "When's thoo boon to don thee new coit, Rich?" "O' St. Pawsle's."

C. C. R.

**THE PIXY AND THE BEAN: MEANING OF PATSHAW.**—Could any of your contributors kindly

give me information as to the origin and meaning of a word which I never heard used but in one connection, and that upwards of forty years ago?

When I was a child, my favourite of all my grandmother's fairy tales was about a "pixy" and a bean. This, by-the-bye, is the only one of those tales that I have never since met with in print. The "pixy" asks a dame to take charge of a bean that he has found, whilst he goes to play at "patshaw" or "patshaw" (I am not sure which).

The bean of course is not forthcoming on his return; so the pixy takes, instead, the cock that had eaten the bean.

This cock is given in charge to another dame whilst he again goes to play at "patshaw," and, I need hardly say, with similar consequences.

This time he takes, instead, the horse that had killed the cock, which is left with a third dame whilst he once more goes to play at "patshaw," and so on to the end of the story.

I may add that this tale, as told by my grandmother, is remembered by two aunts and two cousins, as well as myself (with a difference of twenty-five years between the age of the oldest and youngest), and that we are all clear about the "patshaw."

E. T.

**POPE AND MARY WORTLEY MONTAGUE.**—

1. What are the most detailed, and 2, the most authentic authorities for the conversations, intercourse, and correspondence of this male and female wit?

T. J. BUCKTON.

Wiltshire Road, Stockwell, S.

**BISHOP OF SALISBURY.**—I have a document in my hands at the present moment, of unquestionable authenticity, and pronounced by a very competent judge to be in the handwriting of the latter part of the twelve century, which presents a difficulty that I am most desirous to have solved. It is addressed by one "Gauri de Pourtuna,"—presumed to be Geoffry de Pourton—"Venerabili domino et patri suo. Goti Salesbiensi episcopo." As it relates to a parish in the diocese of Salisbury, there can be no question that this must be a bishop of that see; but the difficulty is, that the name, whatever it may be, in no wise coincides with either the Christian or surnames of any of the bishops of Salisbury contained in the lists. The above is almost the certain reading, though it might just possibly be Godi, or even God.

The only suggestions I can make towards the solution of the matter are: (1) either that this abbreviation represents the name of some administrator of the diocese during a vacancy of the see; or (2) that it confirms a supposition, mentioned by Godwin, that a bishop, whom he calls Galfridus, presided between the death of Bishop Roger in 1139, and the appointment of Bishop Jocelyn in 1142; or (3) that we have here a

strange spelling of this latter name. Any hint would greatly oblige  
C. W. BINGHAM.

SCOTTISH SPORTS.—Does any work exist descriptive of ancient sports in Scotland?

CHARLES ROGERS, LL.D.

2, Heath Terrace, Lewisham.

WESTON, EARLS OF PORTLAND.—Jerome, second Earl of Portland, is stated, in Burke's *Extinct Peerage*, to have had three daughters, viz. Henrietta, Mary, and Frances; who, after the death of their brother Charles, third earl, and their uncle Thomas, fourth earl, became the coheir to the family estates. Can any of the readers of "N. & Q." inform me whether either of these ladies were married, and where information relative to them, and in especial of the Lady Mary, can be obtained?  
P. C. S. B.

WESTON: NAYLOR.—Robert Weston, LL.D., was Lord Chancellor of Ireland in 1573. His daughter was wife of Sir Geoffrey Fenton, and mother of Catherine, wife of the great Earl of Cork. Who was Lord Chancellor Weston's wife? The Earl of Cork's mother was Joan, daughter of Robert Naylor of Canterbury. I shall be much obliged by any of your correspondents informing me where I can discover the names of Mr. Naylor's parents, as well as those of his wife and her parents.  
H. LOFTUS TOTTENHAM.

Dublin.

CHATEAUX OF FRANCE.—Will any of your readers kindly favour me with the name or names of works touching upon the old chateaux of France? Also, where I can find a description of Antoine de Montbaton, Count of St. Paul, Marshal of France, named by the Duke de Mayenne in the time of the League; slain by the young Duke of Guise at Rheims, April 25, 1594; interred at Mezieres. Also, of Jean Loys Mugueau, Protestant minister at Sedan, 1580, author of several works.

A CARTHUSIAN.

### Queries with Answers.

THE BATTLE OF BANNOCKBURN.—I possess an old MS. in rhyme, in Latin and English side by side, the former entitled "*Metrum de Prelio Bannockbourne*," the latter "*The Verses on the Battle of Bannockburn*." Each extends to sixty-five stanzas of two long lines each. I give the first stanza:—

"De planctu cudo metrum cum Carmine nudo:  
Risum retrado, dum tali Themate ludo."

"This cruel battle whilst I sing in bair & naked ryme,  
all mirth I barr qlst y<sup>e</sup> I play on such a woefull theame."

In stanzas 63-65, the writer says:—

"Baston the Carmelite my name,  
to writt these warrs I think no sheame;  
I'm prissner now in Scottish land,  
& here I lue at ther comand.  
This is ended ryme, let others tell the rest,  
qos Eloquence coue doe it weall, so as to please y<sup>e</sup> best."

The writer is manifestly fond of alliterative jingle, both in Latin and English, *ex. gr.*:—

"Insultus, stultus, pretenditur, ordine cultus,  
Singultus multus erumpit ab aggere vultus,  
Descendens frendens pedibus gens Scotia tendens."

"Sad seems sweet Sunday's shining sight,  
Sighs, soabs, & scald soars;  
Soar, seek, unsemle we our wights,  
watring in blood & goars."

Is this singular production known or in print? Any information respecting it or its author would oblige.  
CRUX.

[The Latin version of the poem on "The Battle of Bannockburn" is printed in Joannes de Fordun's *Scotichronicon*, edit. Hearne, 1722, v. 1570; also in the edition of the same work, edited by Bower and Goddall, Edinb. 1759, fol. ii. 251, where it is entitled "*Metra de illustri Bello de Bannockburn*." It is the production of Robert Baston, an English Latin poet of the fourteenth century, who is said to have been a native of Yorkshire, educated at Oxford, and afterwards prior of the Carmelites at Scarborough. Baston is called by Bale "*laureatus apud Oxonienses*" (Cent. iv. cap. 92). He is stated by Bale to have been buried at Nottingham. According to some old historians, he was taken with King Edward II. in his expedition to Scotland in 1314, in order to compose poems on his expected victories; but being made prisoner by the Scots, they forced him to write the above poem in praise of Edward Bruce—a task which he has accomplished in a composition which still remains an extraordinary relic of the Leonine, or rhyming hexameters, distinguished by the appellation of the rhyme Baston. We have never met with an English translation of this poem, although it is probable there is one in print; of which Winstanley has given the first two lines:—

"In dreary verse my rhymes I make,  
Bewailing whilst such theme I take."

*Lives of the English Poets*, ed. 1687, p. 15.]

WOOL-WINDERS.—In former days, down I believe to within the memory of living persons, there were sworn wool-winders, who, when a farmer had shorn his sheep, used to go to see that the wool was properly packed, so that the buyer was not cheated by having straw chips or stones folded in the fleeces. Can some one tell me the nature of the custom, or statute, that gave these persons authority, and when the office was abolished?  
CORNUB.

[Wool-winders are persons employed in winding up fleeces of wool into bundles to be packed, and sold by weight. Persons winding and selling deceitful wool shall forfeit for every fleece 6*d.* These officers are sworn to do it truly between the owner and the merchant. See the

Acts 8 Hen. VIII. c. 22; 23 Hen. VIII. c. 17; which are not included in the list of Acts repealed by 49 Geo. III. c. 109, or 50 Geo. III. c. 83.]

**BURS.**—*The Life of James Lackington* (ed. 1830, p. 175) contains the following advertisement, said to have been put in his shop window by a Wesleyan who dwelt in Petticoat Lane:—

“Rumps and Burs sold here, and baked Sheep’s-heads will be continued every night, if the Lord permit.”

What are *burs*?

A. O. V. P.

[*Bur* is the sweet-bread, or the pancreas of any animal, particularly of the calf:—

“Never tie yourself always to eat meats of easy digestion, as veal, pullets, or sweet-breads.”—*Harvey*.

“Sweet-bread and collops were with skewers pricked.”—*Dryden*.]

**PARNELL’S “POEMS.”**—Can you supply me with names to fill up the blanks in the poem entitled “The Bookworm” (*Poems*, by Dr. Thomas Parnell, London, 1747, pp. 129-132):—

“You reach’d the plays that D—s<sup>1</sup> writ;  
You reach’d me Ph—s<sup>2</sup> rustic strain.”

“S—<sup>3</sup> prints before the months go round.”

“Oh had I Sh—ll’s<sup>4</sup> second bays,  
“Or T—<sup>5</sup> thy pert and humble lays!”

“I’ll make the songs of D—y<sup>6</sup> do.”

JOB J. B. WORKARD.

[1 Dennis. 2 Philips. 3 Unknown. 4 Shadwell, Dryden’s rival. 5 Nahum Tate. 6 Durefy.]

**LORD STRAFFORD’S DYING WORDS.**—There is a striking poem in Sir Egerton Brydges’ *British Bibliographer* (ii. 181). It is a sort of “last dying words” of Lord Strafford, and is written in his name. The editor states that another recension of the same, with different readings, is to be found in *The Topographer* (ii. 234). The reference is a wrong one; nothing of the kind there appears. Can any of your readers give the right reference? R. C.

[The reference is correct according to a copy of *The Topographer* now before us, edit. 1790, vol. ii. p. 234. This poem is also printed in “N. & Q.,” 2<sup>nd</sup> S. xii. 516.]

**HANDWRITING OF THE SIXTEENTH AND SEVENTEENTH CENTURIES.**—As I have sometimes occasion to consult MSS. of the time of Elizabeth and the Stuarts, I should be very much obliged if anyone would recommend me any book that would assist me in deciphering them. D. J. K.

[Consult the following work: “*Court-Hand Restored*,” or, the Student’s Assistant in Reading Old Deeds, Charters, Records, &c. by Andrew Wright. Eighth edition. Lond. 1846, 4to”; and *Paléographie des Chartes et des Manuscrits du XI<sup>e</sup> au XVII<sup>e</sup> Siècle*, par Alph. Chassant, 12mo. Paris, 1862; and the companion little volume, *Dictionnaire des Abréviations, etc.*, by the same author.]

**RESIGNATION OF A PEERAGE.**—Is it possible for a peer to resign his peerage? If not, how is the surrender of his peerage by Roger Stafford in the reign of Charles I. to be accounted for?

J. B. G.

Temple.

[In Hilary Term 15 Car. I. (1640) Roger Stafford, by fine levied at Westminster, surrendered the barony of Stafford to the king’s hands, in consideration of 800*l.* paid to him by the king. But this was clearly illegal; and if our correspondent refers to *Cruise on Dignities*, p. 113, he will see that the House of Lords resolved in the case of the barony of Grey of Ruthyn, “That no peer of this realm can drown or extinguish his honour; but that it descends to his descendants; neither by surrender, grant, fine, nor any other conveyance to the king.” And some years after (in the Purbeck case), the validity of a surrender by fine to the king being questioned, it was resolved by the House of Lords, upon great deliberation, and after hearing the Attorney-General, that such a surrender was void.]

### Replies.

CALDERON AND CORNEILLE.

(4<sup>th</sup> S. i. 19, 90.)

The question as to the priority of authorship in the *Heraculus* of Corneille and the *En esta Vida todo es Verdad y todo Mentira* of Calderon, has been debated with more or less of warmth in France and Spain from the days of Voltaire to the present time. The earliest known edition of Calderon’s play is that given in the third part of his *Comedias*, published at Madrid in 1664. The *Heraculus* of Corneille appeared in 1647. As far as this evidence goes it is in favour of the French poet. M. Philarète Chasles, in his *Études sur l’Espagne*, considers it conclusive, and on that ground alone decides upon the priority of *Heraculus*. M. de Puibusque, however, in his *Histoire comparée des Litterateurs espagnole et française*, t. ii. p. 153, seems to be of a different opinion, and quotes a passage from the two plays, the original thought in which, he says, must be attributed to Calderon:—

“Bien d’autres différences qu’il est inutile de mentionner, dérivent du point de vue adopté par les deux poètes; il y a plus, quoique les beaux vers abondent des deux côtés, les rencontres sont rares, et l’on ne peut constater une imitation complète que dans la situation principale. Ainsi, le cri de désespoir qui échappe au tyran lorsqu’il est réduit à envier le sort du prince qu’il a tué, ce cri sublime appartient à Calderon:—

“O malheureux Phocas! o trop heureux Maurice!  
Tu recouvres deux fils pour mourir avec toi,  
Et je n’en puis trouver pour régner après moi!”

M. de Puibusque gives, in a note, the Spanish lines, which are as follows:—

"FOCAS. Ha! venturoso Mauricio!  
Ha! infeliz Focas! quien vió  
Que para reynar, no quiera  
Ser hijo de mi valor  
Uno, y que quieran del tuyo  
-Serlo, para morir, doz!"

(*Jornada primera*)

These lines I may give in the German version of this play, *Alles ist Wahrheit und Alles Lüge*, by Adolf Martin (Leipzig, 1844, i. p. 134):—

"Ha! du glücklicher Mauritius!  
Ach du armer Phokas! Wie?  
Keiner ist, der um zu herrschen  
Meinen Sohn sich nennen will?  
Beide sich den deinen nennen,  
Um zu sterben, wollen sie?"

The difficulties, however, in believing that Calderon was at all indebted to Corneille are very great, and it is therefore no wonder that the Spanish critics are unanimous in giving priority to the drama of their great poet. The best, and indeed the only critical editor of Calderon, Señor Hartzenbusch, gives ten closely printed columns to an examination of the whole subject. He fixes the date of the Spanish *Heracles* at 1622, when Calderon was in his twenty-second year, and Corneille but sixteen. If the inferences of Señor Hartzenbusch are correct, *En esta Vida todo es Verdad y todo Mentira* was the second great play written by Calderon, *The Devotion of the Cross*, composed two years earlier, being the first. The evidence, however, is only circumstantial, and to some minds may not appear conclusive. To give it in detail would here be out of place. A few points may be glanced at. Voltaire had for his own purpose—the depreciation of Corneille, insisted that Calderon was ignorant of French or even of *Latin*!—an absurd charge as far as the latter language is concerned, Calderon having exhibited in his dramas, and perhaps still more in his *Autos Sacramentales*, a range of classical, patristic, and general knowledge, which proves him to be one of the most learned poets that ever lived. Señor Hartzenbusch argues very forcibly, however, in support of the idea that Calderon knew little or nothing of French. In two *Entremeses* given in his edition, French characters are introduced, but the jargon put into their mouths is broken Italian, and does not contain a word of their own language. If the Abbé Boisel, in his anonymous *Journal de Voyage d'Espagne*, Paris, 1669, had mentioned in what language that memorable conversation was carried on between him and the great poet from which he gathered that the head-piece of the latter was "poorly enough furnished," it would have been stronger evidence, but unfortunately he does not, and Señor Hartzenbusch seems to be unaware of this contemporary allusion to Calderon. He, however, shows that Calderon was under no necessity to go to the French theatre for the foundation of his drama.

In the *Rueda de la Fortuna* of Mira de Amescua, published in 1615 at Alcalá, when Calderon was a boy of fifteen, and Corneille a child of nine, the story of *Heracles* was all told, and the principal characters, the Emperor Mauricius, Phokas, and others are to be found. That Calderon made use of this drama in the composition of his own, there is no doubt, and the recent editor of it, Don Ramon de Mesoneros Romanos (*Dramaticos Contemporaneos a Lope de Vega*, t. ii. "Apuntes Biograficos," p. viii.) states that there can be no question that Corneille was much more indebted to *La Rueda de la Fortuna* of Mira de Amescua than to the play of Calderon, which to a considerable extent was founded upon it.

As to the interesting fact of Calderon having visited Paris, and that whilst there he wrote some Spanish verses in honour of the Queen-Regent, Anne of Austria, it is unsupported by any Spanish authority, and is in itself highly improbable. This statement was first made in a letter by the Jesuit Father Tournemine, in reply to some inquiries addressed to him at Madrid on this very subject. As pointed out by M. Vignier in his *Literary Anecdotes on Pierre Corneille*, supposing this story to be true, the time at which Calderon could have paid this visit must have been after the Peace of the Pyrenees; that is, say, in 1661, at which time Anne of Austria was not Queen-Regent, but Queen-mother. Had Calderon been in Paris between 1661 and 1669, and had absolutely written well-known verses in honour of the mother of Louis XIV., I think we would have heard something of it in the conversation between the self-complacent Abbé Boisel and Calderon, as above mentioned. I think this allusion to Anne of Austria an entire mistake and a confusion, by the French Jesuit Tournemine, of a totally different person and transaction.

That Calderon wrote "Spanish verses" in praise of an "Anne of Austria" is most true; but they were written at Madrid and not in Paris; and the lady praised was not the mother of Louis XIV., but the second wife of Philip IV.,—Maria Anna of Austria, so well known from the many pictures of her by Velasquez. The play of Calderon, *Guarde del Agua Mansa, or Beware of Smooth Water*, contains in the third act what Mr. Ticknor calls—

"A dazzling account of the public reception of the second wife of Philip the Fourth, at Madrid, in 1649, for a part of whose pageant Calderon was employed to furnish inscriptions."—*Hist. Sp. Lit.* t. ii. p. 405, ed. 1863.

These inscriptions were in Latin as well as Spanish verse, and are an additional refutation of Voltaire's absurd assertion above alluded to. In this description *la divina Mariana* is frequently alluded to. A very rare work, unknown to Mr. Ticknor or to Señor Hartzenbusch, and as far as I am aware, not previously mentioned in connection with Calderon, shows much more strongly the

great interest he took in these proceedings, and the very important part he played in the preparation of this gorgeous procession. In the *Ensayo de una Biblioteca Española de libros raros y curiosos* of Gallardo, Madrid, 1866, t. ii. p. 186, we have the following entry:—

“CALDERON DE LA BARCA (D. PEDRO)—Noticia del recibimiento i entrada de la Reyna n. s. D<sup>a</sup> Maria Ana de Austria in la muy noble i leal coronada Villa de Madrid.”

It is a folio volume, containing 117 pages without date, but with this line written at the foot of the title-page:—

“Dispúsolo D. Pedro Calderon de la Barca. 1649.”

This is probably the work that Father Tournemine confounded with the Spanish verses in praise of Anne of Austria, as mentioned in the *Annales Dramatiques*. My conclusions are, that although it is very probable that Calderon may have passed through Paris on his way to join his regiment in Flanders when he was about twenty-five or twenty-six years of age, that he never visited it under the circumstances and with the results mentioned by Father Tournemine; and that in his play of *En esta Vida todo es Verdad y todo Mentira*, as well as in *The Exaltation of the Cross*, in which Heraclius also appears, he was greatly indebted to the earlier play of Mira de Amescua, *La Rueda de la Fortuna*, which, to a greater extent than his own, was the foundation of the *Heraclius* of Corneille.

D. F. MACCARTHY.

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#### ESPEC.

(3<sup>rd</sup> S. xii. 245, &c.)

The transaction recorded in the Hustings Court at Oxford, *temp.* Edward I., “Petr. de Middleton v. Rich. fil Willi. le Espec,” will not bear the construction either of Bos PIGER or your correspondents at p. 317, the correct meaning having been given by the REV. W. W. SKEAT, at p. 271.

Le Espec, with the mark of abbreviation (?) for *er*, probably unnoticed by Bos PIGER, is simply Le Especer or Spicer. The name of *Es Spicer*, *Specer*, or *Ypothecarius* is constantly met with in charters connected with Oxford during the thirteenth and fourteenth centuries. Both William and Richard le Especer served the offices of bailiff and mayor of the city.

The following notes from charters, which illustrate the use of the term as a cognomen, although interesting possibly to the local historian alone, are yet (the originals being difficult of access) worthy of preservation:—

1. Charter, 1261-3.—Mary, daughter of William de Wynton, “speciarius” widow, with the consent of her father, and Gunnora her mother, grants to Master Thomas de Beverley, citizen of London, the land of Henry de Lincoln, which was the

prior of Schyrburnes, and Philip Stocwells for a yearly rent to herself of one clove, and to the Hospital of St. John the Baptist of 20s. in consideration of twenty marks paid to her by the said Thomas. Witnesses, Sir Nicholas de Kingeston, mayor; William Specarius and Geffry de Henkseye, provosts; Thomas the Spicerer, &c.

Attached to this deed are two seals bearing the following legends: “S. Willi. Specarii,” and “S. Marie. fil. Willi. d’ Winton.”

2. Charter, 1263.—Witnesses to a charter of this date, John Padi and William le Spicer, bailiffs.

3. Charters, 1284.—Witnesses to charters of this date, William le Specer, mayor; Philip de O and Helyas le Quilter, bailiffs.

4. Charters, 1288.—Witnesses to charters of this date, William le Espicer, mayor; Thomas de Sow and Andrew de Pyrie, bailiffs. Peter de Middleton also occurs as a witness.

5. Charters, 1290.—Witnesses to charters of this date, Nicholas Goldsmith, mayor; Roger de Sow and Richard le Especer, bailiffs.

6. Charter, 1295.—William le Espycer gives and concedes to Rich. le Espycer his son 5s. annual rent arising from the tenement that was John de Lyncoln’s, in the parish of St. Mary the Virgin, between a tenement of Richard the Bedel and a tenement of the Prioress of Stodley.

7. Charter, 1296.—Witnesses, William le Especer and Richard le Especer.

8. Charter, 1299.—Charter of Richard the son of William le Spycer.

9. Charters, 1301.—Witnesses to charters this year, John de Eu, mayor; John Wyth and Richard le Espycer, bailiffs.

10. Charters, 1310.—Witnesses this year, Richard le Especer, mayor; Richard de Waleden and Henry de Lynne, bailiffs.

11. Charter, 1342.—Walter de Stapeldon, Bishop of Exeter, grants to the Rector and Fellows of Stapeldon Hall a messuage called Cornwall, between North Gate and Smith Gate, which messuage he had of the gift and feoffment of John, the son of William le Espycer and Alice his wife, for a fine levied in the King’s Court.

12. Charters, 1395.—Witnesses this year, Richard Garston, mayor; John Spycer and John Burbrygge, bailiffs.

The Spiceria or Apothecaria was situated in the parish of All Saints, and Spicer’s Hall stood on the south side of the High Street, near to where the New London and County Bank is now being built.

References 1, 2, 3, 4, 5, 7, 10, and 12 are from charters in Magdalen College; No. 6, from All Souls’ charters; Nos. 8 and 9, from Lincoln College charters; and No. 11, from charters preserved in Exeter College.

WILLIAM H. TURNER.

8, Turl Street, Oxford.

## LONGEVITY AND CENTENARIANISM.

(4th S. i. 85, 152.)

I am sorry that I have given offence to MR. WILLIAMS, who, having been the original authority for one of the cases of alleged centenarianism referred to by the *Quarterly Review* to which I took exception, complains that "it is somewhat hard to be exposed to the charge, either of stating what is untrue, or else of being culpably credulous, even when clothed in terms ever so bland and disguised."

I will not stop to inquire what MR. WILLIAMS means by "terms ever so bland and disguised"; but, as I hold that controversy and courtesy should go hand in hand in inquiries of this nature, I shall continue, to the best of my ability, to discuss this question in a manner void of offence. At the same time, without imputing "untruth" or "culpable credulity" to those who bring forward cases of centenarianism without strong corroborative evidence, I shall claim the liberty of supposing that they have not paid special attention to the subject, and exercise my own judgment as to the value of the evidence and the probability of the story.

Finding that MR. WILLIAMS was dissatisfied with myself and "my doubting companions," and that the cause of this dissatisfaction was my supposed scepticism as to whether his great-grandmother, Mrs. Williams, relict of the late Robert Williams, Esq., of Moor Park, Herts, and Bridehead, Dorset, who died at the latter seat on October 8, 1841, was really one hundred and two at the time of her death, as stated by MR. WILLIAMS in "N. & Q.," (2nd S. xi. 58), I naturally expected to find good evidence of the fact in that gentleman's protest against my doubts.

The reader will perhaps share my surprise when he hears that MR. WILLIAMS commences his account of the lady by saying that the family do NOT KNOW EITHER THE DATE OR PLACE OF HER BAPTISM.

In the absence of this most essential evidence, MR. WILLIAMS rests his case entirely upon the recollections of the lady herself, as recorded by her grandson on several occasions, the earliest being made when the lady was eighty-one! From these it would appear that she believed herself to have been born in 1739, "the year she always spoke of as the year of her birth"; and her birthday, there can be no doubt, was "Nov. 13," as that was the day on which it had been celebrated for many years.

She was married to Mr. Williams on October 27, 1764, as appears by an entry in her Bible; but by whom written is not, however, stated; nor does MR. WILLIAMS say whether the entry records where she was married or her age at that time.

The rest of the evidence consists of memoranda made by her grandson, the father of MR. MONTAGUE WILLIAMS. One records that an inscription, written by her in a Bible which she gave him in 1820, was written in her eighty-first year; another, that a successful operation for cataract was performed on her by Mr. Alexander on Nov. 22, 1820, she being *eighty-one* years of age; and a third referring to an inscription by her in October, 1823, "written in her eighty-third year."

Now MR. WILLIAMS will forgive me for reminding him that, of course, his father was unable of his own knowledge to know what his grandmother's age really was; and this is moreover proved by the discrepancies which exist between some of his statements: for, while he describes her as being eighty-one in Nov. 1820, he describes her three years after (namely, Oct. 1823) as being *eighty-three!*—whereas, if the former statement was correct, she must then have been eighty-four; while, if the last entry be received as correct, she would have been, at the time of her death in 1841, not one hundred and two, as MR. WILLIAMS believes, but one hundred and one.

In the face of these contradictions, surely MR. WILLIAMS will not repeat his assertion, that Mrs. Williams's "exact age can be readily computed."

The fact is, the real age of the lady is very uncertain. The family, very naturally, received implicitly what she in all good faith told them. No question having been before raised as to the accuracy of her statement, the fact has never been thoroughly investigated. But I cannot doubt that, looking to the position of the lady, a little search among the papers of the family will settle the question. At present I deny that there is anything approaching to satisfactory evidence to show that she was a centenarian; and I am sure that, if by any family arrangement a charge had been created on MR. WILLIAMS's estate on the event of his great-grandmother having attained the age of one hundred and two, or even of one hundred and one, he would call for a little stronger evidence of that fact than has yet been produced, before he paid the money.

WILLIAM J. THOMS.

"IL PENSEROSO."

(4th S. i. 54.)

The passage quoted by MR. BOYES has never been satisfactorily elucidated. It is not difficult to perceive the general meaning intended by the author; but it certainly is difficult to justify the passage as a specimen of that exquisite adjustment of the expression to the conception which we expect to find in an artist of the first class, and of which Milton has himself furnished most illustrious examples. We are tempted, on reading the lines for the first time, to suspect an error in

the text. This, however, is scarcely possible. *Il Penseroso* first appeared in 1645, along with *L'Allegro*, *Comus*, &c. The precious little volume—a copy of which is now before me—attracted scarcely any attention; and it was nearly thirty years before a second edition was published. This was in 1673, the year before Milton's death; and he had had, therefore, ample opportunities for alteration and correction. The passage in question, however, appears in this second edition, after the revision of the author, exactly as at first, *verbatim, literatim, et punctatim*; except that "some" is substituted for "som," and "prophaner" for "profaner." The question of the text being thus settled for us, we must begin the quotation several lines earlier than MR. BOYES does, if we would find even a plausible interpretation. It may be as well to copy it in full from the original edition.

The *Penseroso*, after entreating the goddess Melancholy to transport him to some sequestered haunt of the wood-nymphs, proceeds thus:—

"There in close covert by som Brook,  
Where no profaner eye may look,  
Hide me from Day's garish eie,  
While the Bee with Honied thie,  
That at her flowry work doth sing,  
And the Waters murmuring  
With such consort as they keep,  
Entice the dewy-feather'd Sleep;  
And let som strange mysterious dream,  
Wave at his Wings in Airy stream,  
Of lively portraiture display'd,  
Softly on my eye-lids laid."

In order to realise the poet's conception we must imagine that, by the combined charm (or "consort") of the hum of the bees and the murmur of the brook, the dewy-feathered Sleep has been enticed to this sylvan retreat; or, in plain prose, that the *Penseroso* himself is overtaken with sleep—not profound however, and oblivious, but admitting of the gentle interruption of a dream. This strange mysterious vision, consisting of a procession ("stream") of fantastic forms, warm and animated ("displayed in lively portraiture"), as it flickers in the air seems to rustle ("wave at") Sleep's wings; or, in other words, to agitate the easily excited senses of the sleeper, until at length it fades away (or is "laid") gently on his eyelids, and then he wakes to the sound of soft fairylike music.

Every one is sensible of the charm of the words in which this conception is clothed, and of the exquisite skill with which the poet indicates rather than expresses his meaning. The artistic subtlety, especially, involved in the designed confusion of the sleeper with "sleep," so that each seems either, gratifies the æsthetic sense; and yet, after all, we feel that something is wanting to our complete satisfaction. To me it appears by no means improbable that Milton was somewhat

hampered in the expression of his thought by the intrusion into his mind of fragments of Ben Jonson's delicious song, "To Fancy at Nighte," which I must be pardoned for quoting in full in illustration of my conjecture:—

"Break, Phantsie, from thy cave of cloud,  
And wave thy purple wings,  
Now all thy figures are allowed,  
And various shapes of things.  
Create of airy forms a stream;  
It must have blood and nought of phlegm;  
And though it be a waking dream,  
Yet let it like an odour rise,  
To all the senses here,  
And fall like sleep upon their eyes,  
Or music on their ear."

If "stream of airy forms" must have blood—that is, must have warmth and animation, must be "displayed in lively portraiture," and must have the characteristic features of a dream and fall like sleep upon the eyes—these points of semblance are too many and too striking to be accidental. The personification of sleep is Milton's own—*pro hac vice*: yet Statius, too (*Ad Somnum*), gives us the conception of a feathered, though not a "dewy-feathered" sleep:—

"Nec te totas infundere pennas,  
Luminibus compello meis."

Warton confesses his inability to understand this passage of Milton; in which, however, Sir E. Brydges sees "no difficulty." Some critics propose to leave out "at"—"wave his (*i. e.* Sleep's) wings"; others suggest that "his," with this emendation, should be referred to "dream." Keightley puts a comma after "wings."

J. PAYNE.

Kildare Gardens.

"And let some strange mysterious dream  
Wave at his wings in airy stream  
Of lively portraiture displayed,  
Softly on my eyelids laid."

Thomas Warton says, with regard to this passage:—

"I do not exactly understand the whole of the context. Is the dream to wave at Sleep's wings? Dr. Newton will have 'wave' to be a verb neuter; and very justly, as the passage now stands. But let us strike out 'at,' and make 'wave' active:—

'Let some strange mysterious Dream  
Wave his wings, in airy stream,' &c.

"Let some fastastic dream put the wings of Sleep in motion, which shall be displayed, or expanded, in an airy or soft stream of visionary imagery, greatly falling or settling on my eyelids.' Or 'his' may refer to Dream, and not to Sleep, with much the same sense."

Sir Egerton Brydges, perhaps the most loving, if not the most acute, of all Milton's critics, says:—

"There seems to me no difficulty in the passage. 'Wave' is here, as Newton says, a verb neuter. The dream is to wave at the wings of Sleep, in a 'display of lively portraiture.'"



This latter explanation seems to me very reasonable.

As I am on the subject of this poem, I should like to ask for an explanation of another passage in it which has always baffled me, though perhaps to others it may be clear enough:—

“And the mute Silence hist along,  
‘Less Philomel will deign a song.”

What is the construction of the first line?

JONATHAN BOUCHIER.

I understand this passage to mean: Let a dream wave at, or *undulate around*, the wings of “the dewy-feathered Sleep” (see the immediately preceding context), in a stream of portraiture, or imagery—“displayed,” that is, spread out, formed into a train or procession.

Thomas Warton, in his edition of Milton’s minor poems, suggests that the word “at” be struck out, making the line read “wave his wings”; but this alteration appears to me both unnecessary and unjustifiable.

In Thomson’s *Castle of Indolence*, stanza vi., we meet with—

“Dreams that wave before the half-shut eye.”

J. W. W.

If MR. BOYES will consult my edition of Milton’s *Poems*, he will find what I regard as a full and clear explanation of the passage which has perplexed him.

THOS. KEIGHTLEY.

#### DICE.

(4th S. i. 28, 89.)

Not to confound the Roman *tali* with their *dice* proper, namely, *tesserae*—both of which were equally in use and equally ancient—we must consider *dice*, if Sophocles (*Fragm.*, 380), Pausanias (ii. 20), and Eustathius (*Iliad*, ii.), are to be credited, as an invention of Palamedes, but according to Herodotus (i. 94) it was claimed by the Lydians. The Romans had them from the Greeks, and being cubes they were named *κύβοι*, having six faces according to Martial (xiv. 17)—

“Hic mihi bis seno numeratur tessera puncto”

“Here the dice is reckoned for me double the sixth face”—that is, the *two* dice with which they sometimes played. The dots or pips are referred to by Euripides (*Teleph.* 6.)—

βέβληκε Ἀχιλλεύς δύο κύβω καὶ τέσσαρα.

“Achilles has thrown two aces and a four.”

The ordinary game was with three dice (*Æschyl. Agam.*, 33), according to the proverb, ἢ τρεῖς ἔξ, ἢ τρεῖς κύβοι (Plato, *Legg.*, 968 E), “either three sixes or three aces,” meaning “all or none.” They played dice in three ways:—(1.) Πλειστοβολίδα, in

which he that threw the most points carried the game. The best throw was the raffle (= *βάζω ἀφελών*) of sixes. This was termed *Venus*, as in the *tali*: the worst throw was the three aces, called *canes* (= the Furies), or *κύβοι*. On this it was that Epicharmes said that in marriage, as in the game of dice, we took sometimes three sixes and sometimes three aces. Besides what was pledged on the game, the players lost also on each bad throw. The dice having six sides, this made fifty-six throws, *i. e.* six raffles: thirty where there were two dice alike, and twenty where the three dice were different. (2.) Προαφρέσιμον, where the player, who had the die, named before he played the throw he desired. If he threw that, he took the game, or he left the choice to his adversary, and then submitted the rule by which they were to be guided.

“Et modò tres jactet numeros, modò cogitet apte

Quam subeat partem callida, quamque vocet:”

Ov. *Ars Am.*, iii. 355.

“And when he throws threes, he should consider the part he ought to act, and what to demand.”

(3.) Διαγραμμισμος in Greek, and *duodena scripta* in Latin. The Greeks played on a square table marked by ten lines, and with twelve counters; the Romans having twelve lines and fifteen counters (*calculi*) on each side, and of different colours.

“Discolor ancipiti sub jactu calculus adstat,

Decertantque simul candidus atque niger:\*

Ut quamvis parili scriptorum tramite currant,

Is capiet palmam quem sua facta† vocant.”

*Anthologia Latina*, i. 519.

Ernesti is therefore wrong in saying that this game was *not* played with dice (*Clavis Ciceroniana* voc. “*Scriptorum ludus*”).

In this game chance and skill ruled equally.

“Ita vita est hominum, quasi cum ludas tesseres;

Si illud, quod maxime opus est jactu, non cadit;

Illud, quod cecidit forte, id arte ut corrigas.”

Terence, *Adelph.*, iv. 7, 21 [iv. 8].

“Life is like a part at dice, for if we have not the favourable number we must correct chance by art.”

By way of compliment this game was politely lost.

“Seu ludet, numerosque manu jactabit eburnos;

Tu male jactato, tu male jacta dato.”

Ovid, *Ars Amand.*, ii. 203.

“When she plays and throws the ivory dice, do you in turn throw them ill, and pass them into her hand.”

If the player moved a counter (= *dare calculum*), he might, by permission of his opponent, throw again (= *reducere calculum*). Cicero (*Frag. Hortens.*) explains this as follows:—

“Itaque tibi concedo, quod in duodecim scriptis solems, ut calculum reducas, si te alicujus dati pœnitet.”

The twelve lines were cut by a transverse line called *linea sacra*, which was not passed without

\* Rubens?

† Bona fata?

compulsion, whence the proverb, *κνήσω ὑπ' ἑπᾶς*, "I will pass the sacred line," *i. e.* "I will pass beyond all." When the counters reached the last line, they were said to be *ad incitās*.

"*Sy.* Profecto ad incitās lenonem rediget, si eas abduxerit.

*Mi.* Quin prius disperibit faxo, quam unam calcem civerit."

Plautus, *Pænulus*, iv. 2.

"If your master carries them away he will be brought to a stand (*ad incitās*).

"But I assure you he will send them away before he has moved one counter."

More may be learned from Simon (*Mém. Acad. Insc. et Belles-Lettres*, i. 120) as to Roman *tali* and dice, and as to Greek dice from the numerous authorities quoted in Barthélemy's *Anacharsis*, ii. 20.

T. J. BUCKTON.

Wiltshire Road, Stockwell, S.

I question whether the letters on Mr. HOLT'S dice have any *general* significance. Were the number of marks right, it seems to have been a matter of indifference of what they consisted. The Delphin commentator on Persius (*Sat.* iii. l. 49) says—"Tesseras latera sex habuisse seu *punctis* seu *figuris* notata." It might therefore be competent to any person to make his own dice according to his fancy—with letters if he chose, in the place of pips or figures. These letters might have had some hidden meaning, known only to himself, and to which he attached importance. Confirmed gamblers are notoriously superstitious—mere worshippers of chance; and none have been more so than the Roman gambler. To propitiate Fortune was his especial business. She, or in other words *chance*, was his sole divinity. So that if of the Romans in general, of him, *à fortiori*, it might well be said—

"Nullum numen habes, si sit Prudentia; sed te Nos facimus, Fortuna, Deam, celoque locamus."

For, as Pliny says,—

"Adeoque obnoxie sumus sortis, ut Sors ipsa pro Deo sit, quā Deus probatur incertus."

I would just remark, for the information of any of your readers who may wish to know more of this game of dice as played by the Romans, that they will find the subject fully treated of by Casaubon, in his notes on Suetonius (*Oct.* 71, tom. iii. p. 401 *seqq.*, ed. Wolf.)

EDMUND TEV.

THE LATE SIR EDMUND HEAD.—I see the name of the Right Hon. Sir Edmund Head introduced in your pages in the way of a reminiscence from his early life (4th S. i. 121) Few Englishmen would more deserve a little further recognition in the pages of "N. & Q." In a literary point of view, he was precisely one of those whose studies, capacities, and views are represented by the com-

prehensive and varied character of its pages. Whether as a classic scholar and first class man at Oxford, whether as a writer on art, or as an adept in languages, grammar, etymology, &c. &c., he was indeed most rarely gifted, and truly a "full man." The utmost industry, zeal, and enjoyment in study was in him united to intense and close application. It is not many weeks ago since the Bishop of M — expressed to me his sense of the deep and vast stores of information which came out from him in the most agreeable way, and specially at any private sitting.

Of his public value I shall not say anything here: that is too well known to require any notice; and in the pages of "N. & Q." he must be specially regarded as a man of literature.

However, as an old friend and college contemporary, I cannot help referring to the shock given to so many by the sudden stroke of his death; and I leave it to the judgment of the Editor whether he may think it well to insert the following testimony to Sir Edmund Head's capacity and merits in a line which does not always coincide with very eminent literary powers.

A mutual friend of his and mine, closely united to him by the ties of friendship from very early youth, writes me as follows:—

"From our long intimacy with him, and my strong conviction of his high integrity and honour, as well as his ability and knowledge of the world, he was the man I was accustomed to apply to in any case of difficulty, and I scarcely need say that he was always ready to give me his advice truly, whether it fell in with my own or not."

This is written by one who, as a county member from large possessions, &c. &c., has often, no doubt experienced the need of such an adviser and friend; and while the public in general knew Sir Edmund Head as a statesman and colonial governor—while the friends of art and literature knew him as so eminent in their departments—these few lines finish up and complete the representation of his true character in a way which I feel sure will be read with much sympathy and thanks for their insertion.

I remember well that, during my last interview in London last spring, Sir Edmund Head reverted, of his own accord, to some inquiry of mine which was honoured by a place in "N. & Q."

FRANCIS TRENCH.

Islip Rectory.

SHORTHAND FOR LITERARY PURPOSES (4th S. i. 125).—As a shorthand-writer of some years' experience, both reporting and literary, I may be allowed to offer your correspondent S. F. a practical answer to his question in your last number. I would say, then, that, having first learnt shorthand for reporting purposes only, I have since found it eminently serviceable under conditions such as those named in his note. Indeed, I have often felt surprised that literary men who believe

in commonplace-books, or who have much to do with transcribing, do not more generally avail themselves of this ready method of facilitating their labours. The time spent in acquiring sufficient skill in shorthand-writing to prove of real service would be soon saved by anyone who either does much copying or keeps elaborate memoranda of his own. But I would not advise for such a purpose the attempt to learn any intricate system. The necessary *elements* of shorthand are few; frequent *practice* on a good and simple basis is the chief thing in acquiring the art. For persons who wish to learn a complete system of shorthand for professional use, I have little doubt that the modern system of phonography is the most scientific and the most perfect; but it involves considerable time and study; and my own experience is, that for all ordinary purposes a less scientific and far more easily acquired system may answer quite as well. Few parliamentary reporters, I believe, use phonography; and I have known one at least, esteemed in his profession, who did not employ shorthand at all, but an abbreviated longhand of his own invention.

G. H. J.

SCOTCH LAND MEASURES (4th S. i. 98).—It may perhaps interest Mr. SETH WAIT if I state that in the course of this week it has been my duty to audit the accounts of two parishes in Scotland; the first *item* in each of which was "so many *ploughgates* at so much each."

GEORGE VERE IRVING.

Feb. 1, 1868.

"DULCARNON" (1st S. i. 254; ii. 78, 108; v. 180, 252, 325).—Your correspondents hitherto have had recourse to the etymon of this word, and to a fable recorded in the Koran.

It has occurred to me that it was not the name "Dhilocarnaim," signifying two-horned, which gave origin to the well-known "Dulcarnon" of Chaucer, but the epoch itself, the years of which are "non æquables et vagi." (See Petavius, *De Doctrina Temporum*, lib. x. c. 40.) This probably was a "crux mathematica" like the calculation of Easter. If PROFESSOR DE MORGAN'S attention be called to this new "Dulcarnon Theorem," the long-discussed passage here referred to will perhaps be satisfactorily explained. A. B. C.

ST. SIMON AND MONSEIGNEUR DE PARIS (3rd S. xii. 524).—The allusion here is to the fact that under the old regime, the "epoch of St. Simon," it was the custom, in popular slang, to give the title of Monsieur, or Monseigneur, to the hangman of the place according as he exercised his function in the chief town of a bishopric or archbishopric. In the present case the equivocal title, "Monseigneur de Paris," plays on the just finished speech of the archbishop on the Roman Question,

which, according to M. Favre, might as well have been spoken by the hangman as by the clerical dignitary, so savage and truculent was its tone.

J. PICARD.

WOLWARDE (4th S. i. 65).—Notwithstanding the eminent authority arrayed against me, I must request permission to suggest a simpler reading for this word. In the old song—

"When Bryan O'Lynn had no shirt to put on,  
He took him a sheepskin to make him a' one,  
'With the skinny side out, and the woolly side in,  
'Twill be warm and convenient,' said Bryan O'Lynn."

This choice, so well sanctioned by sense and usage, is hardly to be called a penance, except in joke. Plenty of sheepskin, in Gaelic *peallaid*, is comfort in the Irish vernacular; it is the Latin *pellium*, the Greek *φάρος*, and the English *plaid*. In the present day, we find from *The Times'* Special Correspondent, that a sheepskin is decidedly the *safest* clothing for the common people in Russia. Our own Iron Duke himself delighted in lamb's *wool* next his skin. If this is comfort, why call it penance?

Dr. Johnson has the word *woolward* as "not in use." He defines it as "in wool," notwithstanding that he quotes from Shakespeare—"I have no shirt; I go woolward *in penance*." Surely this is only to be understood *in jest*, or Dr. Johnson would not so have defined it!

Though the word be not now in use colloquially, it has come down to us as a patronymic: we find it in the form of *Wollard* and *Woollard*, which may well mean "poorly or roughly clad," not more; clothed in rough woollen garments, not clad in fine lawns, brocades, or velvets. Shakespeare's "the serving men in their new fustians," or his "rogues in buckram," would indicate the common clothing of his day. In our own, we might speak of the smock-frock and corduroys, or the proverbial *velveteens*, as distinguished from one of Messrs. Nicoll's dress suits for the opera. Charles Dickens depicts a poor usher, with waistcoat buttoned up to his chin, to hide his want of shirt. If taunted with it, he might parody Shakespeare thus—"I have no linen; I go *clothward* from poverty." A. H.

HANS IN KELDER (3rd S. xii. 478).—An old lady, long dead, whose childhood was passed in Whitby, told me that she remembered at dessert sometimes this toast being drunk, and of course she neither understood its meaning nor the sort of mirth it seemed to make. In after life she learned who "Hans in Kelder" was from the Glossary to Bamfylde Moore Carew's book, and she also found from Yorkshire friends that it was a custom to gather a knot of very intimate friends together, for a take-leave party, at a house where hospitalities would necessarily be suspended till the christening day. P. P.

VAUGHAN: DOCKWRA (3rd S. ix. 453).—In reference to my own query, I have discovered in Harl. 1394, 1420, and 1487, a pedigree of Lady Dockwra's family. Thomas Vaughan of Portham, Brecknock, was father of John Vaughan of Sutton, whose son Francis, "slain in Ireland," was father of Lady Dockwra, and of Sir Henry Vaughan, Knt., born 1582.

In Carte's *Life of the Duke of Ormond* it is stated that Sir John Vaughan came to Ireland in 1599, under Sir Henry Dockwra, and was governor of Londonderry from 1611 until his death in 1643. In 1612 he had a grant of lands in the county of Donegal. He was knighted February 2, 1615. He appears to have been son of another Sir John Vaughan, knighted by Robert, Earl of Essex, Lord Deputy, July 30, 1599. Captain Henry Vaughan of Buncrana, who in 1610 had a grant of the manor of Moyre, county Donegal, and whose son Henry was high sheriff of that county in 1664, is supposed to have been brother of Sir John; as also was the father of the Rev. Charles Vaughan, D.D., who died in 1667. There was also a Captain James Vaughan of Greencastle, whose son John, born in Derry Sept. 29, 1636, married Miss Florida Gage. In all probability all these Vaughans were relatives of Lady Dockwra, but I cannot trace the connection either by the Harl. MSS. or by the pedigrees in Jones's *History of Brecknock*, in which (amongst others) is a pedigree of the Portham family. Any information respecting these Vaughans will oblige

H. LOFTUS TOTTENHAM.

Dublin.

SCHOOL IN QUEEN SQUARE (4th S. iv. 54).—This establishment is noticed by Peter Pindar, in his poem "Orson and Ellen" (canto 2):—

"The maid received the youth's salute  
With such a modest air,  
As though from Mistress Stevenson's,  
The Empress of Queen Square."

J. PICARD.

VENICE IN 1848 (3rd S. xii. 414).—K. B. should consult the following works, in which he will find all he requires:—

1. "Bibliotheca historico-geographica, oder systematisch geordnete Uebersicht der in Deutschland und dem Auslande, auf dem Gebiete der gesammten Geschichte und Geographie neu erschienenen Bücher, herausgegeben von Gustav Schmidt. I-IX Jahrgang, 1853-61, Göttingen, Vandenhoeck & Ruprecht."

These excellent catalogues contain all historical and geographical books published in the world during the years 1853-1861. An index of subjects, arranged alphabetically, facilitates researches. Since 1862 the historical part is published separately, while the geographical one has been added to the *Bibliotheca statistica et economico-politica*.

2. "Repertorium über die vom Jahre 1800 bis zum Jahre 1850 in akademischen Abhandlungen, Gesellschaftsschriften und wissenschaftlichen Journalen auf

dem Gebiete der Geschichte und ihrer Hilfswissenschaften erschienenen Aufsätze. Von W. Koner, 1852-56. Berlin, Nicolai."

This extremely useful collection, contained in two volumes, has been published at the price of 9 thlr 5 ngr.

H. TIEDEMAN.

Amsterdam.

BROCKETT (4th S. i. 99).—This is the technical name for a hart of a certain age; though what age (whether of second or third year) seems doubtful, according to Halliwell.

In "Le Venery de Twety" (*Reliquie Antiquæ*, i. 151) we have: ". . . the fyrst yere he is a calfe, the secunde yere a broket," &c. Cotgrave explains the French *brocart* or *brocard*—

"A two year old Deer; which if it be a red Deer, we call a Brocket; if a fallow, a Pricket; also, a kind of swift Stagge, which hath but one small branch growing out of the stemme of his horn."

H. Wedgwood explains:—

"A hart of two years old. Fr. *brocart*, because the animal at that age has a single sharp *broche* or snag to his antler."

Wedgwood does not connect *brocket* with *brock*, deriving them differently. JOHN ADDIS, JUN.

SISYPHUS AND HIS STONE (4th S. i. 14, 103).—In their mention of the Latin translations of the celebrated passage in Homer where the poet represents the action and meaning by the structure of his verse,

Καλὴν Σίσυφον εἰσεῖδον κρατὲρ ἄλγε' ἔχοντα, κ.τ.λ.  
(*Odys.* xi. 592),

your correspondents appear to me to have overlooked one of the most successful imitations, by the late Rev. W. Crowe, of New College, Oxford, and for some time public orator of that university. It is as follows:—

"Illic Æoliden vidi prædura ferentem,  
Volventem manibus magno molimine saxum.  
Valde ille enisus, fuleit manibus pedibusque  
Saxum, protruditeque ad culmina: verum ubi summum  
Jamjam attingebat, tun defecere lacerti,  
Rursus ad arva subinde revolvitur ultima saxum."  
W.

"AUCH ICH IN ARKADIEN" (3rd S. xii. 522). This is a very common saying or citation in Germany. Goethe has probably thought of Schiller's poem, "Resignation," which begins:—

"Auch ich war in Arkadien geboren,  
Auch mir hat die Natur  
An meiner Wiege Freude zugeschworen,  
Auch ich war in Arkadien geboren,  
Doch Thränen gab der kurze Lenz mir nur."

The first two lines of the second verse of this poem are also often quoted:—

"Des Lebens Mai blüht einmal und nicht wieder;  
Mir hat er abgeblüht."

HERMANN KINDT.

MATHEW BUCKINGER (4th S. i. 75).—Your correspondent will find much information about the

above nondescript, and I think answers to his queries, in Wood's *Giants and Dwarfs*, just published, pp. 287-300. S. M. B.

GED'S STEREOTYPES (4th S. i. 29.)—Hansard (*Typographia*, p. 817) gives an extract from an article in vol. x. of the *Philosophical Magazine*, in which it is stated that "the inventor of this useful art was J. van der Mey, father of the well-known painter of that name. . . . With a-sistance of Müller, the clergyman of the German congregation there, who carefully superintended the correction, he prepared and cast the plates for a quarto Bible," &c.

These plates were in existence in 1801, in the possession of Messrs. Luchtman, the celebrated publishers at Leyden, as well as the plates of another Bible, in folio, by the same artist; but of this latter only two pages now remain (all the rest having been melted down); one is preserved in the Royal Library at the Hague, and the other was sold in December, 1867, at Haarlem, along with a copy of the folio Bible itself at the sale of the library of Enschedé. In the preface to the catalogue no mention is made of Van der Mey. It is merely stated that Izaak Enschedé, born at Haarlem in 1681, "imprima en 1727 de concert avec son fils Johannes, d'après le procédé alors entièrement nouveau du ministre luthérien Johannes Müller de Leide, une bible in-folio stéréotypée;" and in a note at No. 254 of the same catalogue it is stated that Müller invented the process in 1701—"invention négligée après sa mort et retrouvée par Herhan à Paris." This process, whether invented by Müller or by Van der Mey, was however of little practical value, and very different from that which is now in use; for it appears from a letter of Luchtman to M. Renouard, dated June, 1801, quoted also by Hansard, that the plates were "formed by soldering the bottoms of the types together, so that the types themselves were thus rendered unavailable for any other work, instead of having casts taken from them. The expense of thus setting fast the entire number of types required for a large volume must have been enormous, and it is certainly not to be wondered at that such a process soon fell into disuse. It may, however, have afforded a hint for the more economical one which followed soon after. It is this latter invention for which, according to Hansard, Ged is entitled to the credit, but his account is not very clear; possibly a reference to some of the authorities from whom he has borrowed it (Nichols' *Memoirs of William Ged*, 1781, and Thomas Hodgson's *Essay on Stereotyping*, &c., Newcastle, 1820,) may throw more light on the question. F. NORGATE.

EALING SCHOOL (4th S. i. 13, 113.)—J. H. J. is mistaken, as I conceive, in his assertion that the above school, under the care of the first Dr. Ni-

colas, began about 1818 or 1819. How much before 1815 the school began, I do not know; but it was in existence at that date, as it was in that year I went to the school of the Rev. Charles Wallington, Haven Green, Ealing—and I perfectly well remember the school of Dr. Nicholas as being then established. J. T. D.  
Oriental Club.

J. H. J. is in error when he dates the beginning of this school about 1818 or 1819. I remember going there with my brother in 1813. The school had then been for some years under the first Dr. Nicholas. I think Mr. Charles Knight writes of it in the *Story of his Life* as being Dr. Nicholas's in his time. Dr. Nicholas succeeded Mr. Shury, whose daughter he married. GEO. E. FRERE.

AMERICAN AND SPANISH NOTES AND QUERIES (3rd S. xii. 501.)—I thought that there was also an American magazine like "N. & Q." called *Philobiblon*. Has there never been such a publication in the United States? \*

Some years ago I was also in possession of a Spanish review for this purpose. Does it still exist? H. TIEDEMAN.

Amsterdam.

MASONRY (3rd S. xii. 371, 529.)—The following references may interest A. A. on the subject of his query, and at the same time elicit a more distinct reply. In the *Statuta Synodalia*, drawn up at a diocesan synod for the united dioceses of Cashel and Emly in 1810, and promulgated by Dr. Thomas Bray, the R. C. Archbishop of Cashel, in 1813, I find at vol. i. p. 95:—

"Bulla Benedicti XIV. et Clem. XII. contra non nullas Societates seu conventiula de liberi muratori [Anglicæ, Free-masons], etc. etc., anno 1751."

In the *Statuta Diocesana* for the diocese of Meath, promulgated in 1835 by Dr. J. Cantwell, I find in the list "of reserved censures," at p. 73: "7º Liberos Muratores (Free-masons)." These statutes, with a change of title-page, were in use in other dioceses at the same period, e. g. Down and Connor and Clogher.

I believe the present R. C. Archbishop of Dublin has, in more than in one pastoral letter, directed attention to Roman legislation on the subject. I cannot, however, at present give exact references. A. IRVINE.

HOOR-GLASSES IN PULPITS (3rd S. xii. 516; 4th S. i. 35, 113.)—I have seen two instances of the iron frame of a preacher's hour-glass affixed to the pulpit; one was at Cuxham, Oxfordshire, in

[\* *The Philobiblon*, a Monthly Bibliographical Journal, published by Philes & Co. New York, commenced in Dec. 1861. The last number received at the British Museum is that of April, 1863. It contains critical notices of, and extracts from, rare, curious, and valuable old books, and a portion of each number is devoted to Notes and Queries. —ED.]

the summer of 1850. The church was very shortly after re-seated and otherwise altered, and my impression is that the hour-glass frame was then cleaned and painted. The other was at East Worldham, Hampshire, where it remained till the body of the church was taken down and rebuilt in 1865.

WILLIAM WICKHAM.

The Athenæum.

If J. B. D., or any of your other correspondents who have written on the above subject, wish to collect all they can before the onward march of so-called "restoration" has swept all traces of the old Puritanical hour-glasses by the side of pulpits, I can furnish notes of one or two. In Weale's *Quarterly Papers on Architecture*, vol. iii. 1845, there will be found an engraving and description of a very handsome one in Compton-Basset church, Wilts. Other examples exist at Elsfeld, Beckley, and Wolvercot. Though I ought rather to say "existed" when the *Guide to the Neighbourhood of Oxford* was published by Mr. Parker in 1846.

WILLIAM GREY.

In connection with the subject of hour-glasses in churches, possibly the following may prove interesting to some of the readers of "N. & Q.:" In that "Westminster Abbey of the East," St. Helen's, Bishopsgate, is a costly monument of the time of James I., consisting of an altar-tomb, on which are the recumbent figures of Sir John and Lady Spencer surmounted by a canopy, the apex of which is a skull supporting an hour-glass. Although the monument is composed of the richest alabaster and other marbles, it had at some period been painted a uniform white. The Marquis of Northampton has recently had this removed, and, in so doing, that which had always been thought a representation in stone proved to be a genuine hour-glass, the sand still remaining.

R. H. HILLS.

28, Chancery Lane.

LOTS (4th S. i. 54.) — *The Beehive*, a musical farce, was brought out by the Drury Lane company at the Lyceum, January 19, 1811. The principal character, Barnaby Mingle, landlord of "The Beehive," introduces the word "lots" in season and out of season. It was played by Mathews, and his good acting made it popular. I do not think that *The Beehive* held a place on the London stage for more than a season, but I have seen it in the country with "Lots of Fun" as the second title. Mathews chose it for his benefit at Covent Garden, June 9, 1813; and also gave an imitation of "Romeo" Coates. Genest ascribes the authorship to Millingen; Daniel, to Pocock. See Genest's *Some Account of the English Stage*, vol. viii. p. 213, and p. 380 (Bath, 1832); and *The Modern Dunciad*, p. 73, London, 1815.

FITZHOPKINS.

Garrick Club.

"ULTIMA RATIO REGUM" (4th S. i. 90.)—The supposition that Calderon borrowed from Corneille is confuted on the probabilities, by Voltaire, in his dissertation on the Héraclius. He says:—

"Il faudrait avoir les yeux de l'entendement bien bouchés pour ne pas apercevoir dans le fameux Caldéron la nature abandonnée à elle-même. Une imagination aussi déréglée ne peut être copiste, et sûrement il n'a rien pris, ni peut prendre, de personne.

"On m'assure d'ailleurs que Caldéron ne savait pas le français, et qu'il n'avait même aucune connaissance du latin ni de l'histoire."—*Œuvres de Corneille*, ed. Paris, 1827, t. vi.

Voltaire does not say who "assured" him, and he ought to have cited his authority, which could hardly have been that of one personally acquainted with Calderon.

Schack, after citing parallel passages, says:—

"Man hat in Frankreich diese Uebereinstimmung zwischen den beiden Stücken wahrgenommen, aber umgekehrt behauptet, Caldéron habe aus Corneille geschöpft: diese Annahme, die wohl schon an sich die Wahrscheinlichkeit nicht eben auf ihrer Seite hat, wird ganz einfach durch das Factum widerlegt, dass Caldéron's Drama schon 1637 gedruckt ist, der Héraclius aber erst im Jahre 1647 auf die Bühne kam."—*Geschichte der Dramatischen Literatur und Kunst in Spanien*, b. iii. p. 177. Berlin, 1846.

After this, I am surprised to find in the latest authority—

"On l'accusa d'avoir pris son sujet dans Caldéron; il s'en défendit, et depuis le père Tournemine a prouvé que l'Héraclius espagnol était postérieur à l'Héraclius français."—*Biographie Générale*, xi. 859, art. "Corneille."

The works of Tournemine are scattered through the *Journal de Trévoux*, and no reference is given as to his proofs. As one article, "Défense de Corneille contre le commentateur des Œuvres de Boileau," has been reprinted in an edition of Corneille, by Granet, they may be there. I have not seen that edition. If any correspondent of "N. & Q." has it, perhaps he will send them, if of any value.

"Il s'en défendit." When, and where? Corneille was so truthful, and so ready to acknowledge his obligations, that his denial would be accepted almost against chronology.

I do not know the date of the inscription, or of Calderon's visit to Paris; but, as *En esta Vida*, etc., was brought out in 1637, and Louis XIV. not born till 1638, Calderon did not borrow the phrase from him.

H. B. C.

U. U. Club.

FRYE'S ENGRAVINGS (4th S. i. 78.)—To the list of female heads furnished by your correspondent may be added, on the authority of Bryan (*Dictionary of Painters and Engravers*), one of Mrs. Frye, the artist's wife; and one of the celebrated Miss Pond, concerning whom see, *passim*, "N. & Q." 3rd S. i. 172.

The interesting particulars supplied by J. W. H.

lead me to hope that a query of mine on the same subject, made as far back as February, 1862 ("N. & Q.," 3rd S. i. 110), may yet elicit a reply.

The one female portrait I possess does not answer to any of the five that have been described, and, as it is the reverse of anything "horsey," I take for granted it is not the "effigies" of Miss Pond. I have always supposed, therefore, that it represents the artist's wife, and shall be glad if this can be verified. The description is as follows:—Female portrait in profile, looking to the left (right of the observer); delicate features, large eyes, nose rather pointed; cap, with a broad ribbon round it, covering the head and tied under the chin; very little hair shown, and that short and without powder; pearl necklace, twice round; velvet mantle or cloak trimmed with ermine, which is held lightly by the left hand.

"Tho<sup>s</sup>. Frye Pictor, inv<sup>t</sup> & sculpt<sup>r</sup>, Hatton Garden, 1763."

I have, besides this, five small heads: one of which (distinguishable by the word "Ipse") is, of course, the portrait of Frye himself—"for," as Touchstone wisely remarks, "all your writers do consent that *ipse* is he."

The remaining four may be said to be in pairs: two in turbans (one leaning on a clasped book), and two in dark wigs and dress of the period; head resting on the hand; one looking right, the other left—both, as appears to me, taken from the same subject.

I shall thankfully receive any information as to whether these are portraits (and if so, of whom), or merely studies. It would be satisfactory if the number of heads engraved in this style could be ascertained. I may mention that I have consulted most of the usual books of reference, but that the information to be gleaned thence is most scanty.

CHARLES WYLIE.

PLAYS AT SCHOOLS (3rd S. xi. 378.)—In reply to R. L. I may state that plays were performed by the scholars of the Manchester Free Grammar School on the Thursday and Friday in Easter week during three successive years, viz. 1846, 1847, and 1848. On the first occasion the performances consisted of the *Andria* of Terence, and a selection of scenes from Shakspeare's *Julius Cæsar*. In 1847 the plays were the *Adelphi* of Terence and Molière's *Mariage Forcé*; and in 1848—under the patronage of the then Earl of Ellesmere—the *Pseudolus* of Plautus, and *Le Bourgeois Gentilhomme* of Molière. The credit of originating and conducting to a successful issue the entire series of performances was mainly due to one individual—*hodie*, the Rev. J. W. Taylor, M.A., incumbent of Little Marston, Lancashire—late Scholar and Hulme Exhibitioner of Brasenose College, Oxford; who, besides enacting (and that most ably) the principal characters, wrote and recited

the prologues, and with whose departure for the University, it may be added, the Latin play seems to have finally disappeared from Manchester School. A word of grateful acknowledgment is due to Mr. Sloane, the lessee in 1846 of the Queen's Theatre, Manchester, who kindly lent the dresses on the first occasion; and also to Mr. Knowles—then, as now, the lessee of the Theatre Royal, Manchester—who, in the two following years, most generously granted the use of his wardrobe. Of these performances—in which, I may be permitted to add, it was my own privilege to take an active part—it is satisfactory to be able to say that, though undertaken in the face of considerable difficulties, and of what was only not absolute discouragement as far as the authorities generally were concerned, they were in every sense successful, and resulted in the handing over of a not unappreciable balance to the school library.

It appears from the *Manchester School Register* (1866), edited by the Rev. J. Finch Smith, M.A., Rector of Aldridge, Staffordshire (vol. i. pp. 34 and 47), that, in the years 1759 and 1761, "the Tragedy of *Cato*" was performed by the scholars of the Free Grammar School "at the Theatre in Manchester." Richard Pepper Arden (afterwards Baron Alvanley, Lord Chief Justice of the Common Pleas), William Arnald (Senior Wrangler in 1766, sub-preceptor to the Prince of Wales, afterwards George IV.), with others who in after-life attained distinction, were of those who took part in these performances. JOHN B. SHAW, M.A.

The Portico, Manchester.

THE OATH OF "LE FAISAN" (3rd S. xii. 108, 173, 275, 445.)—In Mr. Thomas Wright's *Political Poems and Songs, &c., temp. Edw. III. to Ric. III.* (Record publication), there is a poem, "The Vows of the Heron," which, I think, has not been noted here in illustration of these vows upon birds. Noted in such relation it certainly should be, as it gives a very good account of the ceremony; and, moreover, is specially interesting by reason of the peculiar bird used on the occasion.

Robert of Artois kills the bird, and arranges the little plot of the ceremony. He declares that the heron is the most cowardly of all birds ("le plus couart oysel . . . qui soit de tous les autres"); and that, therefore, he will give it to the greatest coward that ever lived ("et puis que couers est, . . . c'au plus couart qui soit ne qui onques fust vis, donrai le hairon"). His object is to drive Edward III. into an invasion of France.

Other very curious oaths of a private kind are mixed up with this main Vow on the Heron.

JOHN ADDIS, JUN.

Rustington, near Littlehampton, Sussex.

"THANK YOU KINDLY" (4th S. i. 126.)—This expression is quite common in the East of England.

It is used in the sense of "I thank you in a kind manner." We often send our *kind* regards, or *kind* compliments to a person; and I always understand that in like manner the above expression is used to convey *kind* thanks—that is, thanks expressed in a cordial and *kind* manner. I own it always sounds to me very pleasing to hear a poor person, as I often do, return thanks for any little favour in these words, "Thank you, Sir, *kindly*." F. C. H.

JOLLY (4th S. i. 98).—An instance of the use of this word (as signifying good, appropriate, satisfactory) is found in Bishop Latimer's sixth sermon, of which I have found a fragment in the black-letter:—

"Agayne at Nazareth whan he redde in the Temple and preached remission of synnes, and healyng of woundyd consciences, and in the longe Sermon in the Mount, he was alwayes lyke hymselfe, he never dissented from hymselfe. Oh, there is a writer hath a *jolie* text here, and hys name is Dionisius. I chanced to mete wyth hys boke in my Lorde of Caunterberyes librarye; he was a Monke of the Charterhouse."

E. W.

FLUKE (4th S. i. 100).—HARFRA has understated his case. *Fluke*, besides the three meanings given by him, is used to designate "a flat fish," "a diarrhoea," "a lock of hair," "waste cotton," "a worm in sheep's livers," and "the arm of an anchor," with probably other as heterogeneous matters.

Wedgwood ultimately derives *stook* (of an anchor) from Low German *flukern*, *flunkern*, to flicker, sparkle.

JOHN ADDIS, JUN.

Rustington, Littlehampton, Sussex.

"ADESTE FIDELES" (4th S. i. 12) AND "HELMSLEY."—Some years ago, when I was honorary organist at a chapel near London, I assisted a friend who was compiling a Psalmody. To ascertain the origin of "Portugal New," or "Adeste Fideles," I had an interview with that clever musician, the late Mr. John Whitaker, who then resided in a court leading out of Holborn—I think it was called "Dyers' Buildings." Mr. Whitaker showed me a MS. arrangement by himself, to which was pinned a note to this effect:—"not Portuguese—so called because first introduced at the Portuguese Chapel, by the organist there." That is all I remember. If Mr. Whitaker named the organist, or the date of the introduction, I cannot recollect. I think that he did both.

I beg to assure the REV. HENRY PARR that the *Christian Knowledge Hymnal* is full of historical blunders. As an instance, take "Helmsley," or the Advent Hymn, "Lo! he comes." This is said to be by the Rev. Mr. Madan, who composed the music to "Before Jehovah's awful throne" [Denmark], and several other well-known florid tunes. But he had nothing to do with "Helmsley," which Mr. John Fawcett (formerly organist

at Bolton-le-Moors), in one of his Psalmodies, says is an "ancient Gaelic air." At any rate it is set to Gaelic (modern) words; but we first find it set to some rather profane Scotch words by Tom D'Urfe! This was long before Madan's time. Mr. Whitaker pointed this out to me, and played over the original tune, which varies considerably from "Helmsley." Mr. Whitaker said that the tune, as it now stands, was concocted by an organist at *Helmsley*, who called it after his place of abode. I am glad to find the tune in the *Christian Knowledge Hymnal*. I know no other so appropriate for "Lo! he comes." I think it may have been brought to Helmsley by the Methodist missionaries. I may state, in conclusion, that I am quite certain Mr. Whitaker did not name the late Mr. Vincent Novello as being either the introducer or composer of "Portugal New." I knew Mr. Novello, and had he been named, it could not have passed from my memory. The subject was never broached by me to Mr. V. Novello, as it would have been had he been mentioned by Mr. Whitaker. I have certainly never connected Mr. Novello with "Adeste Fideles," except as the editor of a most exquisite arrangement of the music, and which ought to be in every organ-loft. If the tune is by some "John Reading," I agree with the REV. H. PARR that *proof* is desirable.

J. H. DIXON.

Florence.

REV. DR. WOLCOT (4th S. i. 40).—After the communication of Mr. P. W. TREPOLPEN, and the extract from the Rev. Richard Polwhele's "Appendix," I presume that the *questio vexata* as to Wolcot's "orders" is set at rest. Peter Pindar was really and truly a clergyman, as I have stated in my previous communications to "N. & Q." I never had any doubts.

S. JACKSON.

GREEN IN ILLUMINATIONS (4th S. i. 124).—My pattern for illuminating has chiefly been a fine old folio Sarum Missal of the fourteenth century, which came into my possession many years ago. I have always used Emerald Green, which very satisfactorily imitates the green of the old Missal. Certainly, however, it works badly if used alone. It wants body, and does not spread equally. These inconveniences F. M. S. may greatly remedy by mixing with the green a small quantity of Chinese White, which gives more opacity, and in reality increases the brightness of the green colour. But I recommend going over two or even three times, which will secure very fairly the opaque colour and velvet surface. For shading I should not recommend blue, which I have never found used in the old illuminations. I prefer either Prussian Green, or a green made with Ultramarine and the excellent yellow called Aureolin.

F. C. H.



## Miscellaneous.

## NOTES ON BOOKS, ETC.

*The British Army: its Origin, Progress, and Equipment.* By Sir Sibbald David Scott, Bart., F.S.A., &c. In Two Volumes. (Cassell & Co.)

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*Debrett's Illustrated Peerage of the United Kingdom of Great Britain and Ireland, Under the Immediate Revision and Correction of the Peers, 1868.* (Dean & Son.)

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**NATIONAL PORTRAIT EXHIBITION, 1868.**—The third and concluding Exhibition of National Portraits, which we owe to the excellent suggestion of Lord Derby, will possess an entirely different interest from its predecessors, but one not less likely to find favour with the public; for whereas, in the preceding Exhibitions, the interest felt in the portraits was based on historical associations, on the present occasion, when the portraits will be of those who have lived between the year 1800 and the present time—

the interest will be of a more immediately personal character. We cannot doubt, therefore, that the Exhibition of 1868 is destined to find equal, if not greater, favour with the public than that which was accorded to the Exhibition of 1866 or 1867.

**THE PERCY MANUSCRIPT.**—Many of our readers may be glad to know that the arrangement by which the opportunity of purchasing copies of the new edition of *Percy's Reliques* issued by the Early English Text Society, at the price of one guinea, was confined to the members of the society has been modified, and the privilege extended to the friends of members—a limitation which will no doubt be very liberally interpreted.

**NATIONAL LEGENDS.**—The *Athenæum* announces that a proposal is on foot for establishing a society to translate and print the best old popular stories and traditions of all nations. Such a work can only be thoroughly accomplished by a society, and by the co-operation of competent scholars; and till this be done, that most curious chapter in the history of literature, The History of Popular Fiction, must remain unwritten.

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## Notes.

## THE ROBBER EARL: SCOTTISH PEERS BY COURTESY.

The earldom of Mar is probably the oldest one in Great Britain. When Sir Robert Peel introduced a bill in parliament for reversing the attainder which had affected it, he stated this undoubted fact, and referred to the authority of Lord Hailes—the *safest* historical writer that has as yet appeared in the north. After descending in the direct male line for fully three centuries, it came to a female, Margaret, who became Countess of Mar. She married the Earl of Douglas, who, by courtesy, took the title of Mar. Their youthful son was killed at Otterburn, and the title of Mar devolved on the Countess Isabella, their daughter and heiress. Previous to the restoration of the Stewarts in 1660, the invariable usage was that a commoner, marrying a peeress in her own right, took her title, and sat in parliament in respect of her peerage. Of this usage Nisbet, the great authority in Scotland on Heraldry, gives one of the latest illustrations. The first volume of his work was published at Edinburgh in 1722, folio, and at page 167 he tells his readers that—

"Lord Michael Balfour of Burleigh was created Lord Burleigh at Whitehall by James VI., July 16, 1607. He was then Ambassador for that King to the Dukes of

Tuscany and Lorrain, and married a daughter of Lundy of that ilk. He had one daughter, who married Robert Arnot of Ferny, who took upon him the name and arms of Balfour, and *in her right* was Lord Burleigh."

The Countess Isabella married in the first instance a Drummond, and secondly a natural son of the Wolf of Badenoch—the name by which the Earl of Buchan was best known. This son, in the earlier part of his life, was a leader of Caterans, or robbers, and storming Kildrummy Castle, the princely residence in the north of the Earls of Mar, and then inhabited by the countess, he possessed himself of her person, as well as the rich plenshing with which the fortalice was furnished. By what means he prevailed on the countess to legalise this outrage, the historians of the period give no information; but true it is, and of verity that he made a show of repentance—left the castle and the plunder, and in the park in front, on his knees, tendered the keys to the lawful owner, who received and then returned them, declaring that she of her own free will took him as husband. All this was publicly done, in presence of a church dignitary and other first-class worthies.

Whereupon Alexander Stewart became by courtesy Earl of Mar, and the Cateran was converted into a magnate of the highest rank. By a subsequent settlement, the earldom and its possessions were settled on the countess and her husband in conjunct fee and liferent, and to their children in fee; whom failing, to the *heirs* of the countess.

There was no issue of the marriage; and the countess dying about 1408, the earl, who was evidently younger than his wife, retained his life-rent of the earldom. In violation of the deed just mentioned, he executed, in fraud of the heirs of line, a new deed, conveying it to a natural son of his own, with a remainder to his cousin James I., who, as is well known, was not very scrupulous in the way he dealt with the lives and lands of his nobles. After the death of the robber earl—who, to his praise be it spoken, was both an able general and statesman—James seized this earldom in the same manner in which, most iniquitously, the earldom of Ross had been previously seized by the crown, and the Mar title and estates were withheld for very nearly a century and a half from the heirs of line of the Countess Isabel. It was not until 1565 that justice was at last done to the family, and then Queen Mary, moved by the iniquity of her predecessors, restored by charter the earldom and the lands belonging thereto to the heir of the Countess Isabel. Lord Erskine thus got the peerage and a right to the Mar estates; but it was his son Earl John who, fifty years afterwards, took, for the first time, steps for reclaiming them:—

"The earldom of Mar, thus restored to the heir of line of the Countess Isabel, is," says the late learned John

Riddell\*, "not merely now the oldest Scottish earldom by descent, but perhaps in many respects the most remarkable in the empire. It has descended through a long and illustrious ancestry of personages who were Earls of Mar *ab initio*, and never known under another character.

"Certa retro series Comitum; sed cujus origo Oceani eum fonte latet."

It was not without great difficulty that Earl John was enabled to try whether he could get back the Mar estates. He had the Erskine estates in the county of Clackmannan, and the lordship of Stirling; but the great family estate in the north was held by various persons—the greater part, including the Castle of Kildrummy, belonging to Lord Elphinston, whose predecessor, a royal favourite, had got a large, perhaps the largest, portion of the unjustly-acquired estates. He had much influence with the king, and it was dreaded that the judges of the Court of Session had a leaning in his favour.

Then another difficulty arose. The Countess Isabella had succeeded her brother, the Earl of Mar and Douglas; and it was broadly asserted that the restored heir of the family, so long unjustly defrauded by the crown, would, if successful in regard to Kildrummy and the lands of the earldom, next set up a claim to the Douglas succession. James had a great liking for earl John, but he got alarmed at this report, and wrote a letter to his Lord Advocate, insisting that the earl should abandon all pretensions, if he had any, to the Douglas succession. The letter is still preserved, as well as one from Lord Mar, in which he mentions that, in obedience to the wishes of his royal master, he had judicially, and in presence of the judges of the land, abandoned every claim he might have urged to this succession.

It might be imagined that legal proceedings would proceed without further hindrance, but the Elphinstons endeavoured to throw an obstacle in the way by a curious device. They selected, not an ordinary lawyer as their counsel, but an extraordinary one, for they nominated Gibson of Durie, one of the judges of the Court of Session, to look after their interests; and as Lord Mar wrote to his friend John Murray of Lochmaben, afterwards Viscount of Annan,

"The reason thay vald have my Lord of Durie advocatt is, that he may be sett, and not have a vott in thatt cawss, becauss he is aine ondirstanding honest man, and thay knau any man of ondirstanding vill never be on thaer syd."

His lordship apprehended that the rumour spread abroad, of the king's favouring his opponent, "vill do me more harm than all the land is worth." He prays that Murray and all his friends will move the king—

"To be indifferent and lat the comon cours of justice go on, and lat thaem mak thaer chois of any advocatt

\* Riddell's *Law and Practice of Scottish Peerages*, vol. i. p. 168—a work of great research and authority.

they can, and let the Lords be our judges, and nott to suffer thir triks to have place."

The earl at last brought his case on before the Court of Session, and succeeded, after a strenuous opposition, in getting back the Mar estates, which from the days of the robber earl, until the date of the decision, had been wrested from the lawful owners for two centuries. It must be confessed that justice was somewhat tardy in giving redress; but it is not an easy matter to get the unlawful acts of arbitrary monarchs set aside. Had the act of 1617, establishing the prescription of forty years, been in existence, and if the Elphinstons had held the estate upon charter and infestment for the statutory term, the charter of 1565 would have merely restored the peerage; but the old estates attached to the title would have been lost.

This legend is in every respect true, and can be verified by the most conclusive evidence. The late Sir Thomas Dick Lauder constructed a romance on the subject of the acts and deeds of the Wolf of Badenoch—son of one king and brother of another—which were remarkable enough; but what might not have been made, in the hands of a Scott, of the life of his bastard son, who commenced life as a Cateran, married a Countess, and died an Earl?  
J. M.

#### MAITRANK.

" . . . nec Falerna  
Vitis Achaemeniumque costum."

HOR. iii. 1. 43.

During the spring months of late years, the above word has appeared in the windows of some fashionable or foreign restaurants in London, Liverpool, Manchester, &c. This *Maitrank*, i. e. May-drink, is a well-known beverage or cordial in Germany, prepared by throwing the first young shoots of that delightful little herb woodruff (*Asperula odorata*) into light white Rhenish wine, Moselle or Sauterne, and allowing it to stand for a few hours. A tablespoonful of young shoots, about an inch in length, will be sufficient for a bottle of wine; and it is better to pick the shoots clean, and not to wash them, as water will injure the essential oil the herb contains, and which almost exclusively belongs to the woodruff, the sweet-scented vernal or spring-grass (*Anthoxanthum odoratum*), and the Tonka-bean. It is the so-called "Cumarin."\* Some add sugar and even the juice of a lemon or of an orange; but I think the real "Maitrank" ought to be without sugar or any other ingredients but the shoots of woodruff. It is generally made in a bowl and served in green glasses, allowing the herb to re-

\* *Stearoptene Cumarin*.—"Coumarine existe dans les fleurs de plusieurs plantes . . . dans l'aspérule odorante, appelée 'Waldmeister' par les Allemands, qui l'emploient à la préparation d'une boisson odorante, le 'Maitrank.'" —Régnauld, *Cours de Chimie*, tom. iv. p. 356.

main in the fluid. If bottled, the drink has to be strained through muslin. Large quantities of it are prepared in Germany, where this delightful herb grows in abundance in shady beech-woods; and this may be the cause why a distinguished French author — if I remember right, Victor Hugo — when speaking of the sentimentality of Germans, remarks that they steep forget-me-nots in their wine!

The taste of this beverage is most refreshing and exhilarating; a true cordial, “a cherishing comforting draught.” I find in dear old Gerarde (*Herball*, Johnson’s ed., 1633, pp. 1124-26) that this cordial must have been known in England too, *i. e.* some two or three hundred years ago. He writes:—

“It is reported to be put in wine, to make a man merry, and to be good for the heart and liver.” (*Ibid.* p. 1126\*.)

Gerarde calls it woodrooffe (a mere adaptation of *Asperula*), woodrowe, and woodrowell, and adds that it was called “Herzfreydt” in “High Dutch.” In German, however, it is now generally called *Waldmeister*, in some parts also *Waldmännlein*, and in the north *Moesch*. It is a very favourite “Waldblume” — wood-flower — of the Germans; and Gerarde also mentions another thorough German custom, once common (?) in England, and still much prevailing in Germany, in relation to this herb, *viz.* that of making wreaths of its fragrant shoots and hanging them up in houses, passages, &c.

“It has,” he says, “floures of a white colour, and of a very sweet smell, as is the rest of the herbe, which being made up into garlands or bundles, and hanged up in houses in the heat of summer, doth very wel (*sic*) attempt the aire, coole and make fresh the place, to the delight and comfort of such as are therein.” (*Ibid.* p. 1124.)

This custom, as I have said, still prevails in Germany, especially in the north, as the northern parts of any country keep up old customs much longer. In Hanover, the North of Prussia, Oldenburg, and the two Mecklenburgs, one meets, in May and June, a number of children and old women carrying these little wreaths about, which are often kept for nearly a year, not only for their fragrant smell, but also as a kind of weather-glass, as they generally exhale a stronger perfume in damp weather.

Dr. Berthold Seemann, in a delightful little book treating on the different customs with regard to the vegetable kingdom in the kingdom of Han-

\* Gerarde seems to have taken his observation from Dodonæus. The latter, when speaking of “woodrow” or “woodrowel,” says:—“Some say if it be put into the wine whiche men doo drinke, that it reioiseth the hart and comfortheth the diseased liuer.”—D. Rembert Dodoen’s *Herball*; *First set fourth in the Doutche or Alimaigne Tongue*. From the English translation by Henry Lyte, Esquier. London, 1578, p. 450.

over, published in German some years ago, has also mentioned this custom.

As we are approaching the delightful time when “To right and left the cuckoo” tells “his name to all the hills,” I would advise all who wish to cheer their hearts with “a cherishing comforting draught,” to look for some handfuls of that “Herzfreydt”—heart’s joy—and to make a golden bowl of Maitrank. Even in the north of Yorkshire I have found it in abundance, and sent it to German friends in London, who gave it a most cordial welcome.

HERMANN KINDT.

#### FAIRFIELD (DERBYSHIRE) BRASS TABLET.

It is recorded in sundry places that certain worthies have from time to time bequeathed such-and-such things for the use and benefit of future generations “for ever.” *Par exemple*: in St. Mary’s church at Walton, near Liverpool, there is a mural brass fixed to the memory of Thomas Berri, and dated 1586. The inscription concludes with the following lines:—

“XII penie loves to XII poore foulkes  
Geve everie sabothe day for aye.”

I may also mention “The Lion Sermon,” founded by Sir John Gayer, and annually preached in the church of St. Catherine Cree. (See Mr. Timbs’s recent vols. *London and Westminster*, &c.)

Some time ago I discovered hanging in a broker’s shop in this town an engraved brass plate or tablet, oval in form, with loop and ring attached for suspension, and measuring nine inches by five and a half. It is inscribed as follows:—

“Memorandum, That Rowland Swan of Fairfield, Who deceased Feb. ye 2, 1693, Aged 74 years, Did by his last will give And Bequeath the Summe of Five pounds to George Fern of Fairfield and John Moorwood of Nunfield, and to Their Heirs as feoffes in trust, That the full Interest Thereof Shall be laid out yearly for Divinity Books, and given to the Poore of the Chapelry of Fairfield, For Ever.—Thos. Kirkall, fecit. E. Kirkall, sculp.”

Fairfield church, dedicated to St. Peter, is in the parish of Hope, and about a mile from Buxton. The school was founded in 1662 by Anthony Swann, “and endowed with a rent charge of 4*l.* per annum towards the daily maintenance and bringing up at school of ten of the poorest children of the town and chapelry.”\*

The tablet records another gift by a benefactor of, no doubt, the same family. Of Fairfield church a recent writer † says:—

“The churchyard appears to have been long the burial-place for the whole neighbourhood, and several tabular monuments and sculptured stones are found within it that record the names and deaths of individuals who sought health at Buxton, and found a grave at Fairfield. The church seems fitted only to adorn a landscape, and

\* Lysons’s *Magna Britannia*, vol. v. p. 186.

† E. Rhodes, *Peak Scenery*; or, *the Derbyshire Tourist*. Longman, &c. 1824.

such apparently is the feeling with which it is regarded by those who are intrusted with its care; in distance it is a good object, though its exterior architecture is by no means imposing, and within it is one of the most neglected places of worship in which man ever served his Maker."

There is a curious epitaph said to be inscribed on a stone in this churchyard:—

"Beneath this stone here lie two children dear,  
The one at Stoney Middleton, the other here."

J. HARRIS GIBSON.

Liverpool.

THE PRICKE OF CONSCIENCE: \* REFERENCES  
TO ITS SOURCES BY REINHOLD KÖHLER.

A communication, headed as above, appeared in the *Jahrbuch für Romanische und Englische Literatur* (Band vi. Leipzig, 1865), and the few following extracts are made from Herr Köhler's learned and interesting article, with the view of giving the English reader some brief idea of its contents. Herr Köhler is glad to find Warton's prediction (*Hist. of Poetry*), that he should be the last who should copy any part of Richard Rolle's poem, has been happily frustrated by Mr. Morris, the editor of the new edition, who has bestowed great care to render it accessible to all friends of the old English language and its literary remains. Mr. Morris's Glossary is mentioned, in particular, as very instructive. As Mr. Morris has not undertaken to investigate the sources to which the author of the poem was indebted, Herr Köhler has pointed out some of them. The first part, which treats of the Misery of Man, is founded on some chapters of the celebrated work of Pope Innocent III., when Cardinal Lothar, under the title of *De Contemptu Mundi, sive de Miseria Humanæ Conditionis, libri tres*. The last edition of this work appeared at Bonn in 1855, edited by J. H. Achterfeld. Hampole has made use of Chapters 2, 3, and 5 to 12 of the first book, and the first of the third book, but with almost constant omissions. In the second book of the poem, which treats of the world and of worldly life, the sources of only two passages are indicated. Verses 967-1001 teach that there is a spiritual, invisible world, and a material and visible world; and this has been said, according to verse 966, by a great scholar, *Berthelmeue*, by whom is meant the Minorite Friar, Bartholomæus de Glanvilla, the poet's countryman and contemporary, who wrote an Encyclopædia often printed in the fifteenth century, both in the original and in translations—*De Proprietatibus Rerum*. The passage which Hampole has quoted, not quite correctly, is in book 3, ch. i., which concludes as follows:—

"Mundus iste quamvis videatur esse genitor et nutritor corporum," &c.

\* 3rd S. xii. 522; 4th S. i. 65.

Not to encroach further on your space in the pages of "N. & Q.," I would refer its readers who are curious for further information to Herr Köhler's original pages. In concluding his observations, Herr Köhler remarks that a German religious poet, who lived many years before Rolle—Brother Hugo von Langenstern, who wrote, in the year 1293, a long episcopal poem on the Martyrdom of St. Martin—has almost literally translated great part of the first book of Innocent's work; but he adds, it is not to be wondered at that a German monk by the Lake of Constance, and an English monk in Yorkshire, should make use of works in common circulation at that time among the learned and the clergy throughout Western Europe.

J. MACRAY.

Oxford.

"L'AMBASSADRICE" AND HENRIETTE SONTAG.  
The *Athenæum* (Feb. 1, 1868, p. 179), says:—

"The Operetta House in Langham Place intends to venture a representation of *L'Ambassadrice*, that most courtly and delicate of operas, written, as was said, at the story of Madame Rossi (Sontag), and for Madame Cinti-Damoreau, one of the most courtly and delicate artists that ever sung."

According to a note appended to Mr. Lumley's *Reminiscences of the Opera*, this anecdote is an error. Mr. Lumley writes:—

"A strange notion has prevailed that Scribe founded his comic opera of *L'Ambassadrice* upon the story of the return of Madame Sontag to the stage. But such a tradition would be the greatest calumny against her excellent husband, Count Rossi. The best refutation exists in the fact that the opera of Scribe and Auber appeared many years before the event here narrated."—*Reminiscences*, 1864, p. 249.

Scribe, moreover, was not only a gentleman but also an intimate friend both of Count Rossi and of the great singer; and Madame Sontag was too much of a lady not to have resented such an effrontery on the part of an author. When, during her bright career as *prima donna assoluta* in London in 1850, she met with Scribe, it was always on a most friendly and confiding footing. Scribe had come to London together with Halévy to superintend the last rehearsals of their opera, *La Tempesta*, in which Henriette Sontag figured as Miranda, and the great singer and the author of that "striking and fascinating libretto of supernatural *féerie*" met as friends, and studied together as artists. *L'Ambassadrice* was written in 1844, at a time when Madame Sontag had not yet thought of returning to the stage—a thing afterwards mostly influenced by political circumstances of the Italian revolutions of 1846 and 1848; but there is a possibility that Scribe had, before her return, fancied such a turn of things, which the great world then only considered as a kind of *Mährchen*.

HERMANN KINDT.

**GREEK FIRE.**—The following passage relating to a naval engagement in which this destructive agent was used is taken from a thirteenth century copy of William of Tyre's "History of the Holy War" (Brit. Mus. Roy. MS. 14C. x. fol. 262, col. 1), and may not prove uninteresting at the present moment. From it we gather, first, that the Greek fire then used was apparently a much more powerful agent than that known to the Fenians at this day; secondly, that the application of water as an extinguisher was useless; and thirdly, that then, as now, sand was one of the chief materials used for narrowing the area of its action:—

"Mox bellum conseruit, implicantur remi, cominus decertatur. Alternis injectionibus rates alligant, et oleo incendio quod ignem Grecum vulgo nominant, tabulata succedunt. Ignis iste pernicioso fetore flammisque linientibus, silices et ferrum consumit, et cum aquis vincit nequeat. Arena respersus comprimitur, aceto perfusus sedatur."

(Translation.)

"In a short time the engagement commences, the oars are locked, there is a hand-to-hand struggle. Boarding irons on both sides are thrown on the vessels, and the decks are set on fire by an inflammable oil, commonly called Greek fire. This fire devours flint and iron, with a poisonous smell and oily flames, and cannot be quenched by water. Sand sprinkled over it suppresses it, and vinegar poured into it allays it."

S.

**THE EVIL EYE.**—The superstition of the Evil Eye is very prevalent in all parts of Ireland, but especially in Connaught, where the people are more exclusively Celtic. The following circumstance came under my own observation a year or two since:—In a town in the co. Galway, famous for its two cathedrals, lived two families—one, the R—'s, all Roman Catholics; the other, the E—'s, in which the husband was a Protestant, the wife a Roman Catholic; both on excellent terms with each other. One day Mrs. R.'s nurse happened to meet Mrs. E.'s in a shop, with "the baby," and as nurses do, she kissed the child, and praised its good looks, healthy appearance, &c., but unfortunately forgot to say "God bless it," or to make the gesture of spitting on the child. Almost immediately on the child being brought home it was seized with an attack of convulsions, which after some time proved fatal! The child lived till the next day; and its distracted mother, having heard of the occurrence in the shop, sent off to Mrs. R. to beg that the nurse should be sent to her house. On the woman's arrival, she was upbraided with her gross neglect, through which the poor sufferer was exposed to such a fatal attack; and the woman herself, deeply grieved at what she supposed had happened through her forgetfulness (she having evidently "overlooked" the child), blessed the child three times and spat upon it, but all in vain; the child soon after expired, and both mother and nurse were perfectly

convinced that its death was entirely owing to the latter having, however unintentionally, "overlooked" it by omitting the proper ceremonies when praising it. I have frequently seen persons in Ireland, particularly fisherfolks, spit on the first money they received in the day, "for luck." I had an old relative who, whenever she praised any one, or anything that might be easily injured, always added "Good hour be it spoken." At the present day in Greece, when a man or woman is praised by any one, they endeavour to spit in their own faces, particularly if they have any doubt as to the sincerity of the speaker, to avert any evil consequences.

N.B. The Cretan origin of the Irish has been propounded by some antiquaries. CYWRM.  
Porth-yr-Aur, Carnarvon.

**FOLK-LORE.**—It is held by certain gamblers that a bit of a hangman's rope is a charm for success at cards. Gambling is like enough to furnish the ropes.

**The Table-cloth.**—In folding up a table-cloth, if there happen to be a crease in the middle of diamond shape, it is the sign of a death.

BUSHEY HEATH.

**EAST ENGLISH FOLK-LORE: NEW YEAR.**—On New Year's Eve many natives of the Eastern Counties opened the doors of their houses to let the New Year in. L. R.

**YORKSHIRE FOLK-LORE.**—The following specimens of folk-lore from Yorkshire may possibly be interesting to your readers. I give them as nearly as I can in the words of the narrator:—

1. If ever you are pursued by a Will-o'-the-Wisp, the best thing to do is to put a steel knife into the ground, with the handle upwards; the Will-o'-the-Wisp will run round this until the knife is burnt up, and you will thus have the means of escaping.
2. It is very unlucky to go out of doors in the dark, lest some misfortune happen to you.
3. When you see a large hole in an oak, you may be sure the tree has been haunted.
4. When a person is dying, it is said that he sees something. If he sees anything black, he goes to hell; if anything white, to heaven; if anything brown, to purgatory.
5. If the pet dog of a sick man comes to his room door and whines and scratches, it is a sign the man will die. D. J. K.

**KILLING A ROBIN.**—If a robin is killed, one of the cows belonging to the person, or family of the person, who killed it will give "bloody milk," say Yorkshire country people. I have been able to satisfy myself of the truth of the following circumstances, which furnish a remarkable coincidence. Should any reader who resides in the neighbourhood of Boro'bridge care to investigate

the matter for his own satisfaction, he may do so with ease, having the particulars of names of places and persons from myself:

A young woman, who had been living in service at a farm-house, one day told her relatives of the circumstance having occurred to a cow, belonging to her late master, giving bloody milk after one of the family had killed a robin. A male cousin of hers, disbelieving the tale, went out and shot a robin purposely. Next morning her uncle's best cow, a healthy one of thirteen years, that had borne nine calves without mishap, gave half a canful of this "bloody" milk, and did so for three days in succession, morning and evening. The liquid was of a pink colour, which, after standing in the can, became clearer, and when poured out, the "blood," or the deep red something like it, was seen to have settled to the bottom. The young man who shot the robin milked the cow himself on the second morning, still incredulous. The farrier was sent for, and the matter furnished talk to the village.

C. C. ROBINSON.

6, St. James Street, Leeds.

### Queries.

AMBERGRIS.—Is there any authentic account of the mode in which this ambiguous and equivocal material was employed in early cookery? With what meats was it used? and into what dishes did it enter? Milton, in his description of the repast prepared for our Saviour by the tempter, leaves it doubtful whether ambergris was applied to fish, flesh, or fowl, or to all of them:—

“ . . . beasts of chase, or fowl of game,  
In pastry built, or from the spit, or boiled,  
Gris-amber-steamed; all fish from sea or shore,  
Freshet, or purling brook,” &c. &c.

*Paradise Regained*, ii. 344.

J. EMERSON TENNENT.

### BLOODY BRIDGE—

“On Friday night [August 12, 1748], four gentlemen coming from Chelsea, the King's Road, in a coach, were attacked near Bloody Bridge by two highwaymen; but they all getting out of the coach, and drawing their swords, the highwaymen made off without their booty.” [*Old Newspaper*.]

Where was *Bloody Bridge*? and whence the name? The only spot on that road where there could have been a bridge is between Sloane Square and Colchill Street. This sanguinary name makes me think of the curious selection an eccentric individual has made of a site for a drinking fountain on this same line of road. Where Grosvenor Place, Lower Grosvenor Place, and Eaton Street used to meet the King's Road, a burial took place within my memory of the corpse of a suicide-parricide, with the usual stake through the body. As a boy I always shuddered as I passed the place, and in middle age this shudder is renewed whenever

I see people drinking from the water which is made to appear to rise from the very spot in which the body was deposited under such hideous circumstances.

CHITTELDROOG.

NEW WORD: “CLAN.”—In *The Times* of January 4th I find in the leading article, referring to Irish and Fenians:—

“The newcomers mix little with the English, or Scotch, or Welsh, but *clan together* in their own quarters.”

Is this a good coinage in substitution of *cluster*, for the Irish in the rookeries do not generally form a clan, but are divided, one side of a rookery against the other side? L. R.

CAPT. HENRY CURLING.—The late Captain Curling wrote an article in some magazine, I fancy Bentley's, called “The Enthusiast at Shakspeare's Tomb.” Can you give me the reference? J. O. H.

ENGLISH OFFICERS AT DETTINGEN.—At the battle of Dettingen were many English officers killed and wounded, as well as Austrian and French. Now in many of the churches of the village surrounding Dettingen are fine monuments and tablets to French and Austrian noblemen and officers who had fallen or subsequently died of the wounds received in the engagement; but I have been unable to ascertain whether any mortuary memorials exist recording the interments of Englishmen.

I wish to learn whether there is any inscription to General Edward Draper, of Beswick, Yorkshire, who either fell on the field or died soon afterwards of his wounds.

Again, too, I wish to learn the connection of the Drapers of Crayford, Kent, and the Essex families of Drapers, with the Yorkshire Drapers mentioned in the preceding query.

ALFRED JOHN DUNKIN.

Dartford, Kent.

FIRE AT STILTON.—In the register of a neighbouring parish I found a notice of a fire at Stilton, Hunts, in 1729; loss 635*l.*, collected *nil.* As Stilton is by no means a large village, having considerably less than 1000 inhabitants, a fire of such extent must have seriously inconvenienced the whole parish. Does any record of it exist? T. P. F.

HIPPOPHAGY.—Is the eating of horseflesh forbidden in the canons of the early Church? E. S. C.

“KIR'BY-PARSON'D.”—In several rural places about York, bottles having cavities beneath them are said to be “Kir'by-parson'd.” The popular explanation is, that this Kirby parson was “a hollow-bottomed fellow”; but the thing admits of a kindlier construction, and the jovial parson may have simply made holes in a vast number of bottles during a lifetime. One way and another,



he must have been a remarkable character to have acquired this singular notoriety, and one thinks his parish must hold some tradition of him.

C. C. R.

LINGARD.—What is the origin of the name? I never met with it except in the case of our great historian? Was his family of Grison origin, and called from the mountain Linguard? *Lin* has in the Saxon different meanings. It signifies "linen" or flax; it also means "dead," and therefore Lingard may either signify "a guard of linen" or flax, or "a guard of the dead," or a sexton. "He was lying lin" occurs in a dialect poem inserted in a little book called *The Swallows*. The mountain Linguard or Languard (for it is spelled both ways) is the highest of the Rhetic chain. The signification in Romansch is the "long guard": the mountain, from its great altitude and length, being, as it were, the guard or protector of the surrounding hills. In Lowland Scotch, *lin* is a pool or deep hole in a beck or river (*vide Burns' "Duncan Gray."* It is the same as the Craven *Lumb*, or *Lum*. S. J.

NORTON CHURCH, RADNORSHIRE.—Whilst taking down a casement to the south wall of the tower of the above-named church the workmen found a cannon-ball weighing 12 lbs. which had evidently fallen from the hole in the old wall in which it had buried itself, and was lodged between it and the said casement. There were two other holes, plainly the work of cannon-balls, and forming an obtuse angle with the first-named hole.

The church stands to the south of the site of an old border-castle, and about fifty yards from where the fosse ran.

Not many years ago several cannon-balls were found among the ruins of the castle, two of which I have seen. Now, so far as I can ascertain, there is no historical record in this neighbourhood relative either to the castle or the church, and we are left wholly to conjecture as to the period and occasion of the interesting fact I have mentioned. There is a tradition, of which no one seems to doubt the truth, that Cromwell's forces cannonaded and destroyed Stapleton Castle, situated about one and a half miles to the south-east of Norton church; and our conjecture is, that having completed that work of demolition, they took up some position between the two places, and turned their guns on Norton Castle. Whether the balls which struck the tower of the church were intended for the castle, or whether the tower of the church was garrisoned by the soldiers of the castle, can only be decided by an authentic record.

The existence of a wooden tower, considered by competent judges to be rather more than 200 years old, and to have been erected in consequence of the removal of the upper part of the

original stone tower, seems to favour the latter conjecture.

Do any of your readers know of any record published or manuscript which may throw some light upon the interesting fact I have mentioned?

BENJAMIN HILL.

Norton Vicarage.

PICTURE OF THE ANNUNCIATION.—Can you tell me if I have been rightly informed that there is a picture of the Annunciation (by one of the old masters) in which the Holy Ghost, in the form of a dove, is saluting the Virgin with a holy kiss? What is the name of the painter? CLERICUS.

#### QUOTATIONS WANTED.

"'Tis on the margin of celestial streams,  
Those simples grow which cure the heart-ache."  
M. D.

"Just in the prime of life, those golden days  
When the mind ripens ere the form decays."  
Y.

"SEDER OLAM, SIVE ORDO SECLORUM, HISTORICA ENARRATIO DOCTRINÆ, ANNO 1693."—A very small oblong book, without name of author, printer, or place of printing. The writer ventures to assert from Scripture four successive creations of the world, twelve incarnations of our Lord, repeated transmigrations of the soul from body to body, and successive resurrections. Who is the writer of the work? \* B. L. W.

"TRABISONDA."—Most possibly some of your readers may let me know where is kept a copy of *Trabisonda*, printed in Venice "per Francesco di Alessandro Bindari et Mapheo Pasini. Nel Anno 1528 del mese di Aprile." BIBLIOPHILE.

WEATHER QUERY.—On a fine morning lately, after two or three days' heavy rain, I said to my gardener, "What sort of weather are we going to have?" "Wet, sir," he said; "the ground dries up too quick." I should like to know whether this is a mere popular myth, or whether any possible atmospheric influence would give a colour to the notion? Certain it is that rain did come, and soon. C. Y. CRAWLEY.

W. WILLIAMS, F.S.A. 1794.—In the parish church of Harmston, co. Lincoln, is a very large painting of the Adoration of the Magi bearing the above name and date. I shall be obliged to any correspondent who can give any information about this artist, or where any other of his works are to be seen. E. K. L.

Harmston.

[\* There is an English translation of this work, entitled "*Seder Olam*, or the Order of Ages, wherein the doctrine is historically handled; translated out of Latin by J. Clark." Lond. 1694, 8vo.—Ed.]

### Queries with Answers.

FAGGOTS FOR BURNING HERETICS.—I have been told that one of the London churches (I think a city church) still enjoys an endowment left long since for the express purpose of providing faggots for the burning of heretics, and it is said that this small endowment is now used to purchase coals, not for the burning of heretics (which the law no longer allows in these days of toleration), but for the warming of Christians.

Can any of the readers of "N. & Q." give me particulars which will identify the church, and confirm this statement? If true, it must, I imagine, be an unique case, or one of those rare exceptions which prove the rule to be just the opposite.

I noticed that in the case of *Martin v. Macnochie*, Mr. Stephens quoted two Acts of Parliament by which endowments given for superstitious uses were all taken away and granted (at least nominally) for educational objects: many of them fell into the hands of courtiers, and are retained by their descendants. J. RICHARDSON.

12, St. Helen's Place, London.

[We have always considered this singular endowment a vulgar error, more especially as that ripe antiquary, the late Mr. Henry Edwards, has not made a note of it in his "*Collection of Old English Customs, and Curious Bequests and Charities*," extracted from the Reports made by the Commissioners for Enquiring into Charities in England and Wales," Lond. 1842, 8vo. We find that Margaret Dane, by will, dated May 16, 1579, bequeathed to the Ironmongers' Company the sum of 2000*l.* for various purposes, one of which was "to provide and buy for the poorest people of the twenty-four wards of London, 12,000 faggots every year." The company now pay each ward, in lieu of faggots, 1*l.* 10*s.* 10*d.* each, and 10*l.* for a dinner on the day of the lady's decease.]

BIRTH-PLACE OF NELL GWYN.—It seems to be open to question whether Nell Gwyn was born in any house in Hereford. No entry of the name occurs in the baptismal register of St. John's church, and Mr. Peter Cunningham asserts (I think on the authority of Lilly's horoscope) that she was born in the Coal Yard, Drury Lane, the last turning on the east side of the lane to one walking northerly. (*Story of Nell Gwyn.*) C. J. R.

[That Nelly Gwyn was born at Hereford we have every reason to suppose, especially as we find the voice of tradition in its favour has been strong, unvarying, and continued in that locality to the present day. Her grandson, Dr. James Beauclerk, was Bishop of Hereford for above forty years; and had there been no truth in the local story, it is reasonable to suppose he would have effectually stopped it. In fact, it has been stated by aged persons in that city that the bishop used to admit the truth of the tradition. It was credited by Duncomb,

the local historian, in his *History of Herefordshire*, i. 384. Moreover, Mr. Clarence Hopper ("N. & Q." 2<sup>nd</sup> S. v. 9) has also furnished the following confirmatory evidence. He says: "Of Nelly's father I can glean nothing authentic, although I have heard that his name was James Gwyn, and that he had a house in some lane in Hereford, the lease of which is still extant in the office of a solicitor in the same city." The house was in Pipe Well Lane, now called Gwyn Street, and was entirely demolished in the early part of last year. Dr. Doran informs us, that "tradition states that she very early ran away from her country home to town"; but we are more inclined to believe that she came with her parents to London, who took up their abode in the Coal Yard in Drury Lane, and kept a fruit-stall in Covent Garden.]

SIR JOHN POWELL (4<sup>th</sup> S. i. 128.)—I apprehend that the portrait Mr. FRERE inquires for is not either of those referred to in the note appended to his query, but that of Mr. Justice John Powell of Broadway, Carmarthenshire, one of the judges who presided at the trial of the seven bishops. I have heard that a portrait of this "upright judge and Welshman" was in the possession of one of his descendants, the Rev. Mr. Evans of Newtown, Montgomeryshire; but I have searched in vain for an engraved portrait of him, and I do not believe that one exists. Sherwin's portrait, and also the mezzotint is that of Mr. Justice John Powell of Gloucester. Should either of these be what Mr. FRERE wants, and he will communicate with me, I shall be happy to request his acceptance of either or both of them, as I have two copies of each. J. J. P.

9, King's Bench Walk, Temple.

[We have been evidently misled by Noble in his *Biog. Hist. of England*, i. 168, who has attributed Sherwin's portrait and the mezzotint to the "upright judge who sat in the Court of Common Pleas when the seven bishops were tried." It appears there were two judges of the same Christian and surname sitting at the same time in the same court, so that it is not surprising that frequent mistakes occurred as to their identity. Besides Noble, we find Chalmers, Britton, and others, have confounded the two, and mixed up the history of the Carmarthenshire judge with that of the native of Gloucester.—See Foss's *Judges of England*, vii. 337, 399.]

LOVELACE'S PORTRAIT.—Can you kindly give any information as to any portrait, painting or print, of the poet Lovelace? R. L.  
Oxford.

[Richard Lovelace's *Lucasta: Posthume Poems*, London, Printed by William Godbid for Clement Darby, and published in 1659 by Dudley Posthumus Lovelace. To this volume is prefixed a most beautiful head of the author, subscribed "In memoriam fratris desideratissimi delin: Fran: Lovelace, Ar: Wenceslaus Hollar Bohem, sculp: 1662." This is the date on the plate of the copy in

the Grenville library; which, it is to be observed, is three years later than the date of the volume.

There is also an engraved portrait of this amiable poet in Harding's *Biographical Mirror*, 4to, 1795, i. 84, from an original picture in Dulwich College, bequeathed by Cartwright the actor in 1687, and which has been twice copied. Two engravings are for sale in a *Catalogue of British Portraits*, recently issued by J. Stenson, 1, Woodbine Terrace, Battersea.

Colonel Francis Lovelace, who drew the portrait of his brother, is no doubt the Francis Lovelace who has Commendatory Verses upon the *Lucasta* of 1649, and in Lawes's *Ayres and Dialogues*, 1653.]

GEORGE HERBERT.—In George Herbert's *Poems*, "Charms and Knots," is the following couplet:—

"Take one from ten, and what remains?  
Ten still; if sermons go for gains."

Can any of your readers solve this "knot"?

W. L. H.

[In the splendid library edition of George Herbert's *Works*, published by Bell and Daldy in 1839, royal 8vo, we find the following illustrative note to this passage:—"The allusion is doubtless that the payer of tithes receives an equivalent in the ministrations of the priest, and is a paraphrase of Proverbs iii. 9, 10: 'Honour the Lord with thy substance, and with the first-fruits of all thine increase: so shall thy barns be filled with plenty, and thy presses shall burst out with new wine.'"]

### Replies.

#### WHAT BECOMES OF PARISH REGISTERS?

(3<sup>rd</sup> S. xii. 500; 4<sup>th</sup> S. i. 38, 132.)

Rather more than nine years since I called the attention of readers of "N. & Q." (2<sup>nd</sup> S. vi. 379, 507) to the deplorable condition of parish registers, and urged the necessity for collecting and depositing them in some fire-proof building in London, under proper guardianship, with a view to their future safe custody. Though the suggestion was approved at the time by several of your correspondents, no action was taken in the matter. Now that the subject has been again mooted I will venture, with your permission, to supplement my previous communications by a few further observations.

It may not perhaps be very generally known that the Returns made pursuant to the Act for taking an Account of the Population, in 1831, comprised answers to a question which had been put to every incumbent of a parish as to the number of volumes, dates, and state of preservation of the registers, down to the year 1812, then in his possession. An abstract of these Returns was printed by authority of Parliament in 1833; and the full abstract of the answers, together with nearly 4,000 original letters from clergymen and others

in special explanation, were subsequently deposited in the British Museum in six large folio volumes. From these authoritative sources I extract the following general summary of the condition of parish registers after 300 years of clerical custody:—

Half the registers anterior to A.D. 1600 have disappeared.

812 registers commence in the year 1538, about 40 of which contain entries (copied probably from memoranda kept in the old monasteries, family Bibles, or on tombstones) anterior to Cromwell's Injunction.

1,822 registers commence from 1538 to 1558 (when Queen Elizabeth required a protestation from the clergy, on institution, that they would keep the register-books according to the Injunctions.)

2,448 registers commence from 1558 to 1603 (when canon No. 70, authorised by King James, directed a copy of all extant parish registers to be made on parchment and preserved).

969 registers commence from 1603 to 1650.

2,757 registers commence from 1650 to 1700.

1,476 registers commence from 1700 to 1750. And the rest (600 or 700) since the later date.

Thus it appears that, out of about 10,000 parishes, about 2,000, or one-fifth of the whole, have no registers prior to the year 1700, and of these 600 or 700 begin subsequently to 1750! Very few registers, moreover, are perfect from the date of their commencement; gaps of ten, twenty, or thirty years not unfrequently occur (the books having been lost or the leaves torn out), and many entries have been obliterated, either designedly or through neglect. In looking through the returns for one county only (Devon), I find the following:—

Belstone: "There are several registers, the earliest dated 1552, but so irregular and damaged that no correct account can be given; about twenty years ago some of the register-books were burnt."

Honeychurch: Register begins 1728. "No marriage entered."

Salcombe Regis: "One old book of bap. bur. mar., but so torn and confused as to render it impossible to decide when the entries commence and terminate."

Clist St. Lawrence: "The early entries are very defective, and some nearly illegible."

Stokenham: "There is also an old and almost illegible register supposed to belong either to Sherford or Chilvestone."

Aveton Giffard: "All the registers of bap. bur. prior to 1678, and of mar. prior to 1754, have been accidentally burnt."

Cadbury: "The earlier registers (bap. bur. prior to 1762, mar. 1756) have been accidentally burnt."

Clayhidon: "The marriage register, 1789-1802, was accidentally destroyed by a fire in the glebe-house."

Dunkeswell: Register begins 1749. "One leaf appears to have been cut out."

Tamerton Fliott: Register begins 1794. "All previous registers were accidentally destroyed by fire."

Backfastleigh: "Mar. register, 1754-1779, lost."

Darlington: "Register mar. bap. 1629-1653, bur. 1617-1653, lost."

Woodleigh: "The register anterior to 1663 was destroyed by fire, A.D. 1662."

High Bickington: "The former registers (bap. bur. prior to 1707, mar. 1754) are supposed to have been burnt."

Downland: "Bur. register lost."

Hacombe: "No register can be found prior to 1813."

Bickleigh: "From 1754 to 1812 no register can be found."

Stoke Damerell: "Mar. register, 1719-1735, missing."

To show that there is nothing peculiar in the state of the Devonshire registers, I select a very few from the numerous similar entries under other counties:—

Winifred Newburgh, Dorset: "The oldest registers are imperfect, indistinct, illegible, and torn."

West Lulworth, Dorset: Register begins 1745; mar. deficient 1753-1780. "Old register destroyed by fire 1780."

Hampreston, Dorset: "No register anterior to 1813, the church having been destroyed."

Botus Fleming, Cornub.: "Certain leaves cut out for fraudulent purposes."

Tresmere, Corn.: Register anterior to 1625 "appears to have been produced at Launceston Assizes, but now lost."

Brampton, Suffolk: "The early registers were lost in 1797, when the church was repaired."

Little Thornham, Suff.: "The earlier registers were burnt in a fire which consumed the parsonage-house of a neighbouring parish."

Shelland, Suff.: "An early register is supposed to be in the possession of the patron, Charles Tyrell, Esq."

Chederton, Suff.: "Register supposed to be in the court at Norwich."

Huish Champflower, Northumb.: "The early registers are mutilated and illegible, occasioned by a storm unroofing the church, and wetting the contents of the parish-chest."

Kirknewton, Northumb.: "Early registers were destroyed at the house of the parish-clerk, 1789."

Heeze, Middx.: "Church broken open, and books destroyed."

Pinner, Middx.: "The church was broken open about seven years ago, and part of the registers destroyed."

Wroxham, Norf.: "Church broken open, and part of registers destroyed."

Harlow, Essex: "The register was stolen."

Wix, Essex: "There are some earlier registers, but they are in the hands of a solicitor with reference to some legal proceedings."

Whenbury, Cheshire: "A volume of registers, anterior to 1684, was sent to the House of Lords on the question of the Leigh Peerage."

Berwick, Suff.: "A register of baptisms taken to Peasmarch by the former minister, which has never been recovered."

Althrop, Lincolnshire: "There are two register-books of earlier date, which were taken away by the archdeacon in 1824."

Otterford, Salop: "About twenty years ago the churchwarden, who was a shopkeeper, used some of the registers for waste-paper to enfold his goods."

Renhold, Bedfordshire: "Several leaves are very deficient, parts of the leaves being cut out from the year 1668 to 1685. They appear to have been cut out by children, who have evidently been scribbling and drawing figures."

The incumbent of Chickereil, Dorset, writes:—

"I have minutely examined the registers of this parish, and hope there are no others in the kingdom in which so little confidence should be placed. There are only two old books—one of parchment, the other of paper; the former sadly mutilated and interpolated, the latter so defective that during my incumbency of one year many certificates have been requested to no purpose, for want of entries. The omissions, I suspect, may be attributed to carelessness; the abuses, to frauds which have been committed on the lord of the manor in favour of the copyholders; but to particularise all of them would be a very unprofitable work. No. 1 commences with six christenings in 1720, followed by one in 1715, one in 1718, two in 1717, one in 1714, one in 1718, and then none till 1724. . . . N.B. The father-in-law of my immediate predecessor had been the incumbent of Wyke Regis and Portland as well as of this parish previous to his resignation of this last to his relative, which circumstance will account for my having been enabled to restore last week to the rector of Wyke the register of his parish containing the burials from Aug. 1678 to April, 1711."

Although many registers have been destroyed owing to causes over which their custodians had no control, and which were—and under the present system will continue to be—inevitable, yet it is also apparent that culpable negligence and indifference have had a large share in bringing about the present lamentable result. Instances of this have been already adduced in these pages. I will only add the following, taken from *Coventry on Evidence* (ed. 1832), p. 49:—

"In a case just laid before the writer, it is stated that the parson's greyhound had made her nest in the chest containing the parish registers, and that, as the reverend gentleman had a greater affection for the progeny of his companion than the offspring of his parishioners, the requisite registers of baptism, &c. had become obliterated and partially destroyed."

It is somewhat surprising, when we consider the nature of the facts disclosed by the Returns in 1831, that the "Act for registering Births, Deaths, and Marriages in England" (6 & 7 Will. IV. c. 86), passed Aug. 17, 1836, while providing an efficient system of civil registration for the future, should have made no provision for the safe custody of the old registers. The Act, however, was not passed without strong opposition, and the government may possibly have hesitated to provoke additional hostility by proposing to deprive the parochial clergy of the custody of the old registers, or the idea of collecting these registers into a central depository in London may not then have presented itself. Subsequently, when a similar system of civil registration was introduced into Scotland by the 17 & 18 Vict. c. 80, "An Act to provide for the better Registration of Births, Deaths, and Marriages in Scotland," passed Aug. 7, 1854, care was taken to secure the future safe custody of the old parochial registers, which, by sect. 18, were ordered to be transmitted to the Registrar-General for preservation in the General Registry Office at Edinburgh. On Sept. 13, 1836, commissioners

were appointed by letters patent "to inquire into the safe custody and authenticity of non-parochial registers," which had been kept by the various dissenting communities. In consequence of the report of these commissioners was passed "An Act to enable Courts of Justice to admit non-parochial Registers as evidence of Births, Baptisms, Deaths, or Burials and Marriages" (3 & 4 Vict. c. 92), under the provisions of which many thousand volumes of these registers were collected and deposited with the Registrar-General in London, by whose direction they have been properly arranged and indexed. A fresh commission was appointed in 1857 in order to make similar provisions for certain non-parochial registers which had not been sent to the Registrar-General under the former commission, and by their exertions nearly three hundred more volumes have been collected and deposited with the others.

The non-parochial registers have thus been carefully preserved from the chance of loss or mutilation for the future.

"We have personally inspected," say the commissioners of 1857, "the place of deposit in Somerset House which the Registrar-General has provided for [them], . . . and find it to be admirably adapted for the purpose of preserving them, consisting of spacious fire-proof rooms well warmed with hot-water pipes."

The result is worthy of all praise; but it has produced this anomaly. The descendant of a non-conformist, wishing to prove the birth or burial of his ancestor, has no difficulty now in doing so, while the descendant of a member of the Established Church, wishing to prove similar facts concerning his own ancestor, will certainly have greater difficulty, and not improbably may fail entirely in his object, through the want of proper provision for the custody of parish registers. This is manifestly unfair, not on any grounds of the difference in the religious beliefs of their respective ancestors, but for this reason—the birth or death of the one individual was registered at the time in the proper legal manner with a view to preserve a record of the event for the behoof of posterity, while in the other case the event was knowingly registered in such a manner as not to be legal evidence at the time, and consequently afforded no reasonable expectation that it would be evidence thereafter. Yet the latter registration is now in a more favourable position than the former.

In considering what ought to be done under existing circumstances, we must remember that it has not been from any lack of regulations by the authorities that the present deplorable state of affairs has been brought about. With the exception of Queen Mary, James II., and George I., the reign of every sovereign from Henry VIII., inclusive, down to the present time has been signalled by some injunction, canon, ordinance, or act of

parliament, providing with the most minute carefulness for the authenticity and safe custody of these important documents. Comparing these regulations with the result disclosed by the Returns in 1831, and with the knowledge obtained from other quarters of the state of the registers, I think the inference is irresistible that so long as they continue in the hands of their present custodians, their preservation can only be a question of degree, and cannot possibly be rendered certain. Scattered all over the kingdom in 10,000 different depositories, under the care—or want of care—of as many different keepers, they are at all times liable to be mislaid, lost, burnt, mutilated, or falsified; and periodically, on the death of each incumbent (when a kind of interregnum ensues until the advent of his successor), they are peculiarly subjected to danger. Cases of erasure and interpolation are of frequent occurrence, and often cause the defeat of justice. In *Hubback on Evidence* (ed. 1844, p. 486) we are told:—

"Some of the registers produced in support of the claim to the barony of Chandos presented very suspicious appearances. In the register of St. Michael's Harbledown, a large blot appeared upon the entry of the baptism of the second son of John Bridges and Maria his wife in 1606, but enough was left to show it had been Edward the son of John. The case of the claimant turned upon this Edward. There appeared to be recent mutilations of the registers, and interpolations were suspected to have been made in the archbishop's duplicates."

The same author refers to a case recently tried in the Court of Common Pleas between parties of the name of Oldham, in which it appeared that in the "register sent to the bishop's registry two persons were stated to have been married on a particular day, but in the parish register there appeared to have been an erasure in the exact place corresponding with the entry of the marriage in the copy."

Again, very many clergymen allow the registers to remain in the custody of the parish clerks. The difficulties which may ensue from this practice are shown in the case of Doe d. Arundell v. Fowler (19 Law. J. Rep. N. S. Q. B.):—

"A witness on the trial stated that he went to K. for the purpose of comparing a certificate of burial with the parish register, and was directed to the clerk's house, and there saw a person who said he was parish clerk, and who produced to him a book containing entries of burials with which he compared the certificate: Held that as stat. 52 Geo. III. c. 150, directs the parish registers to be kept by the clergyman, and as no explanation was given of the book being in possession of the clerk, it had not been produced from the proper custody, and that *the evidence was inadmissible.*"

If the parochial registers were all collected and deposited in London in a fire-proof building (either with the Registrar-General at Somerset House or at the Public Record Office) two benefits would result which I think it is quite clear cannot be obtained under the present system, and various

incidental advantages would also accrue: 1. The registers would be preserved from future destruction, with as much certainty as human affairs are capable of; 2. Erasures and interpolations would become next to impossible. The incidental advantages are—the registers would never get out of the hands of their legal custodians: they would more easily, and with less danger to themselves, be producible in courts of justice. A general alphabetical index could be made (on the same plan as that now in use at the Registrar-Generals, of all births, deaths, and marriages since July 1, 1836, and of the non-parochial registers), and the facility of reference thus afforded would be an inestimable boon to all.

It would be requisite that a commissioner or commissioners should be appointed for each diocese (or whatever other territorial division might be adopted) personally to receive the registers from the respective incumbents, both for the purpose of seeing that no registers were inadvertently left behind, and to prevent loss in transmission. In my former communications I suggested the appointment of a commission to inquire into the state of parish registers, and the feasibility of the plan proposed for their preservation, but this I now think would be unnecessary. The evidence disclosed in the Returns of 1831, and the fact that the same plan has already been carried out in Scotland, and that non-parochial registers have been similarly treated in England, afford sufficient grounds for immediate legislation.

It is scarcely necessary to speak of the importance of parish registers; but I may remark that, while their preservation affects not any one class of citizens only, but the whole mass, rich and poor, aristocracy and commonalty alike, it is a matter of special interest to the poor man, constituting, as these registers do, almost the only record of his existence. In moving for leave to introduce the Bill, which afterwards became the Act 17 & 18 Vict. c. 80 above referred to, Lord Elcho very truly said:—

“While the rich had their title-deeds, their parchments, and their sculptured monuments, there was literally no record of the poor man's birth or death except the parish register, which might not inaptly be called the Charter of the Poor Man.”—*Hansard*, cxxxii. p. 576.

He added:—

“Those persons who might not have had their attention particularly directed to this subject could form but little idea of the enormous sums which were annually dependent, and the succession to which entirely depended upon the accuracy of the parish registers. He had lately been in communication with a gentleman who was for some years rector of Sandon, in the county of Stafford, and who stated that during his period of incumbency, extending only over fifteen years, sums exceeding 40,000*l.* (the parish containing only about 600 inhabitants) were dependent upon the accuracy of the parish registers, and many persons who had succeeded to these large sums of money were persons in the humblest sphere of life.”

In the Oldham case before referred to, the possession of a fortune of 100,000*l.* depended on the genuineness of a parish register. To the statistician these registers afford much valuable information as to the numbers and longevity of the people in past ages; and a large mass of memoranda on public and local affairs, jotted down at the time by parochial incumbents, presents a mine of original facts for the historian, topographer, and biographer, which has been as yet but very slightly worked.

In conclusion, I would remark that the plan proposed would probably be self-paying to a great extent. If we only reckon five shillings annually as the amount received in search-fees by each parochial incumbent, we get an annual income of 2,500*l.* to pay for the proper custody of the registers in London. But the increased facility of reference would undoubtedly largely increase the number of searchers, and at the same time the annual income. I think an effort should now be made to obtain some legislation on the subject without further delay. Many difficulties beset the successful prosecution of such an object by an individual, but if a few persons were energetically to co-operate in pressing the matter upon the attention of the government and the public, I feel somewhat sanguine of a satisfactory result.

T. P. TASWELL-LANGMEAD.

2, Tanfield Court, Temple.

The following paragraph, copied from the appeal issued last year by the churchwardens of Spitalfields for contributions in aid of the voluntary church-rate in that parish, is an account of the danger to which the registers of that parish were for a long series of years subjected. It must be explained that the register-chest referred to was probably put up during the erection of the church, and was entirely covered with oak framing corresponding with the oak partitioning in the building. It stood in such a position that when opened its contents could not be seen, and advantage was taken of the restoration of the church to move it so that the darkness might be enlightened, and the result is stated below:—

“By one of the canons governing ecclesiastical affairs<sup>s</sup> the churchwardens are bound to provide an iron chest<sup>t</sup> in which to preserve the registers of baptisms, marriages, and burials, and until last summer it was on all hands believed that Spitalfields church was supplied with a chest of the proper character. During the recent restoration it was discovered that the supposed iron register-chest was a *large stone box with iron doors*; and if it had ever been subjected to the action of fire there is no doubt that the extremely valuable and interesting registers of this parish from its creation in 1728 would have inevitably been destroyed. The erection of a fire-proof repository for these important documents has occasioned the unavoidable expenditure of above 70*l.*”

The box was of York stone grooved together,

and fitted in cement. The doors were of solid iron an inch and a quarter in thickness.

SUMERSET J. HYAM.

MR. HAZLITT'S HANDBOOK.

(4th S. i. 142.)

Your correspondent, MR. BOLTON CORNEY, tells you that "scrupulous exactitude is the chief merit and duty of a bibliographer," and "that a credulous bibliographer is a contributor to the diffusion of error." These opinions, one of which is conveyed in a motto, are not new; but still they have another recommendation in being true. Unfortunately, MR. CORNEY lays down rules for the guidance of others, and does not always keep those rules in view himself. The copy-book says that "Example is better than Precept."

The capital charge in MR. CORNEY'S apparently formidable bill of indictment against me is, that I have inserted in my *Handbook* an edition of Heliodorus, 1627, which is a nonentity. If it was not uncommon "temerity" to make such an assertion, I do not know what that word means: for among Bagford's papers in the British Museum is an *original printed title-page* of the said nonentity! MR. CORNEY would have attached less weight to "the evidence which no one can reject," if he had had as much experience as some have of the entirely uncertain manner in which old imprints are worded. The bibliographical readers of "N. & Q." will probably not be prepared to take MR. CORNEY'S *irrefragable* evidence quite so much for granted as MR. CORNEY appears to have assumed.

I reiterate the declaration, that the Heliodorus of [1569] was *supposed to be lost*: it was unknown to Herbert and Dibdin, and to Mr. Collier, not only in 1849, but in 1865.\* Herbert was also ignorant of Middleton's edition, and he had the opportunity of consulting Tanner; by the testimony of whom and others, MR. CORNEY has, to his own satisfaction, *proved* the existence of this edition of 1577.

When MR. CORNEY acts the part of an assailant, and seeks to throw discredit on a thankless labour of many years, he has no right to *assume* that the editions of 1605 and 1606 are identical. The information, that Barrett's "collation and revision" in 1622 was a mere bookseller's trick, is not so new as MR. CORNEY may imagine. It was part

\* The same observation applies to Fulwell's *Ars Adu-landi* [1576]; and Howell's *New Sonets and Praty Pamphlets*. The circulation of Mr. Cranwell's Catalogue, 1847, must have been very restricted and local, notwithstanding the fact that it was (so to speak) *published*: for, in the course of tolerably long and extensive researches after all such works, I never met with a single copy till my friend Mr. W. Aldis Wright very kindly sent me one, at my own request, from Cambridge.

of my duty, as Underdowne's name is nowhere mentioned in that edition, to satisfy myself that the version, though published anonymously, was really the old one; and I compared with my own eyes the editions of 1587 and 1622, at least two years ago. But having omitted to note the imprint, I merely said, "Printed by Felix Kingston," to show that I was not pretending to furnish the exact terms in which the imprint was worded.

There is no considerable *enigma* in the cross-reference to *Fraunce* under *Heliodorus*, since *Fraunce* annexed to his *Countesse of Pembrokes Yvychurch* (1591, 4<sup>o</sup>) all that he is known to have executed of a translation of the *Aethiopian History* into verse.

If MR. CORNEY is not very happy in what he calls his proofs, he is rather less so in what I suppose he would call his reasons, judging from the following whimsical sample. MR. CORNEY observes:—

"The impression of 1622, which comes next in the order of time, seems to have been held in estimation. A copy of that date was in the Harley library, and also in the Fairfax library."

As MR. CORNEY produces no other ground for his hypothesis, he leaves it to be inferred that it was *because* the edition of 1622 was in the two collections mentioned (two of the *least select* ever made, probably), that he assumes it to have been held in estimation.

I may be less fortunate than others; but the only information which MR. CORNEY'S paper of three columns conveys to me, is the full title of the Heliodorus of 1622—a mere reprint of antecedent editions, which my *Handbook* fully describes. MR. CORNEY ought to bear in mind the old maxim, "Commend or amend."

To conclude. My *Handbook* is precisely what it purports to be—a long advance on preceding endeavours. For every honest and candid criticism upon it, I shall feel extremely grateful: the work will thereby be the gainer.

W. CAREW HAZLITT.

Kensington.

TOM PAINE'S BONES.

(4th S. i. 15, 84.)

The existence does not appear to be very well known of a little stitchlet of eight pages, entitled:—

"A Brief History of the Remains of the late Thomas Paine, from the time of their Disinterment in 1819 by the late William Cobbett, M.P., down to the Year 1846. London: L. Watson, 3, Queen's Head Passage, Paternoster Row. 1847."

From this it appears that, on the death of Cobbett in 1835, at Normandy Farm, near Farnham, his eldest son, being sole executor, had possession of the farm. Among the effects were the bones

in question, in an old trunk, which had been sealed up by a Mr. Tilly in 1833, and forwarded by him to Cobbett's residence. Cobbett, Jun., was presently arrested for debt, and his creditor, one Jesse Oldfield, an old shopman of the father, filed a bill in Chancery charging the son with insolvency and a design not to pay his father's debts. A month or so after he obtained an injunction against the son "restraining him from interfering or intermeddling with the estate," and a receiver and manager thereto, in the person of a Mr. George West, a farmer of the neighbourhood, was appointed. Among the miscellaneous property of which he took possession was the trunk of bones, which, when the effects of Cobbett were publicly sold in January, 1836, was brought forward to the auctioneer to be offered to competition. This, however, was too much for the gentleman of the hammer; and the lot was accordingly withdrawn, and retained in the possession of the receiver to await the orders of the Lord Chancellor, who, on the subject being mentioned to him in Court, refused to recognise it as part of the estate, or make any order respecting it. Thus the receiver was left to dispose of the bones as he thought proper, and, though he was relieved of his office in 1839, he continued to hold them till 1844, when, as they were unclaimed by any of the creditors of the estate, he conveyed them to London, and placed them in the possession of Mr. Tilly, of No. 13, Bedford Square, East, London, "by whom they will, in all probability, be kept, until a public funeral of them can be arranged."

This brings down the history of the bones to the date of the pamphlet from which I have abstracted the foregoing details; their present *locus in quo* remains to be definitely stated. With regard to the final ceremony—whenever it shall take place—and the means of carrying it out, Cobbett has left us his own views:—

"The hair of Thomas Paine's head would be a treasure to the possessor; and this hair is in my possession. I intend to have it put into Gold Rings, and to sell them at a guinea a piece, *beyond* the cost of the Gold and the workmanship. These guineas shall be employed, with whatever also shall be raised by Paine himself, in the erection of a monument to his memory. This shall take place when twenty waggon loads of flowers can be brought to strew the road before his hearse. It is my intention, when the Rings are made, to have the workmen with me, to give out the Hair, and to see it put in myself; then to write in my own hand a Certificate, on parchment, and to deliver it with each Ring. This will be another pretty good test whether the Remains of the Great Man be despised or not."—*Register*, vol. xxxv. p. 783.

These were the "ugly, uncombed locks," as Cobbett had *once* called them, and this was the same man, be it remembered, of whom he had formerly written:—

"How Tom gets his living now, or what brothel he inhabits, I know not, nor does it much signify to any-

body. He has done all the mischief he can in the world, and whether his carcase is, at last, to be suffered to rot on the earth, or to be buried in the air, is of very little consequence. Whenever or wherever he breathes his last, he will excite neither sorrow nor compassion; no friendly hand will close his eyes, not a groan will be uttered, not a tear will be shed. Like Judas, he will be remembered by posterity; men will learn to express all that is base, malignant, treacherous, unnatural, and blasphemous, by the single monosyllable PAINÉ!"—*Obs. on Paine's Age of Reason*, p. 8.

And whom he elsewhere apostrophised in biting strain:—

"I will not call upon you to blush; because the rust of villany has eaten your cheek to the bone, and dried up the source of suffusion!"

Cobbett's own account of the exhumation of the bones of this object of his earlier execration, and his prognostication that his English tomb would be an object of popular pilgrimage, will be found in the *Register*, vol. xxxv. p. 382. The sect to which Paine by birth belonged had refused to admit his remains among their dead, and he had been interred on his own farm. "The Quakers," says Cobbett, "even the Quakers refused him a grave, and I found him lying in a corner of a rugged, barren field." Here he had lain since his death in 1809; and it was asserted, in a letter from Liverpool published at the period, that the "Importer" had, in his hurry, brought away the remains of a negro! However this may be, some further details of the landing at Liverpool, and passing the Custom House, where the skeleton "seemed to excite the silent horror of the spectators," together with the remarks excited by the scandalous affair in the Houses of Parliament, will be found in *Cobbett's Gridiron*, 8vo, 1822, p. 21. This satire, in which Cobbett's "Twelve Cardinal Virtues" are "subjected to twelve turns on the Gridiron," his opposite views at different periods being adroitly exhibited in parallel columns, is reprinted (with some little abridgement) under the title of *Cobbett's Ten Cardinal Virtues*. Manchester, 8vo, 1832, pp. 34.

I have also before me a very rare privately printed piece by the late Thomas Rodd, Senr., the well-known bookseller, entitled—

"Ode on the Bones of the Im-mortal THOMAS PAINÉ, newly transformed from America to England by the no less Im-mortal William Cobbett, Esq.—*Hie labor hoc opus. Great Pains* for little trumpery. London, 4to, 1819," pp. 8.

Here we have a sarcastic dedication to Cobbett, signed "John English," and an irregular ode of some hundred lines, beginning—

"Oh Britain, happy, happy land!

No judge nor jury does he fear,  
Not e'en the Attorney-General's frown,  
Nor dread Ithuriel with his spear  
Can knock this doughty champion down.



'Tis cowardice to strike the slain,  
'Tis cowardice to strike Tom PAINE!  
High, high in dust the Hero lies,  
And from his narrow box his earthly foes derides.

Damsels, your harps and tabrets bring,  
Before his bones in concert sing:  
Mount, mount the car, Viragos brave,  
The Patriot Leader claims a slave;  
E'en Satan's self will grin applause  
Towards fair Augusta whilst the tumbrel draws."

So much for the ode, of which the extracts I have given will sufficiently show the character and purport.

In addition to the above, I have in my possession a rare contemporary broadside, exhibiting a roughly drawn head and shoulders of Tom Paine dangling from a *lanterne*, with the following inscription beneath:—

"The End of Pain.

The last Speech, Dying Words, and Confession of  
T. P.

Setting forth as how Tom was born at Thetford, in the county of Norfolk—but never being christened, how Tom had a natural antipathy to all law and religion. How Tom was bred a Stay-maker, but disliking an honest livelihood, how Tom became at once a Snuggler and Exciseman. How he married a second wife, before he had broken the heart of the first. How Tom became bankrupt, and ran away to America. How he wrote papers there, to enrage the people beyond seas against his native country. How the people there found him out at last to be a firebrand, and drove him home again. How Tom skulked for a time in his native land, and how he hired himself to the French, to write a book called *The Rights of Man*, to prove that a Frenchman has a good constitution, but that an Englishman has none—and how the world did not believe him. How Tom having promised the Jacobin Club at Paris to make Old England a colony of France—(and seeing as how that can never be) how Tom was forced to fly to France. How Tom became a member of the Clubs there—and being a grumbler wherever he goes—how he ventured one night to say in their lingo, by the help of an interpreter, that he thought roast beef and plum-pudding better than soup meagre and fried frogs,—although he had said the contrary of this in his own country. How the Jacobins to a man rose up at this speech, and vowed they would hang Tom on the next lamp-iron, for abusing French frogs. And how *Mr. Equality*, having been once a Duke, claimed the *privilege* of performing the part of Jack Ketch. And how Tom died a patriot opposing privilege.

"The whole setting forth a full, true, and particular account of Tom's birth, parentage, and education, life, character, and behaviour—showing as how, that Tom is ten times a greater patriot than ever John the Painter was. Adorned with a striking likeness of Tom in a most natural attitude, and a side squint of *Mr. Equality* in his proper character; with Tom's armorial bearings *pendant*, as is now the custom of France. *And all for a groat.*"

I am reminded that I also have in my collection a very fine copy of the *Rights of Man*, London, 8vo, 1791, beautifully bound in red morocco, gilt edges, and bearing the inscription on the title-page, in the autograph of the author, "Mr. James

Rudge, from his friend Thomas Paine." Who was this Mr. Rudge?

Perhaps more than enough has been already said upon the subject of these notorious

"*Thomæ venerabilis ossa;*"

but it certainly would be interesting to learn the actual whereabouts of the mortal remains of him whom his patron Cobbett styled at one time "a raggamuffin Deist," and at another, "a Noble of Nature;" and which, rejected, as it would seem alike by the country of the adoption and the birth of their once possessor, might almost suggest the lament of Laertes:—

"No trophy, sword, nor hatchment o'er his bones,  
No noble rite, nor formal ostentation——!"

WILLIAM BATES.

Birmingham.

THE FRENCH KING'S DEVICE: "NEC PLURIBUS IMPAR."

(3<sup>rd</sup> S. xii. 502.)

See Larousse, *Flore Latine*. On p. 262 we may read the following:—

"Louis XIV s'était choisi pour emblème un soleil dardant ses rayons sur le globe, avec ces mots: *Nec pluribus impar*. On ne voit pas bien clairement ce que signifie cette devise; Louvois l'expliqua ainsi: *Seul contre tous*, mais Louis XIV, dans ses *Mémoires*, lui donne un autre sens: *Je suffirai à éclairer encore d'autres mondes*. Le véritable sens est probablement celui-ci: *Au-dessus de tous* (comme le soleil). C'est du moins," etc.

Fournier (*L'Esprit dans l'Histoire*, p. 321, note) has the following:—

"Il serait bon d'en finir aussi avec les plaisanteries d'un goût douteux dont Louis XIV a été rendu l'objet pour son fameux emblème du soleil ayant ces mots: *Nec pluribus impar*, pour devise. Il ne prit de lui-même, ni la devise, ni l'emblème: c'est Douvrier, que Voltaire qualifie d'*antiquaire*, qui les imagina pour lui à l'occasion du fameux *carrousel*, dont la place, tant agrandie aujourd'hui, a gardé le nom. Le roi ne voulait pas s'en parer, mais le succès prodigieux qu'ils avaient obtenu, sur une indiscretion de l'héraldiste, les lui imposa. C'était d'ailleurs une vieille devise de Philippe II, qui, régnant en réalité sur deux continents, l'ancien et le nouveau, avait plus de droit que Louis XIV, roi d'un seul royaume, de dire, comme s'il était le soleil: *Nec pluribus impar* (je suffis à plusieurs mondes). On fit, dans le temps, de gros livres aux Pays-Bas pour prouver le plagiat du roi, ou plutôt de son antiquaire. V. La Monnoie, *Œuvres*, t. iii. p. 338. On aurait pu ajouter que, même en France, cet emblème avait déjà servi."—*Annuaire de la Bibliothèque royale de Belgique*, t. iii. pp. 249-50.

Schiller has given a poetical translation of Philip's device in his piece, *Don Carlos* (Act I. Sc. 6):—

"Ich heisse  
Der reichste Mann in der getauften Welt;  
Die Sonne geht in meinem Staat nicht unter," etc.

As Fournier has cited Voltaire as a witness, or rather as an authority, we must examine this

gentleman's writings for further information, and for corroboration too. Where is his evidence to be found? In the *Siccle de Louis XIV* (chapitre xxv), containing "Particularités et anecdotes du règne de Louis XIV," in the middle of which we may read the following:—

"Ces fêtes [namely, of the *Carrousel*] ranimèrent plus que jamais le goût des devises et des emblèmes que les tournois avaiènt mis autrefois à la mode, et qui avaiènt subsisté après eux. Un antiquaire, nommé Douvrièr, imagina dès-lors pour Louis XIV, l'emblème d'un soleil dardant ses rayons sur un globe, avec ces mots: *Nec pluribus impar*. L'idée ètait un peu imitée d'une devise espagnole faite pour Philippe II, et plus convenable à ce roi qui possédait la plus belle partie du Nouveau-Monde et tant d'États dans l'ancien, qu'à un jeune roi de France qui ne donnait encore que des espérances. Cette devise eut un succès prodigieux. Les armoiries du roi, les meubles de la couronne, les tapisseries, les sculptures, en furent ornés. Le roi ne la porta jamais dans ses carrouseis. On a reproché injustement à Louis XIV le faste de cette devise, comme s'il l'avait choisie lui-même; et elle a été peut-être plus justement critiquée pour le fond. Le corps ne représente pas ce que la légende signifie, et cette légende n'a pas un sens assez clair et assez déterminé. Ce qu'on peut expliquer de plusieurs manières ne mérite d'être expliqué d'aucune," etc.

I think that these quotations will do for the present. The only thing worth knowing now is, What is the Spanish expression for the device?

H. TIEDEMAN.

Amsterdam.

#### THE ANCIENT SCOTTISH PRONUNCIATION OF LATIN.

(4th S. i. 89.)

MR. VERE IRVING disposes of this matter somewhat hastily. If I am wrong in thinking that the passages quoted from the poems of Dunbar and his contemporaries show that they intended the Latin words there introduced to be pronounced *more Anglicano*, a reference to Butler's *Hudibras*, at least, cannot convict me of error, being singularly irrelevant. It is a mistake to characterise those old Scottish writers as habitually indifferent to the correctness of their rhymes. They occasionally disregarded accent and prosody in order to get their lines to "jingle." MR. IRVING'S method of settling all difficulties is summary enough. To make, for instance, "heir is" ("here is") correspond with a Scotch pronunciation of "reverteris," he proposes to pronounce the vernacular as *an heir is*. Did Scotchmen of the fifteenth century, when they said "We are all here," utter the last word as if it were "hair"? No one reading the "Lament for the Makers" but must be satisfied that Dunbar meant to rhyme the refrain—

"Timor mortis conturbat me,"

forming the fourth line of each stanza, with the immediately preceding line, according to a fixed

rule of pronunciation, whatever it was. The third line of each quatrain ends with such a word as sle (sly), degree, flee, three, Lee ("Lockhart of the Lee"), he, see, we. On the assumption that the Latin *me* must receive the broad sound, the words in the mother-tongue do not rhyme with it all unless, following MR. IRVING'S principle, we pronounce them slay, degray, flay, thray, Lay, hay, say, way. A transformation of the like sort has, on a similar assumption, to take place in other passages quoted by me. "Cria" (Cry-a) which Walter Kennedy rhymes with the Latin *quia*, would have to be pronounced "creea" to accord with *queca*. I thank MR. IRVING for referring me to the two lines in the "Testament of Andro Kennedy"—

"Sed semper variabile,"

and

"Consorti meo Jacobi."

He asks me how these are to be dealt with? Lord Hailes (*Ancient Scottish Poems*, p. 244) will answer the question. As to the second of the two lines, that editor says:—

"So it is written in the MS.; but the correspondent word, *variabile*, shows that it should be *Jacobo Lie*, or perhaps *Wyllie*."

He accordingly inserts "Wyllie" in the text of the poem. I do not say he is right in this, but it looks as if he held the same view of Dunbar's pronunciation of Latin as I have ventured to bring under notice.

NORVAL CLYNE.

Aberdeen.

#### THE CYCLIC POEMS.

(4th S. i. 83.)

Although it may seem rather late, yet I hope MR. BATES will accept my thanks for his references regarding the cyclic poems. On that subject I have read Mure, Müller, and Wüllner, and I do not expect any older writers will give me any real explanation of what I wish for. This I shall state more in detail, in the hope that MR. BATES will assist me.

It is quite evident, to any one who examines the epitome of the cyclic poems in the works of Proclus, that the six epics abstracted by him, namely, the *Cypria*, the *Æthiopia*, the *Little Iliad*, the *Ili Persis*, the *Nosti*, and the *Telegonia*, either commence or end—some of them both—so abruptly, that Proclus could not have seen those cyclics in their original state. This fact is so glaring, that Müller (p. 67) perceives that the epitome by Proclus was not drawn from the cyclic poems according to their original forms. But he makes the unwarranted conjecture, that what Proclus saw and epitomised was "a selection made by some grammarian, who had put together a connected poetical description of these events from the works of several cyclic poets, in which

no occurrence was repeated, but nothing of importance was omitted." But so difficult a problem is not to be solved by a mere hypothesis; and this case is not an exception to the rule. We know that the cyclic *narrative* as given to us in the epitome by Proclus is, in very many respects, contradicted by Pindar and the Greek tragics: consequently, what Proclus saw must have been both an altered and a mutilated edition of the cyclics.

Moreover, neither the epitome of the cyclics by Proclus, nor our *Iliad* or *Odyssey*, takes the slightest notice of the old Homeric story which represented Achilles as having an invulnerable skin. Yet that story possesses characteristics which show it to be a legend of the very oldest description, and undoubtedly a genuine Homeric composition, and is referred to by Tzetzes, by Apollodorus, and by Statius. In short, the oldest traditions are carefully excluded from the epitome of the cyclics by Proclus, and from our *Iliad* and *Odyssey*. This is a very suspicious circumstance, which is strengthened by the fact that, although the narratives contained in the six cyclic poems epitomised by Proclus follow each other with the most minute precision, yet Müller has shown valid grounds for believing that the original *Aethiops* comprised all that part of the history of the Trojan war from the death of Hector to the destruction of Ilium, and followed in many respects traditions wholly different from the *Little Iliad*.

In short, as yet, we know less about the cyclic poems than we know about our *Iliad* and *Odyssey*. We have been for centuries believing that the cyclic poems were imitations of our *Iliad*; whereas Aristotle's account of the cyclics, and of our *Iliad*, shows (unintentionally) that the reverse is most probably the case. The weight of probability is in favour of supposing that our *Iliad* has been compiled from the genuine old cyclic poems; not as regards narrative, but as regards style, language, characters, and phraseology. On the other hand, the reconstruction of the cyclic narrative would be found to agree with Pindar and the Greek tragics more than with our *Iliad*: a powerful argument in favour of the very late date of our spurious *Iliad*.

I shall conclude by observing, that all the cyclic poems were attributed to Homer until about the time of Aristotle, B.C. 347—a time when to identify the cyclics with men who flourished B.C. 900, B.C. 840, B.C. 776, &c., was simply impossible. But I have said enough to show that a proper inquiry into the cyclic poems has never yet been made, and might worthily occupy the attention of any Homeric Society.

THOS. L'ESTRANGE.

6, Chichester Street, Belfast.

PATTERSON, THE AUCTIONEER.

(4th S. i. 23.)

Amongst the multifarious missions of "N. & Q." not the least pleasant one is that of showing "how one thing leads to another;" consequently, may not MR. STEVENSON'S interesting notice of Patterson, the celebrated auctioneer, be further enforced by the following extract from "Antiquity" Smith's book of *Nollekens and his Times*, 1829, vol. ii. p. 280:—

"Mr. Patterson's reading was so extensive, that I firmly believe he had read most of the works he offered for sale in the English language; and I was induced to believe so from the following circumstance. I happened to be with him one evening after three cartloads of books had been brought into his auction-room to be catalogued for sale; when, upon his taking up one, which he declared to me he had never seen, he called to the boy who attended him to bring another candle and throw some coals upon the fire, observing that he meant to sit up to read it. I have also frequently known him, on the days of sale, call the attention of the bidders to some book with which he considered that collectors were but little acquainted. In one instance he addressed himself to Dr. Lort nearly in the following words: 'Dr. Lort, permit me to draw your attention to this little book. It contains, at page 47, a very curious anecdote respecting Sir Edmondbury Godfrey, of which I was not aware until I read it during the time I was making my catalogue.' I recollect two shillings had been offered for the book before he addressed the Doctor, who requested to see it, and, as he turned over the leaves, a threepenny bidding being nodded by him, induced Dr. Gosset, who sat opposite, also to request a sight of it; another nod was the consequence, and the biddings for this book, which might at first have been knocked down for a few shillings, increased to the sum of five pounds."

Smith's account of this extraordinary auctioneer occupies six pages, and commences with the statement, "In my boyish days, I was much noticed by that walking-library, Samuel Patterson." Smith also prints a card which had been issued by Patterson; he had been favoured with it by Mr. John Nichols, and as Smith, in 1829, looked upon it "as a great rarity," it is certainly not less so now, especially as it seems somewhat to illustrate the *Bibliotheca Universalis Selecta*, mentioned by MR. STEVENSON. The card is as follows:—

"MR. PATTERSON, at Essex-House, in Essex-street, in the Strand, purposes to set out for the Netherlands, about the middle of the month of May, and will undertake to execute commissions of all sorts, literary or commercial, in any part of Flanders, Brabant, or the United Provinces, with the utmost attention and integrity, upon reasonable terms.

"Neither is it incompatible with his plan, to take charge of a young gentleman, who is desirous of improving by travel; or to be the conductor and interpreter of any nobleman or man of fortune, in that, or a longer tour, during the summer and autumn vacation from his usual business.

"To be spoke with every day, at Essex-House aforesaid. 27 March, 1775."

It may not here be out of place to notice that, excepting the execrably bad taste displayed by

John Thomas Smith when treating of the sculptor's personal manners and customs, *Nollekens and his Times* is, nevertheless, a book replete with the most curious information, besides that which naturally interests the antiquarian art-student.

Somers Town.

EDWIN ROFFE.

THE DRAMA AT HEREFORD (4<sup>th</sup> S. i. 141).—Under the signature of ALPHA, a communication has been addressed to you respecting Mr. and Mrs. Kemble, parents of the eminent actress, Mrs. Siddons. ALPHA says that the house in which they resided was burnt down. I believe he is in error on that point. He observes that the house was situated in Bye Street, and recently occupied by Mr. James Jay, solicitor. The house he alludes to belongs to a charity of the parish of All Saints, Hereford, and is called "The Scalding House" (*unde derivatur*, I never could discover). The "Burnt House" is in another street near, called St. Peter's Street; and was burnt down in April, 1799, when three persons perished in the flames, one of whom was Mr. Richard Kemble, the uncle of Mrs. Siddons. He was blind, and in the eighty-sixth year of his age. In the *Hereford Journal* of May, 1804, amongst the deaths is the following:—

"Last week died in this city Mrs. Eleanor Kemble, sister of Roger Kemble, formerly manager of a company of comedians in this city, and aunt to Mr. J. Kemble and Mrs. Siddons."

The theatre, now demolished, and the site of the present Corn Exchange, which ALPHA mentions as the nursing-place of Powell and other actors, was not built until after their times. I believe it was erected about the year 1794, when Mr. Watson was manager of the Hereford and Gloucester theatres. In the *London Magazine*, under the dates of May 1749 and July 1769, may be seen good accounts of Garrick and Powell, with a portrait of each. In Cole's *Residences of Actors* there is a view of the house in which Garrick is said to have been born. It was engraved by Storer.

AN OLD HEREFORDIAN.

In ALPHA's note on "The Drama at Hereford," mention is made of three brothers of the name of Crisp, of whom Charles Crisp is highly commended as an actor, and is said to have been the manager of the Cheltenham and other theatres. No mention is made of Worcester, and I do not know to which of the three brothers the following passage in Chambers's *History of Worcester* (1819) refers; but it may be placed on record here, as an addendum to ALPHA's notice of the brothers Crisp:—

"Mr. Crisp bought a share of the Worcester theatre in 1807; and the prices of the boxes was (*sic*) raised, in 1809, to 3s. 6d. In common justice to Mr. C. we must acknowledge that he has not been deficient in procuring

the splendid talents of the first London performers. During the management of Mr. Elliston, in 1814, the theatre experienced a success from his exertion, aided by those of the Branton family, unexampled in this city; and when Mr. Crisp resumed his managerial duties, the great talents of an O'Neill and a Kean, we trust, have remunerated him for such intrepid speculations. Mr. Crisp is an excellent actor himself, particularly in parts assumed in London by Emery." (P. 376.)

CUTHBERT BEDE.

YORK, HEREFORD, AND SARUM BREVIAIRES (4<sup>th</sup> S. i. 149).—Copies of the above Breviaries are of extreme rarity. I have never seen above two copies of the Sarum, and do not now know where one is to be found. Missals, though rare also, are more frequently met with than Breviaries; and I possess one of these, a splendid folio MS. of the fourteenth century. Of the other Breviaries, of the uses of Bangor and Lincoln, no copies are known to have survived. There may be found in the Bodleian or Cambridge University libraries, or in the British Museum, specimens of the others, but probably in no instance perfect. Mr. Maskell, however, thinks that—

"An accurate examination into the manuscript stores of our great libraries would give us examples still extant of the Breviaries of the other great English uses, the Hereford, the Lincoln, and the Bangor." (*Dissert. on Prymer*, p. iv.)

F. C. H.

Hereford Breviaries, either printed or MS., are very rare. There is one, Gough 69, in the Bodleian. *Sarum* are comparatively common. There are many in the British Museum, Bodleian, and Sion College. York Breviaries are rare. There is a fine MS. at Sion College; two in the Bodleian, Gough 6 and 59, and I fancy one or more in the British Museum.

J. C. J.

PASSAGE IN BÉRANGER (4<sup>th</sup> S. i. 146).—Béranger alludes to the leaden toys representing small soldiers, which our boys are very fond of, and which, along with drums, trumpets, miniature cannons, and tiny blunderbusses, are the delight of French nurseries and the despair of peaceful mammas. The said soldiers, being frightfully thin and standing all erect in a mathematical line, are a perfect symbol of orderly conduct, of hierarchic discipline, of blind and well-drilled obedience—for which reason they naturally fall under the satirical shafts of our roguish, witty, eccentric, and liberal songster.

PHILARÈTE CHASLES, Mazarinæus.

Paris, Palais de l'Institut.

"NON EST MORTALE QUOD OPTO" (4<sup>th</sup> S. i. 75.) This motto, with the date, 1647, is engraved beneath a small head, in an oval, by Glover, of Sir Henry Oxenden de Barham, to whom Granger (*Biog. Hist. Eng.* iv. 59) ascribes a Latin poem, published in 1664, entitled "Religionis Funus," which may have been the book seen by Q. Q. This gentleman was great-grandfather to Henry

Oxenden, Esq., who was, with Mr. Thurban, elected a representative for Sandwich, in the Convention parliament that assembled in 1660. His heraldic bearings, somewhat indistinct, and probably with engraver's errors, surmount the portrait, and may be thus described: Quarterly, 1st and 4th, argent, a chevron gules, between three oxen passant sable; 2nd and 3rd, azure, on a chevron argent, three oxen (?) tripping sable. *Crest:* out of a ducal coronet, a leopard's head argent, couped proper.

The head in question was copied by Richardson, and will be found among his series published in 1800.

WILLIAM BATES.

Birmingham.

I do not agree with D. P. that this is, first or last, an ambitious *statement*. As used by Phœbus it was a *reproof* of Phaeton's rash and ambitious desire to guide, for one day, the chariot of the sun. I should take the words, as thus adopted and adapted, to be expressive of a desire which should ever be uppermost in every Christian heart, as very near akin to St. Paul's injunction—"Set your affections on things above, and not on things on the earth."

EDMUND TEW.

BOTSFORD IN AMERICA (3<sup>rd</sup> S. xii. 306.)—There is a Botsford in Sumter County, Georgia. I cannot find Botsford, near the city of New Haven, Connecticut, either on the map or in a Gazetteer.

M. F.

Philadelphia.

FOTHERINGAY (4<sup>th</sup> S. i. 29, 114.)—To me, as one pretty well versed in Northamptonshire history, and personally familiar with Fotheringay and its neighbourhood, the unexpected assertion of T. B. that illustrations of the castle formerly existing there "are by no means" scarce, is news indeed: even as it would have proved to the late Miss Baker of Northampton, and the late Rev. Thomas James of Theddingworth, both of whom would have been but too glad to have procured some of these illustrations. Perhaps, however, T. B. refers to the numerous copies, chiefly on wood, of the frontispiece to Bonney's work, and of the well-known engraving in Bridges's *Northamptonshire*. If it be otherwise, if T. B. is acquainted with others of earlier date, he is the fortunate possessor of information unknown to those most conversant with Northamptonshire antiquities, and will be rendering a public service by making it more widely known. Those who desire to know all that has been ascertained respecting Fotheringay and its castle, will find the same in an excellent paper contributed by my friend CUTHBERT BEDE to No. 725 of the *Leisure Hour*.

JOHN PLUMMER.

3, Homer Terrace, South Hackney, N.E.

"RABBIT" (4<sup>th</sup> S. i. 125.)—I believe this expression comes from the French *rabatre*, used in

the sense of pulling down and lowering a person. "Rabbit you," then, would properly mean, "Bring you down, degrade you, humble you." I can give no authority; but I have no doubt that such is the derivation, and true meaning of the word.

F. C. H.

From its mischievous and destructive habits, the rabbit is the farmer's pest. Hence his dislike of the animal, and his unceasing war against it. May not this feeling, so common in agricultural districts, have invested the word with a more general signification, causing it to be applied to anything or any person possessing qualities especially disagreeable or injurious? Thus, when one person says to another "rabbit you" or "d'rabbit you," he may mean to imply that you are no more in his estimation than this mischievous animal, and are deserving of no better fate. The word *rat* is used in the same sense, and it is quite as common to hear people say, "rat" or "d'rat" you, as "rabbit you" or "d'rabbit you." Of course the latter expression, as including the name of the Deity, is much more objectionable than the former.

EDMUND TEW.

Cotgrave gives as one of the meanings of *Rabat*, "a beater, the staff wherewith plaisterers beat their mortar." And in Roquefort we have *Rabaster* = "frapper, faire du bruit," &c. Mr. Wedgwood, under "Rabbit," says, "The radical image is a broken rattling sound."

We may get in this way, I suppose, *Rabbit* = to beat.

JOHN ADDIS, JUN.

GRAVY (4<sup>th</sup> S. i. 124.)—Celsus uses the Latin word *gravis* in the sense of *nutritious*. In speaking of beef, he says, "gravissima bubula est." As *gravy* is ever considered the most nutritious part of meat, may it not hence derive its meaning?

EDMUND TEW.

The omission of this word from Johnson's and Webster's dictionaries is very extraordinary, for its existence at the dates at which those works were compiled is proved by its occurrence twice in Chapman and once in Goldsmith:—

"With all their fat and *greavie*,"

and

"The goodly goat's breast that did swim  
In fat an *greavie*."—*Odyssey*, bk. xviii.

and

"I have been invited to a pawnbroker's table by pretending to hate *gravy*."—*Citizen of the World*, Let. 26.

The word *greaves* occurs in *Juvius* (A.D. 1743), and is explained to mean "elixarum tostarumve carniurn succus post discerptas carnes in patinâ remanens." He derives it from the Latin *cremare* (*calew*), to burn, and adds "cremium = holocaustum, quod manet in patinâ de carniurn frixis."

Putting aside this fanciful derivation, and the still more improbable one from Lat. *gravis* (cf. *bos gravis*, a heavy, and so fat ox) on the analogy

of *navy* from *navis*, it seems to me that we have a choice between two alternatives, neither of which is devoid of probability. Either (1) it may be connected with the French *gras*, *graisse* (grease), which is derived from the Latin *crassus* (παχέαια); cf. *crasset*, *cresset* = the lamp supplied with oil-fat, "γράσσιος ἂν λίπαρον καὶ πικρῶδες παρὰ Ῥωμαίους." Or else (2) it may have its origin in the Indo-Germanic root *grav* = blood; Welsh, *krav*; Latin, *crutor*, "the serous juice that runs from flesh not much dried by the fire." In support of this derivation, the following extract from a medical work (Harvey) may be quoted:—

"Meat we love half raw with the blood trickling down from it, delicately terming it the *gravy*, which in truth looks more like an ichorous or raw bloody matter."

I incline, however, myself to the first derivation, as being the simplest and most obvious. H. G.

PRAYING ALOUD (4<sup>th</sup> S. i. 74.)—An ingenious answer will be found in Sir R. Baker's *Meditations and Disquisitions on the Lord's Prayer*, 1640, p. 6. It is too long for quotation.

SAMUEL WALKER.

GREYHOUND (4<sup>th</sup> S. i. 13, 61.)—With all due deference to MR. SKEAT's remarks, I am by no means sure that the word *gres* (a buck) has no connection with greyhound. On the contrary, now that I learn from him the meaning of the word, I am inclined to think that the word *gres* is the key to the meaning of greyhound: for greyhounds formerly were used for the chase of the noblest game, not for coursing poor puss as at the present day. They were used for pulling down the stag, and hunting the wolf and the wild boar; and were a rough dog, like the present Scotch deer-hound. Prince Llewelyn's "Gelert" was a dog of this sort.

Greyhounds were formerly only allowed to be kept by gentlemen of high degree, and are constantly to be seen in old hunting scenes as pulling down the deer, &c. Hence, I am inclined to think that "gres-hund" really means deer-hound (buck), and is synonymous with greyhound, as the word was formerly used.

I hope, however, that the archæologists will give the subject a little further consideration.

JAMES BRIERLEY, Clerk.

Mossley Hall, Congleton.

In a brief dictionary annexed to a Grammar of the Icelandic tongue, by "Rudolphus Jonas, Islandus, Oxoniæ, 1688, the etymology of greyhound is thus given:—

"Icelandic, *grey* = Lat. *canis*  
" *hunta* = " *venator*."

Besides *Grew-hound* (Anglo-Sax. *grig-hund*), Dr. Jamieson gives, in his *Scottish Dictionary*, *Grew* (Anglo-Sax. *gru*), likewise signifying greyhound.

The word *grig* is evidently a corrupted form of Greek, a word which has always been associated with jollity, luxury, &c. Thus Shakespeare, in *Twelfth Night* (Act IV. Sc. 1):—

"I prithee, foolish Greek, depart from me," &c.

Latin *Græcari* (literally, to play the Greek), in which sense Horace uses this verb.

MACKENZIE COBBAN.

Manchester.

FOREIGN DRAMATIC BIBLIOGRAPHY (3<sup>rd</sup> S. xii. 501.)—ARCHÆUS should consult Petzholdt's excellent book *Bibliotheca Bibliographica*, which gives the titles of a great many works on dramatic bibliography. H. TIEDEMAN.

Amsterdam.

PAULET or PAWLETT FAMILY (4<sup>th</sup> S. i. 100.) With respect to MR. GREY's queries, I should like to learn, 1st, What is the authority for his statement that a Paulet married a Valletort, as well as which of the different coats borne by the families of the name of Valletort denotes this match? 2ndly, Is the statement given in Burke's *Armory*, that the heiress of Valletort of Clist St. Lawrence, co. Devon, married a Pollard, correct, or is the query founded on this statement? The arms mentioned in the second query are those assigned to the family of Denebaid of Hinton St. George, co. Somerset, and the marriage took place as stated before 1490. CHARLES RUSSELL.

Aldershot Camp.

USE OF THE WORD "PARTY" (4<sup>th</sup> S. i. 87.)—"Party," in the sense of "person," is used by Gerarde. I will cite one instance from his *Herball* (1597). Speaking of henbane, he says:—

"The seed is used by Mountibanke Tooth-drawers which runne about the cuntries for to cause wormes come forth of mens teeth, by burning it in a chafing-dish with coles, the party holding his mouth over the fume thereof: but some crafty companions, to gaine mony, convey small lute string into the water, perswading the patient that those small creeping beasts came out of his mouth or other parts which he intended to ease."

JAYDEE.

HORSE-CHESTNUT (3<sup>rd</sup> S. xi. 45, 241, &c.)—

"Horse-chestnut, the *harsh-chestnut*, but the F. and the Swedes have translated it as *horse*."

The above is from *Etymons of English Words*, by John Thompson. Will it help to answer some queries I have seen on the horse-chestnut, and why so called? S. BEISLY.

MARINO'S "SLAUGHTER OF THE INNOCENTS" AND RICHARD CRASHAW.—In 1<sup>st</sup> S. xi. 265, and 4<sup>th</sup> S. i. 125, some questions are raised as to an English translation of the above work, and in a note at the foot of the above p. 265 there are surmises as to Richard Crashaw being the author of a translation thereof—said to be worthy of him, and again as a translation being superior to Crashaw's. I am not able to give any answers to the

above querists; but as to a translation worthy of Crashaw, and as to a translation superior to one by Crashaw, some judgment may be formed if we can fix the *status* of Crashaw as a poet. It is with this view that I submit to you the following stanza from Crashaw's poem of *Steps to the Temple*, a stanza which, as far as I have observed, has escaped the notice of collectors of the beauties of English poetry, but seems to me to be of such surpassing excellence that you will perhaps think it worthy to be placed before your readers.

Satan thus expresses himself as to the favour shown to man by his creator:—

“Dark, dusky man, he needs must single forth,  
To be the partner of his own bright ray;  
And shall we lords of heaven, spirits of worth,  
Bow our bright heads before a king of clay?  
It shall not be, said I, and clomb the north,  
Where never wing of angel yet made way!  
What though I missed my blow, yet I struck high,  
And to dare something is some victory.”

J. H. C.

THE “CORONATION STONE” (4th S. i. 101.)—During the last quarter of a century many elaborate and learned articles have been published in reference to the *Liah Fhayl* (so pronounced), or “stone of destiny,” and much logic has been expended on both sides of the vexed question; but the mystery of the tradition attached to the stone has not received any illumination. The following may, perhaps, raise another question regarding it. That the stone is of great antiquity in its present shape, is not questionable; that it was for a long time in Ireland—no matter where it came from—is historically correct. That it was taken from Ireland to Scotland, and subsequently found its present resting-place, is pretty certain. It is a peculiar stone, but, as I am not a practical geologist, I cannot offer any observation as to its formation. My point is, however, this—some years ago, when exploring the ruins on the Rock of Cashel, I was much struck with the peculiar colour, grain, &c. of the stone used in the finely-sculptured busts, heads, &c., in the well-known and celebrated “King Cormac’s Chapel.” Immediately afterwards I was in London, and on looking at the stone in the Abbey, I could not help observing to a friend, “Why this is a portion of the stone on Cashel Rock.” Now that the *Liah Fhayl* had a location at “Cashel of the Kings” for a long time is not disputed. Still I am not quite willing to abandon the long-cherished tradition that it came from the East; but if the geological formation of the stone could be traced to that of the Cashel *lapis*, I certainly would be much shaken in my notion of its having pillowed Jacob. There are no rocks at all about Tara that bear any resemblance to the strata of this stone; and it is a traditional fact, at all events, that it was from Cashel it was taken to Scotland, and not

from Tara. I have a hope that these facts may elicit some further information on this interesting question.  
S. REDMOND.

Liverpool.

CHAPEL OF ST. BLAISE, IN WESTMINSTER ABBEY (3rd S. xii. 328.)—A somewhat similar opinion is expressed by a writer in the *Gentleman’s Magazine* for December, 1821, vol. xci. p. 497.

J. W. W.

BULL AND MOUTH (4th S. i. 57.)—The Bull and Mouth, or Gate, Cock or Cork, and Bottle, Cock’d Pye, and Cock and Bull, ale-house signs, must surely have been introduced by the Dutch writer, Abraham Roger,\* or other early traveller, in association with the Bull and Mouth—images, representing the organs of generation, which they had seen worshipped in India; and if so, may not the verses about Milo, the Crotonian, have been written in correction of the mythological error involved in Steevens’s† account of the Bull and Mouth, or Gate, symbols being corruptions derived from the conquest of the Boulogne Harbour, or Gate, by Henry VIII.?

All Hindu genealogical lists begin with the words *Ádi Purukh*, or the first male; and if there is anything in the above suggestion, the verses brought to light by ORIENTAL would tend to show the sixteenth century to be the period in which the development of further information regarding an identity of Eastern and Western languages and customs, recognised by every student of Indian antiquities, must be searched for.

Are the Bull and Mouth, or Gate, symbols met with as ale-house signs on the Continent? and what is the date of the writer by whom they are first noticed?  
R. R. W. ELLIS.

Exeter.

OLD TUNES (4th S. i. 65.)—In Ritson’s *English Songs and Ancient Ballads* (3 vols. published in 1783), one volume of which is entirely devoted to the airs of the songs, &c., is the quaint ballad of “King Henry the 2nd and the Miller of Mansfield”; also the song, “How happy a state does the Miller possess,” with the music for the latter by “Highmore,” and the words by Mr. Robt. Dodsley, as sung in the entertainment of the *Miller of Mansfield*. I have neither seen nor read Dodsley’s play, but presume it is founded in some measure upon the main incidents described in the original and ancient ballad, which commences with “Henry our Royal King would ride a hunting,” and then goes on to describe his adventures

\* Author of a work on Hindu Mythology, called *La Porte ouverte pour parvenir à la Connoissance du Paganisme Caché*, highly spoken of in Langle’s *Mónumens de l’Inde*, vol. ii. p. 18.

† Probably George Steevens, the commentator on Shakespere, who died in 1800.—Brand’s *Popular Antiquities*, vol. ii. p. 356.

in Sherwood Forest; his meeting with the Miller of Mansfield, whom he accompanied home, and spent the night under the miller's roof, &c. &c. Ritson does not give the printed music to this ballad, but assigns it "To the Tune of the French Levalto," &c. What that tune may be, or the date of it I am not sufficiently well up in musical lore to say. Possibly it is much older than Highmore's music attached to Dodsley's song, and the "French Levalto" may be the air set upon Mr. E. D. SUTER's clock. At any rate it has a better claim to the title of the "Miller of Mansfield" than Dodsley's more modern song can have, which might apply to any miller.

The whole burthen of the ancient ballad is taken up with the Miller of Mansfield and his exploits with the king. Whereas Dodsley's song is simply in laudation of a miller's calling and occupation. It makes no mention of the Miller of Mansfield; it is not so-called in Ritson, and merely takes its title from being sung in Dodsley's play of that name. Probably some musical correspondent of "N. & Q." is acquainted with the tune of the "French Levalto," &c., its origin, and date.\*

H. M.

LEYCESTER'S PROGRESS IN HOLLAND (3<sup>rd</sup> S. vii. 14.)—I have a work on the Netherlands by Gvilhelmo Baudartio, *Deynsensi Flandro*, in which is—

"Descriptio et Figura rerum Belgie sub Philippo Secundo, Gubernante Parma, et Comite Licestrio, 1586-88." (Amstelodami, 1621.)

P. A. L.

BLOODY (4<sup>th</sup> S. i. 41, 88, 132.)—This word as an adjective, and in the sense of *severe*, was considered polite English at Cambridge so recently as 1760. On August 20, in that year, the poet Gray writes thus to his friend Mason:—

"I have sent *Museus* back as you desired me, scratched here and there. And with it also a *bloody* satire, written against no less persons than you and me by name."

T. T. W.

THE MALSTRÖM (4<sup>th</sup> S. i. 121.)—If the malström has not before had a corner in "N. & Q.," I shall be glad if MR. KING's note should evoke a trustworthy account of it. Coming home from Norway, two or three seasons ago, I happened to refer to it in the course of conversation with a Norwegian gentleman on board. He answered me with a satirical and incredulous smile, at the same time informing me that he never heard of the dangerous whirlpool but from English sources. The probability is, that there is just sufficient disturbance of the water at some states of the tide to deserve the appellation of *malström* (Eng. whirlpool or swallow); and that our traditions of it are derived rather from the sailors' stories of

bygone days, than from travellers' tales of the nineteenth century.

E. S.

Penge.

MOORE FAMILY (1<sup>st</sup> S. ix. 428.)—By chance, looking back to your earlier numbers, I stumbled upon the name "Moore"; and found that "Mrs. Moore obtained a place in the queen's [Charlotte's] private apartment." Now in those days that same queen had a habit of presenting her husband, the king, with a new baby very frequently; after which, cakes and caudle were distributed to the Lord Mayor and other inquiring visitors. On one of such occasions a poem was produced, of which I give you here a few words, in hopes that some of your correspondents may complete it:—

"Says the King to the Queen:

'My dear, have you seen,

An account of this caking and caudling?

Deuce take the Lord Mayor,

And the aldermen there,

For I hear they were half of them maudlin.

[*Hiatus deflendus.*]

One week is enough,

For the people to stuff,

And so says our friend *Mrs. Moore.*'

"Says the Queen to the King:

'Tis a very sure thing,

One week is enough for this year:

For between you and me,

And no further d'ye see,

I find sugar's monstrously dear."

I should be very glad to know if any of these Moores are yet in existence. "Mrs. Moore" was widow of Edward Moore, the poet. Can any one tell me if she left any children besides one, Edward, who died in her lifetime?

F. FITZ HENRY.

MARRIAGE OF WOMEN TO MEN (3<sup>rd</sup> S. xii. 500; 4<sup>th</sup> S. i. 40, 139.)—If we are to be guided by the primary meaning of words, there is the strictest propriety in speaking of marrying the bride to the bridegroom, *e. g.* Miss Smith to Mr. Jones. We have also the best authority for this form of speech:—

"¶ *Then shall the Minister say:* 'Who giveth this woman to be married to this man?'"—*Solemnization of Matrimony.*

It is, then, no idle compliment recently devised.

SCHIN.

As a compliment to the bride, this method of announcement is certainly to be deprecated; but the correctness of the expression cannot, I think, be denied: for it is the woman, as taught in the marriage service, that is *married* to the man. In an analogous sense we should say that Wales was united to England, and not *vice versa*.

E. NORMAN.

FRAGMENT OF "TRISTRAM" (4<sup>th</sup> S. i. 122.)—The leaf belongs doubtless to one of the older editions

[\* *Vide* Chappell's *Popular Music of the Olden Time*, p. 169.—Ed.]



of *La Morte d'Arthur*. In Mr. Wright's reprint of the edition of 1634, the heading of chap. lxxvii. of vol. ii. runs thus:—

"How Sir Palomides came to the castle where Sir Tristram was, and of the quest that Sir Launcelot and ten knights made for Sir Tristram."

JOHN ADDIS, JUN.

Rustington, Littlehampton, Sussex.

GARIBALDI'S FAMILY (3<sup>rd</sup> S. xii. 485.)—It is affirmed that General Garibaldi is descended from the Prince of Turin, mentioned in E. A. D.'s query, who lived in 663; but the direct line of his ancestors can only be traced to Paolo di Garibaldi, 1060; from which date they are spoken of as being, without exception, remarkable for their efforts to protect the people from the tyranny of the nobles.

For further information on this subject, I refer E. A. D. to the *Vita di Giuseppe Garibaldi, scritta sopra documenti genealogici e storici*—a small volume published at Florence, 1864. ETA.

LENNOCK (4<sup>th</sup> S. i. 147.)—I am persuaded that this word is merely a provincial pronunciation of the word *Lank*, which means, among other significations, *limber, soft, pliable*; and in this sense is quite applicable to a corpse which remains flexible after death. But I am quite at a loss to conjecture the origin of the superstition that a corpse remaining flexible forebodes another speedy death in the house or family. It is very generally believed by the common people. I remember an instance, some years ago, of a corpse remaining perfectly flexible for nearly four days after death, when it was buried. The friends of the deceased were alarmed at the occurrence; but, to their surprise and relief, no other death followed.

F. C. H.

THE HYMN, "AUDI NOS, REX CHRISTE" (4<sup>th</sup> S. i. 75.)—The hymn, "Audi nos, Rex Christe,"—

"O Christ, our King, give ear,  
O Lord and Maker, hear;"—

is a Song of Pilgrims, published by M. du Méril, from a MS. of the eleventh century, and first translated into English by the late Rev. J. M. Neale, D.D. I shall be very glad if any of your correspondents can inform me who is the author of it.

F. H. K.

DAN JEREMY (4<sup>th</sup> S. i. 29, 89.)—I have to thank F. C. H. for his reply; but the Jeremy he mentions in 1559 is not early enough for the author of the Latin original of the Lay-folk's Mass-book. The MS. in the British Museum, which serves as the basis of the Early English Text Society's intended edition, although evidently a copy, is itself of the fourteenth century—a circumstance which I ought to have mentioned as a guide to the Jeremy of whom I am in search. T. F. S.

POKER DRAWINGS (3<sup>rd</sup> S. xii. 524; 4<sup>th</sup> S. i. 135.)—That Dr. Griffiths, Master of University

College, Oxford, invented poker-drawing is possible, but I feel satisfied it has been invented by many others also. More than fifty years ago I saw a poker-drawn female head, life-size, and admirably executed, hanging in one of the corridors of the school at Fulnee, near Leeds. It was the work of a talented man named Steinhauer, who may have learned the art—if art it can be called—on the continent where he was educated. Some years later, in the North of Ireland, I met with a spirited sketch of a tiger killing a deer, from the *poker* of a clever man of the name of Collis, who died as a missionary in Jamaica. Thirty years ago I remember a young man of the name of Thompson, a native of Malmesbury, Wilts, who had a singular knack of producing a truly artistic effect with the same unwieldy instrument. He *pokered* two copies of engravings after one of the Italian historical masters, sufficiently well to induce a connoisseur of rank to pay a round sum for them. Any one of your readers who has a steady hand may by a single trial convince himself that a hot poker applied to the surface of a plank—lime-tree is the best—will, if deftly wielded, bring out a startling effect—*crede experto*. The best subject for a beginner is a Rembrandt head, or a cross-legged Crusader reposing on a Gothic tomb. The fainter shades are produced by holding the poker red hot very near the board without touching it. Varnish, white or slightly coloured, adds of course to the effect.

OUTIS.

Risely, Beds.

Seeing Mr. JOHNSON BAILY's reply on the above subject, induces me to ask if he is aware of the existence of many of Smith's works. I know of one in the possession of a lady friend, who attaches a very high value to it. The subject is Cornelius sending for St. Peter. Can he or any other subscriber tell me of any more, and if they are really so valuable? E. J. KIBBLEWHITE.

ARTICLES OF THE CHURCH (4<sup>th</sup> S. i. 146.)—The late Rev. Charles Hale Collier, vicar of St. Neots, read one of the Homilies in his parish church on Good Friday, 1865, and another on Good Friday, 1866. "Read them well and distinctly, that they might be understood of the people."

JOSEPH RIX, M.D.

St. Neots.

### Miscellaneous.

#### NOTES ON BOOKS, ETC.

*Hand-Book to the Popular, Poetical, and Dramatic Literature of Great Britain from the Invention of Printing to the Restoration.* By W. Carew Hazlitt. (Russell Smith.)

Those only who have themselves attempted to secure perfect accuracy in statements of fact, whether historical, biographical, or bibliographical, can form an idea of the labour which accompanies such attempts, the difficulties

by which they are surrounded, and of the utter failures by which at the last they are frequently attended. Under these circumstances we have thought it right on all occasions, when noticing a book which bore signs of good honest painstaking on the part of the author, to do full justice to its merits and its claims to our good word, and advisedly to be "to its faults a little blind." Mr. Hazlitt's *Bibliography of Old English Literature* is exactly a book of this class. In it he describes from fifteen to twenty thousand popular, poetical, and dramatic works, and the reader will have no difficulty of judging how vast an amount of time and labour that must have cost him. Yet he admits in his *Post Prefatio*, whatever that may mean, that now that he has reached the end of his book, "the result is not entirely satisfactory to himself." Neither, probably, will it be entirely satisfactory to anybody else. Mr. Hazlitt, doubtless, could hit the blots in it as readily as any of his critics. We, too, might, if needful, point out a few errors and a few omissions; but, in spite of this, we have no hesitation in declaring that the work is a very useful one, that it contains a large amount of information respecting the interesting class of books of which it treats, and that it well deserves to be on the book-shelves of every lover of Early English literature.

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**ERSKINE'S LIFE THROUGH DEATH.**  
**MRS. BERN'S PLAYS.**

Wanted by *Mr. Thomas Beet*, Bookseller, 15, Conduit Street, Bond Street, London, W.

### Notices to Correspondents.

UNIVERSAL CATALOGUE OF BOOKS ON ART. All Additions and Corrections should be addressed to the Editor, South Kensington Museum, London, W.

**F. A. ESCOTT.** An account of the sudden death of Ruth Pierce is given in *A History Military and Municipal of the Borough of Devizes*. Lond. 8vo, 1859, p. 388; also in the *Gentleman's Magazine*, lxxii. 1104; lxxiii. 19; lxxv. 1021. *The story of Ruth Pierce*, under the title of *The Lie Fulfilled*, forms the subject of the *Illustrated Handbill*, No. 3, published by the *Religious Tract Society*.

**W. E. A. AXON.** Parvell's poem, "The Horse and the Olive," is printed in *Alexander Chalmers's edition of the English Poets*, ed. 1810, ix. 369.

**Y.** Has our correspondent consulted *Lord Rochester's Poems for the lines attributed to him in "N. & Q."* 3rd S. iii. 85?

**"N. & Q."** and **S.** vols. v. vi. xii.

**BEARLEY.** The proverb, "Happy is the child whose father went to the devil," has been thus explained—"For commonly they who first raise great estates, do it either by usury and extortion, by fraud and cozening, or by flattery, and ministering to other men's vices."—*Bohn's Handbook of Proverbs*, p. 106.

**CHITTELDOWN.** The second song in "Praise of Tobacco" (*N. & Q.* 2nd S. l. 378), is by *Thomas Jener*, and occurs in his scarce work, *The Soules Solace*, or Thirty and One Spiritual Emblems, 1639, 8vo.

**BARRETT DAVIS.** What is the authority for "the little bit of literary history"?

**H. L. (Oxford).** The lines, "The Night before his Death," are undoubtedly by *Sir Walter Raleigh*. See *Poems by Wotton, Raleigh, and others*, edited by the *Rev. John Hannah*, p. 73, edit. 1846.

**C. W. Etkinson** is a Greek neuter adjective, signifying peaceful, hence, a Peace Maker.—*Abdiel* is represented in *Milton's Paradise Lost*, as one of the seraphim, who, when Satan tried to stir up a revolt among the angels subordinate to his authority, alone and boldly withstood his traitorous designs. His name is used as an emblem of fidelity to a cause.

**ERRATA.**—4th S. l. p. 73, col. i. line 21, for "Chayes" read "Charges;" p. 93, col. ii. line 4 from bottom, for "1827-1828" read "1827-1828;" p. 172, col. ii. line 29, for "authentic" read "accurate;" p. 179, col. ii. lines 22, 23, for "he" read "she."

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LONDON, SATURDAY, MARCH 7, 1868.

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## Notes.

## THE CROWN IMPERIAL: A LEGEND.

At this time of the year, when soon—

" . . . . bright April showers  
Will bid again the fresh green leaves expand;  
And May, light floating in a cloud of flow'rs,  
Will cause thee to re-bloom with magic hand,"\*—

at such an approaching time, when the beautiful "air-woven children of light" † will charm us all, we—all of us too—love to think of flowers as something full of life and light. They bring back to our minds old stories of our childhood, when

"Buttercups and daisies,  
All the pretty flowers"

were our dear friends and playmates. Thus I have lately thought of a pretty legend I once heard about that stately flower, the crown imperial, when a child in the North of Germany. This

\* Robert Millhouse.

† G. H. Lewes, *Sea-Side Studies*, ed. 1860, p. 248. He seems to have adapted it from Molescott (*Licht und Leben*, 1856, p. 29), who says: "Blumen, Blätter, Früchte sind also aus Luft gewebte Kinder des Lichts"—flowers, leaves, fruit, are therefore air-woven children of light. There is also an analogous idea in Rückert's fine poem, "Die sterbende Blume" (the dying flower), so beautifully translated by Professor Blackie. It occurs in the eighth verse:—

"Wie aus Duft und Glanz gemischt  
Du mich schufst, dir dank' ich's heut."

legend has reference to the six pearl-like drops which hang in each drooping bell of it; and although most readers will remember the proud lily itself, which was introduced from Constantinople into England about three hundred years ago, I cannot refrain from quoting dear old Gerarde, whose descriptions of flowers are as happily worded as Dampier's descriptions of exotic fruits, which latter seem to me unrivalled:—

"This rare and strange Plant," writes that graceful herbalist, "is called in Latine *Corona Imperialis* and *Lilium Byzantium*. . . . The floures grow at the top of the stalke, encompassing it round, in form of an Imperial Crowne (whereof it took his name),\* hanging their heads downward as it were bells; in colour it is yellowish; or to give you the true colour, which by words otherwise cannot be expressed, if you lay sap berries in steep in faire water for the space of two houres, and mix a little saffron in that infusion, and lay it upon paper, it sheweth the perfect colour to limne or illumine the floure withall. The back side of the said floure is streaked with purplish lines, which doth greatly set forth the beauty thereof. In the bottom of each of these bells there is placed sixe drops of most clear shining sweet water, in taste like sugar, resembling in shew faire orient pearls; the which drops if you take them away, there do immediately appear the like: notwithstanding if they may be suffered to stand still in the floure according to his own nature, they will never fall away, no not if you strike the plant untill it be broken."—Gerarde's *Herbal*, Johnson's ed. 1636, pp. 201-202.

What a happy expression these "faire orient pearls" is! Their singular presence and appearance, too, form the theme of my legend. Tradition, that sweet deceiver, says that these tear-like drops did not exist in the crown imperial formerly. The flower was white—not of that peculiar dark flesh-colour deepened with blushes, as it now adorns our gardens. The "bells" stood upright and opened their pure silvery calices to the refreshing dews of heaven, slightly and gracefully protected by the emerald leaves above them. A bright majestic flower! Thus it stood in full glory in the garden of Gethsemane where our Saviour was wont to walk in silent meditation. My legend says, He loved flowers; and when He walked through the garden after sunset, the flowers bowed their fair heads before Him, and adored Him, like all other things in heaven and earth. One evening He retired from the crowd that was following Him, and wended His steps to His favourite walk; and all the fragrant heads, bells and crowns, bent their "air-woven" beauty before Him. No, not all! The proud lily, of which my legend makes mention, would not bend her majestic head. She felt that she was beautiful, more beautiful than all her stately sisters round her. But the Lord stood still, and that bright clear eye of His rested on her majestic form. Could she resist? The proud flower bent her silvery bells, and deep blushes spread over them.

\* In German it is also called *Kaiserkrone*.

Still the Lord's eye was upon her. Deeper and deeper the blushes, *the bells bending* deeper and deeper too. Then repentance seized her proud heart, and tears stood in her eyes—those “faire orient pearls” we all know.

The morning returned. All flowers opened their petals afresh. But the majestic lily, once pure and white, was still standing covered with blushes, and the tears of shame and repentance were still in her eyes. Thus she still blossoms in silent beauty—and thus ends my legend.

HERMANN KINDT.

THE OLD COLLEGIATE AND CONVENTUAL  
LIBRARIES OF PARIS:  
THEIR ENGLISH BENEFACTORS.

It is impossible to take a step in history without being reminded of the constant intercourse which has ever existed between England and France, and of the powerful manner in which those two countries have influenced one another: here for good, there for evil; at one time on the field of battle, at another by the arts of civilisation and of peace.

My theme to-day is the pleasant one of books and libraries. I want to see how England has left its mark in the old collegiate establishments of Paris, and to trace the *compatriotes* of Chaucer and those of David Lindsay on the banks of the Seine.

The occasion of the remarks I would venture to offer is a magnificent volume published under the sanction of the Emperor Napoleon III., and entitled *Les anciennes Bibliothèques de Paris, églises, monastères, collèges, etc., par Alfred Franklin, de la Bibliothèque Mazarine*, tome i. It will be as well perhaps to remind our readers that the enterprising *Préfet de la Seine*, Baron Haussman, determined some years ago to publish in the most complete and expensive style a series of monographs which would, when finished, form a minute history of Paris, taken from different points of view. Its archæology, its municipal administration, its ecclesiastical features, its schools and colleges—nothing was to be forgotten; and in order to ensure thorough success, the most eminent *savants* had been retained as *collaborateurs*. Three volumes of the work are now issued, and it is to one of these that I wish to call the attention of the friends of “N. & Q.”

M. Franklin takes in succession the various colleges, monasteries, and convents which existed in Paris down to the time of the Revolution of 1789; he inquires into the foundation of their libraries, describes the book rarities accumulated there, gives copious extracts from the rules, statutes, catalogues, &c., and thus places before us in the fullest manner a sketch of one of the most impor-

tant features in the intellectual history of our neighbours. No less than one hundred and fifty-seven engravings illustrate the work, comprising views of the different buildings, facsimiles of book-plates and of catalogues. Amongst the larger drawings, we have noticed an admirable one of the reading-room in the library of Sainte Geneviève, such as it existed a hundred years ago, and another representing the church and dependencies of the abbey of Saint Germain des Prés.

The cathedral church of Notre Dame had of course a library attached to it; and here we find our first opportunity of commemorating the handsome benefaction made by an Englishman. In the year 1271, Stephen, archdeacon of Canterbury, bequeathed all his books to the church on condition that, through the interposition of the chancellor, they should be held at the disposal of the poor divinity students of the Paris schools. The *magnum Pastorale ecclesie Parisiensis* has an entry headed—

“Nomina librorum theologie quos bone memorie magister Stephanus, quondam Archidiaconus Cantuariensis, legavit, acomodandos pauperibus scholaribus Parisiis in theologia studentibus et indigentibus, per manus Cancellarij Parisiensis, qui pro tempore fuerit.”

We find in the same document, quoted by M. Franklin, a deed bearing date October 28, 1271, by which John d'Orléans, canon and chancellor of Notre Dame, acknowledges having received from Nicholas, his predecessor in the chancellorship, all the books bequeathed by Stephen. The donor's intentions are there several times stated in the most express terms. John d'Orléans, prefacing the original deed with a short explanation, says distinctly that the books are to be lent to poor divinity students—

“... libros tradendos et recuperandos pauperibus scholaribus in theologia studentibus, secundum quod in quadam clausula testamenti bone memorie magistri Stephani, quondam Archidiaconi Cantuariensis, presenti instrumento inserta.”

Canon John finally gives a fragment from Stephen's will, in which it is stipulated that the chancellor shall be bound to lend the books to the poor divinity scholars who may require them for their studies; the donor, moreover, makes it compulsory that at the expiration of the year the volumes be returned by the borrowers, in order that they may be lent to others.

“Volo etiam et precipio quod libri mei theologie cancellario Parisiensi tradantur, qui eos pauperibus scholaribus in theologia studentibus Parisiis, et libris indigentibus ad studendum, acomodet, intuitu pietatis; ita tamen quod cancellarius, qui pro tempore fuerit, quolibet anno dictos libros recuperet, et recuperatos iterum retradat et comodet annuatim pauperibus scholaribus quibus viderit expedire.”

It remains now that I should transcribe the catalogue of the library so munificently bequeathed to the cathedral church of Paris by

Stephen of Canterbury. I give it from M. Franklin's volume, p. 9:—

“Nomina vero librorum sunt hec, videlicet: Biblia sine glosa, completa. Item, Genesis et Exodus, glosati, in uno volumine. Item, libri Salomonis, glosati, in uno volumine. Item, Exodus, glosatus per se. Item, Job, glosatus per se. Item, Ezechiel, glosatus per se. Item, Evangelia, glosata, in uno volumine, per se. Item, Psalterium, glosatum, completum. Item, quatuor libri Sententiarum. Item, libri Numerorum. Item, Josue, Judicum, Ruth, Deuteronomii, glosatus, in uno volumine. Item, quatuor libri Regum, Paralipomenon primus et secundus. Item, Esdras, Machabeorum primus et secundus, Ammos, glosati, in uno volumine. Item, XII Prophete, glosati, in uno volumine. Item, Psalterium, glosatum et completum. Item, Epistole Pauli, glosate. Item, Job, glosatus. Item, Summa de viciis. Item, Epistole Pauli, glosate. Item, Psalterium, glosatum et completum. Item, Ystorie scolasticæ. Item, quatuor Evangelia, glosata. Item, Epistoli Pauli, glosate, cum minoribus glosa. Item, Psalterium, glosatum et completum. Item, liber Machabeorum primus et secundus, usque ad decimum capitulum glosatus. Item, Evangelium Marchi, Evangelia glosata. Datum anno Domini millesimo CC<sup>o</sup> LXX<sup>o</sup> primo, die Mercurij, in festo apostolorum Symonis et Jude.”

The above short catalogue is curious, because it shows how the library of a doctor of divinity was composed during the Middle Ages, and what kindly feelings existed on the part of an English clergyman towards the metropolitan church of a rival country.

*Abbey of Saint Victor.*—The library of this celebrated community was also enriched through the liberality of an Englishman, for we find about the year 1219 a certain Gervase presenting it with a copy of the Bible complete, with the exception of the Books of Chronicles, a copy of Peter Lombard's sentences, and one of Comestor's histories. The *Neecrologium Sancti Victoris*, under the date *xviii Kalend. Octobris*, has the following entry:—

“Anniversarium magistri Gervasij Anglici, qui dedit nobis omnes libros Veteris et Novi Testamenti glosatos, excepto libro Paralipomenon. Dedit etiam nobis Sententias Magistri Petri, et Hystorias Scolasticas.”

M. Franklin remarks (p. 140, *note*), that it is not easy to determine with precision the year during which the present here described was made to the abbey of Saint Victor, for we have no less than seven English clergymen of the name of Gervase who resided in France between the tenth and the thirteenth centuries. It is probable, however, that the person here alluded to was Gervasius Meltelcius, who held one of the canonies of Saint Victor. (See Ducange, *Gloss. Med. Latin.*; Didot's edit. vii. p. 386.)

*Scots College.*—This establishment is the subject of a distinct chapter in M. Franklin's volume, and deserves to be noticed here at some length.

In the year 1323 David, Bishop of Moray, placed four young Scotchmen at the College of Montaigu in Paris; John, his successor, transferred them to a house situated Rue des Aman-diens, and which was arranged as a regular

scholastic institution. James Beaton, Bishop of Glasgow and ambassador of Mary Stuart at the Court of France, proved himself a most liberal benefactor of the little community. Not satisfied with obtaining from the queen on their behalf various advantages, he bequeathed to them the whole bulk of his property. Robert Barclay, named principal about the year 1660, purchased in the Rue des Fossés-Saint-Victor a large plot of ground, upon which were soon raised the buildings of a new college. The Scotch colony established itself there, and there continued till the Revolution of 1789.

It is difficult to ascertain what was the extent of the library belonging to the Collège des Ecossois. If we may believe a document preserved in the Imperial State Paper Office, it boasted of only *thirty* printed volumes, and *twenty-five* MSS. Amongst the latter were—(1) the title-deeds relating to the foundation of the college; (2) the Prayer-book (*Heures*) of Anne of Brittany; and (3) the chartulary of the cathedral church of Glasgow. On the other hand, in an official report addressed to the revolutionary committee of public instruction by Dupasquier and Nageon, this statement occurs:—

“We have found in the *ci-devant* church of the Scots College a quantity of books heaped up together, and in the vestry behind the chancel about thirty prints.”

This poor library was administered, as M. Franklin observes, in accordance with the wisest and strictest set of rules imaginable. Amongst the MS. collections of the Mazarine Library in Paris may be seen a folio volume entitled *Statuta Collegii Scotorum Parisiensis*. The ninth chapter of these statutes is entirely devoted to the rules bearing upon the government of the library, the loan of books, &c. The prefect of studies had the superintendence of the collection; his duty was to see that all the volumes were properly arranged and entered in two catalogues, the one of which remained in the hands of the principal, whilst the librarian preserved the duplicate. At the end of the year, or when his functions ceased, this last-named officer had to account for every item, either printed or manuscript, entered in the catalogue.

No volume could be taken out of the library. When any one was lent, either the librarian or the borrower had to write on a special register the title, press-mark, name of the reader, and date of the loan. Care was to be taken that none of the books should be removed from the college and trusted to strangers; and the restrictions were of a still severer character where the work was of scarce occurrence, costly, and composed of many volumes.

The principal often examined both the catalogue and loan-register; he took care to see that all purchases and gifts were duly recorded, and

that the names of donors were entered whenever possible.

Works written by heretics, or the reading of which had been prohibited by the ecclesiastical authorities, were kept together in a distinct place and locked up.

Admission to the library and the right of having a key were granted to all the pupils of the college who had taken orders. They were obliged previously to pledge their word that they would abide by the statutes, and even in their case the permission of the librarian was necessary before the loan of any volume could be obtained.

The Collège des Ecossois, suppressed in 1792 by the Republican government, had been transformed into a prison. By a decree dated May 14, 1805, the unfortunate priests thus turned out of their property obtained from the government of Napoleon a house situated Rue des Irlandois, and which is now used as a seminary for Irish Roman Catholics.

I have thus endeavoured to extract from M. Franklin's excellent book all the details which are likely to interest English readers. The other volumes of the same collection might easily supply materials for remarks of the same kind. I purpose reverting to them on some future occasion.

GUSTAVE MASSON.

Harrow-on-the-Hill.

#### DUGDALE'S "VISITATION," 1665-66.

The *Visitation of Yorkshire* by Dugdale was published by the Surtees Society in 1859. It is a valuable addition to the materials for Yorkshire genealogy. But it appears never to have been revised by Dugdale, for it contains mistakes which a revisal by himself, or any competent person, would have removed. It is to be regretted that it did not enter into the plan of the Surtees Society to append notes, pointing out these mistakes. But there are also omissions which surprise a reader—as, names not given which must have been known to the persons furnishing the surrounding details, and arms left out for proof which never seems to have been enforced by demand. The Preface gives a passage of a letter of Charles Fairfax, in which he speaks of Dugdale's "too short stay in your several circuits," and the inconvenient times fixed by him.

I will mention a few things which I have noted. Heber of Hollinghall is on p. 54. There John Heber is said to have died "circa annum 1654." In Ilkley church, the parish in which Hollinghall stood, a coarsely cut small brass plate still exists commemorating this John Heber. He died in 1649. But his son Thomas Heber, aged twenty-five at the visitation, must have given the pedigree to Dugdale. It seems strange that Dugdale

should not have gained better knowledge from him.

The pedigree of Slingsby of Scryven (p. 228) says, "Henry Slynsgby, of Scryven, Esq., died in Decemb<sup>r</sup> 1634." He was knighted thirty years before. His grandson must have appeared before Dugdale. In the same pedigree the grandson, Sir Thomas Slingsby, is rightly said to have married "Dorothy, daughter and coheire of . . . Cradock, of Caverswall Castle, in con. Staff., Esq<sup>r</sup>." But Dugdale left out the Christian name of Cradock, which his informant must have told him. The name is "George," and is to be seen on his monument in Caverswall church.

In the pedigree of Eaton of Darfield, Byrom Eaton, principal of Gloucester Hall, is said to have married "Frances, d. of John Vernon, Rector of Hanbury-on-the-hill, in com. Wigorn, 1. wife." But no mention is made of a second wife. Byrom Eaton was the representative of the family.

In the pedigree of Lovell of Skelton, "Philip Lovell, a merchant in the Barbados," and two of his brothers, who remained in England, are put down without any notice of their marriages. I am a descendant of Philip Lovell maternally, and should have been glad to see the lady's name. All that Dugdale produces, he must have obtained from "Thomas Lovell of Skelton," who was nephew of the John, Marmaduke, and Philip mentioned in the imperfect way which I have recited. The same negligence occurs repeatedly.

The period of time included in most of these pedigrees is short; that is to say, three or four generations. These would carry back the pedigree to the last entries in the preceding visitation, if any had been made. But the shortness of the time to be accounted for makes the absence of dates very noticeable. I think most antiquaries of our day will agree with me, that it makes their absence quite inexcusable, unless explained. It seems to me to justify these remarks of Banks, in his *Extinct and Dormant Baronage* (vol. ii. pp. 254, 255):—

"It is not a little singular that, whosoever shall inspect the old visitations in the College of Arms, will rarely find any that have a continuation of dates to the descents. Many are without any dates at all; and very few indeed but what, in the respective families, have blanks left for marriages, for the issue, and for Christian names. Whereas, if these visitations had been correctly made, or faithfully transcribed, it seems a matter to be greatly marvelled at how the master or head of the family should, in the account thereof given by him, be ignorant of the name of his own wife or of his own children."

The arms are given with curious inattention. Some are "respited" for evidence which was never produced. To some pedigrees (for instance, Wandesford of Kirklington) a list of quarters blazoned is prefixed, without a single name being given to them. It might have been expected that a Norroy King, in his own province, should

have been able to assign names to the families whose arms he had to record. Sotwell of Catlinghill (pp. 304, 305) has at the head of the pedigree a list of fifteen quarterings, all blazoned except the fourteenth, which is left blank. The first is Sotwell; the rest are all unnamed. But at the end of the pedigree is this note of Dugdale's:—

"Upon a monument in the church of Thatcham, in co. Berks, are these Armes & this Epitaph."

The epitaph follows, for William Sotwell of Chute, Wilts. By the side of it is a list of fifteen names, without any arms. You would naturally take these fifteen names to be intended to correspond with the fifteen coats at the top of the pedigree; but they do not. Name six is Estcott. But coat six is no less than Seymour (St. Maur): "Two wings conjoined and inverted, a crescent for difference"—Seymour being name seven. And Seymour is followed by Beauchamp (of Hache), Belfield, Mallet, Esturmy, Hussey, and Mack-williams—all mismatched.

The Surtees Society, to which literature is already so much indebted, would confer a new obligation on all who are interested in Yorkshire genealogy if it would issue a supplement to Dugdale's *Visitation*, correcting the faults, and as far as possible supplying the omissions. D. P.

Stuarts Lodge, Malvern Wells.

#### GEOMETRICAL PLATES BY HOGARTH.

I note the following statement in Nichols's *Biographical Anecdotes of William Hogarth* (ed. 1785, p. 127):—

"I have just been assured by a gentleman of undoubted veracity, that he was once possessed of a set of plates engraved by *Hogarth* for some treatise on mathematicks; but, considering them of little value, disposed of them at the price of the copper. As our artist could have displayed no marks of genius in representation of cycloids, diagrams, and equilateral triangles, the loss of these plates is not heavily to be lamented."

Perhaps not; yet, still, it would hardly be uninteresting, at this lapse of time, to ascertain the title of the work thus illustrated, especially if, considering the improbability that the *burin* of Hogarth would have been employed in the delineation of mere geometrical figures, it should appear that the treatise was further illustrated by ornamental or emblematic designs. Such is the character of a little work before me, entitled—

"Practical Geometry; or, a New and Easy Method of Treating that Art, whereby the Practice of it is rendered plain and familiar, and the Student is directed in the most easy manner thro' the several Parts and Progressions of it. Translated from the French of Monsieur S. Le Clerc. The Fourth Edition. Illustrated with Eighty Copper-Plates, wherein, besides the several Geometrical Figures, are contain'd many Examples of LANDSKIPS, Pieces of ARCHITECTURE, PERSPECTIVE, Draughts of FIGURES, RUINS, &c. London: Printed for T. BOWLES, Print and Map-seller, in St. Paul's Church Yard; and J.

BOWLES, Print and Map-seller, at the *Black-Horse, Cornhill*, MDCCLXIII."

Now, Hogarth had had transactions with these printsellers. The "Lottery," in one of its five plates, bears the name of John Bowles, in whose possession, in the time of Nichols, the plate, which had been retouched, remained. So also the "Emblematic Print of the South Sea" bears the same name. We have, moreover, reproductions or piracies of the "Modern Midnight Conversation," the "Harlot's Progress," and "Industry and Idleness," &c., by T., J., and Carington Bowles. This connection increases the probability that Hogarth may have been employed by these gentry to copy the engravings from the treatise in which they had originally appeared. The French version I have not seen, but I possess the Latin one:—

"Nova Geometrica Practica, super Charta et Solo. Libellus in quo nova traditur Methodus, cujus ope facilis sit ac brevis, ad summa hujusce Scientiæ fastigia, cursus. Amstelodami, apud Georgium Gallet, M.DC.XCII."

The engravings in this book are much in the manner of Callot, and possess, as to design and execution, considerable merit. In the English edition they are copied almost line for line, but reversed; and although, as such, they may not be found to display the characteristics of the genius of Hogarth, these eighty plates, if actually executed by him, would not be without interest, if we reflect upon the probability that it was through the mechanical labour exercised upon them that the first idea arose in the artist's mind of attempting at a subsequent period to illustrate his theory of beauty by the aid of geometrical figures.

WILLIAM BATES.

Birmingham.

"JUNIOR, FRANCIS, AND LORD MANSFIELD IN DECEMBER, 1770."—An article with the above title, by Mr. Merivale, has appeared in the *Fortnightly Review* for this month; and as my name is introduced as the editor of the *Grenville Correspondence*, I should feel much obliged by permission to make a few remarks on it in "N. & Q.," whilst the subject is fresh before the public.

The point is one which may interest many of your readers, being, whether Francis really wrote the letter which in his so-called autobiography he boasts (Mr. Merivale says *confessed*) to have written to Calcraft, to be transmitted to Lord Chatham.

The document in question was shown to me by permission of the editors of the *Chatham Correspondence*, and I had the same means of forming an opinion of it (namely, by minute inspection) as they had. My impression, as stated in the *Grenville Papers* (vol. iii. p. cxvi.), was, and is, that it was not "an extract," as it is called by Mr. Merivale, but a complete original letter, or document,

transmitted by Calcraft to Lord Chatham, as he was wont to do with other original letters. It was endorsed in Calcraft's hand—"Anonymous, received Dec. 9, well worth attention"; and I am at a loss to know why Francis, who sent much more compromising matters in his own name, should have sent a mere legal argument anonymously; or why Calcraft, who communicated the originals of Francis's other letters, should have made, or caused to be made, a copy of this. A letter that Francis says he sent to Calcraft must have been written in his own name, because he desires him to "transmit it to his friend."

There is not the shadow of a proof that Francis sent the anonymous letter to Calcraft, or that Calcraft himself ever knew the writer of the one in question, although he sent it to Lord Chatham the same day, as "well worth attention."

But if Francis both composed the argument, and stated it more than once in 1770, and emphatically reverted to it as the supposed Junius in 1772, how came he to be utterly ignorant, in 1775, not only of the argument itself, but of the very form, object, and occasion of the letter? This is the real difficulty, which Mr. Merivale does not attempt to meet, but treats it as a case of "cramming" for the nonce; forgotten, as he suggests, after five or six years, though the utmost interval was scarcely three years.

It is not likely that Junius could ever have forgotten what evidently touched him so deeply, as the proceedings on the prosecution of Woodfall for publishing the famous Letter to the King.

WILLIAM JAMES SMITH.

13, Onslow Crescent, S.W.

ANONYMOUS WRITERS.—It is now more than ten years since I contributed a note expressive of my opinion that the style of an anonymous work was often too readily assumed to be evidence of its authorship; and, as a test, I produced five sextains by an "author of whose composition some thousands and tens of thousands had read specimens"—calling on those who did not remember the verses to name the author.

Mr. Ralph Thomas having reminded me of this unanswered challenge, I shall now solve the enigma. The author of the verses is Hugh Holland, and they were addressed *To my noble friend S<sup>r</sup> [Thomas]. H[awkins] knight* on the publication of *Odes of Horace*, 1625; 1631; 1635.

It may be fit to observe, with reference to the quotation in the first paragraph, that Hugh Holland has commendatory verses before the folio *Jonson* of 1616, and before the folio *Shakespeare* of 1623.

The saying of Pope, to which I then alluded, is thus recorded by Spence: "There is nothing more foolish than to pretend to be sure of knowing a great writer by his style." BOLTON CORNEY.

ROBERT BURNS.—The following newspaper extract, taken from the *Newcastle Daily Journal* of Jan. 30, may be acceptable to many of your readers both at home and abroad:—

"UNPUBLISHED LETTER OF BURNS.—The following letter (says the *Banffshire Journal*), in the handwriting of Burns, was given by Mrs. Begg, the poet's sister, when residing at Tranent, to a certain Mr. F., who had shown her no little kindness. This letter, which has hitherto escaped publication, is now in the possession of Mr. F.'s son, who, though of migratory habits, has his homestead within a hundred miles of the capital of Badenoch:—

"Ellisland, 14th August, 1789.

"My Dear William,—I received your letter, and am very happy to hear that you have got settled for the winter. I enclose you the two guinea notes of the Bank of Scotland, which I hope will serve your need. It is, indeed, not quite so convenient for me to spare money as it once was, but I know your situation, and, I will say it, in some respect, your worth. I have no time to write at present, but I beg you will endeavour to pluck up a little more of the man than you use to have,

"Remember my favourite quotation—

"On reason build resolve,  
That column of true majesty in man;  
What proves the hero truly great  
Is never, never to despair."

"Your mother and sister beg their compliments.—  
A Dieu je vous commende, 'ROBERT BURNS.'"

J. MANUEL.

Newcastle-on-Tyne.

BIBLE EXTRACTS.—In the recent sale catalogue of Archdeacon Cotton's books I find the following entry:—

"95. Bible Extracts from the Old and New Testaments for the Use of Schools in Ireland, scarce, not having been accepted, and therefore withdrawn. Dublin, 1814.

"Scripture Extracts. The Protestant and Roman Catholic proposed *Lessons for Schools*, two parts. *Objected to, and therefore never published*. Two copies, 1827."

Any information respecting these not contained in the above entry is requested. I have among my books—

"A Selection from the New Testament, consisting of Lessons composed from the Writings of the Four Evangelists, for the Use of Schools. Second Edition. By Permission of the Most Rev. Doctor Troy. Dublin, 1818."

The first edition of this appeared the same year, the second was a reprint of this under the direction of "the Society for Promoting the Education of the Poor of Ireland." My copy is interleaved and corrected apparently for a third edition. The corrections, which are numerous, however, only extend as far as page seventeen, the work itself containing 156 pages. Did a third edition ever appear, and under whose auspices?

On one of the fly-leaves of this volume is inserted a printed slip containing the following *anathema bibliothecale*, which may serve as a more modern instance of this form of literary trifling than those which have already appeared in "N. & Q.:"—



## "Anathema Bibliothecale.

"To be fulminated against all borrowers of books from the library of \_\_\_\_\_ (name in full) who do not return the same undamaged within the lawful book-lending period of one lunar month."

"Si quis de Bibliothecâ meâ sumerit aut abstraxerit librum, ingenio aliquo non rediturus; aut viderit, aut perdidit, aut abscederit quamlibet partem ejus, accipiat portionem eternalem cum Barraba—latrone, Attila—rapinatore, Totila—depilatore, Caio Verre—spoliatore, Henrico Sirr—insigne prædatoro peculorum, picturarum, et equarum rebellorum Hibernicorum, et recipiat punitionem per omnia sæcula sæculorum—et sit

"ANATHEMA MARANATHA.

(Initials) " — — — .

(Residence) " — — — — — 1859."

I have merely omitted the name of fulminator of this anathema and his residence, as probably he might be unwilling to see it reprinted in this connection, which, as a specimen of political malignancy, is much to be regretted.

AIKEN IRVINE.

Kilbride-Bray.

SARAH FORD, DR. JOHNSON'S MOTHER.—In looking at the account given in Sir Bernard Burke's *Landed Gentry* of the Fords of Ellell Hall, co. Lancaster, I was surprised at seeing the following statement made, but unsupported by any evidence:—

"The family of Ford is one of very ancient settlement in Staffordshire and Cheshire. So far back as the 12th century, they were established at Ford Green in Norton-le-Moors."

Passing over a list of bare names, we come to—  
"William Forde of Forde Green, living 1679, who m. Ellen, dau. of James Rowley, and had three sons and one daughter, viz.: 1. Hugh, of Forde Green, ancestor of Forde of Forde Green; 2. William, of Eccleshall, in holy orders, who m. and had five sons; 3. Andrew, ancestor of the Fords of Abbeyfield; 1. Sarah, who m. Michael Johnson of Lichfield, and was mother of Samuel Johnson, L.L.D."

Now the Fords are, no doubt, a family of great respectability, and their descents as given by Sir B. Burke may be quite correct; but the fact that their name does not appear in any heraldic visitation goes far to confirm the greater accuracy of Boswell's account. He says that Sarah Ford came of ancient race, of substantial yeomanry in Warwickshire; and Malone, with still greater precision, fixes her birthplace at King's Norton in that county.

There seems, therefore, to be some confusion between the two Nortons in the neighbouring counties; and, for my own part, I hesitate to accept in place of the statements of such accurate biographers as Boswell and Malone the assertions of an anonymous genealogist.

The pedigree, moreover, makes no mention of Johnson's uncle or cousin, Cornelius Ford, nor of Dr. Ford, Sarah's brother; and one would like to know whether "William, of Eccleshall, in holy orders," is to be identified with Parson Ford,

whose features have been preserved to us in Hogarth's "Modern Midnight Conversation."

Genealogy should be the handmaid to history and biography, not a romance written to please anyone who "wants a pedigree." C. J. R.

THE SOLDIER AND THE PACK OF CARDS.—This old story is found in Italian, and is regularly printed by the ballad and chap-book printers in Florence. The title is *Difesa di un Soldato*. In the Italian version we have the incident on "un giorno di Feste," and when "i soldati vadano a Messa," &c. &c. Many of the Italian soldier's explanations are Catholic: for instance, Purgatory is introduced. I have also met with a German version, in which the card explaining soldier is a Lutheran, and the display occurs at a Protestant church! From the *variorum* readings we may draw the conclusion as to the truth of the story!

J. H. DIXON.

"HEN-BRASS."—Amongst a low class of people at Leeds this custom prevails:—When two get married they treat a company of their male friends, who are assembled at a public-house, to a quantity of "drink." When this is consumed, a hat goes round, and what is contributed is spent in the same way. The money thus collected is called "Hen-brass." I don't understand the name, nor do the people seem to do who use it. C. C. R.

### Queries.

ANONYMOUS.—1. Who is the author of a volume of poems in French, entitled *Recueil de Diverses Poesies* du Sieur D\*\*\*: Imprimé pour l'Auteur, à Londres, MDCXXXI, 8vo, pp. 128?

WILLIAM BATES.

2. Who is the writer of a devotional work entitled *The Lama Sabachthani; or, Cry of the Son of God*, edits. 1689, 1700, 1707, 1755? Each edition has a separate Dedication. J. Y.

DUKE OF BEDFORD.—

"With the tomb statue of Prince Henry Plantagenet, son of Henry the Second, at Rouen, was discovered the sarcophagus of John Duke of Bedford, brother of Henry the Fifth. The corpse had evidently been embalmed, and it appeared that mercury entered as an agent in this process; abundant drops of this metal were still apparent about the remains. The hands were crossed upon the abdomen, according to the usage of the Middle Ages in Europe, and a cross of white stuff, in perfect preservation, lay upon the breast. This was the only object that was found with the bones."

Seeing the foregoing notice very lately in the London *Guardian*, of the discovery of the embalmed body of John Duke of Bedford (brother of Henry V.) in the cathedral of Rouen, puts me in mind of a fragment of folk-lore which was still sung some years ago in Sherwood Forest:—

As I was a walking by the sea-side,  
I saw the Duke of Bedford washed up by the tide.  
They took out his bowels and stretched out his feet,  
And covered him over with rosemary so sweet;  
And Bonny Queen Mary went weeping away."

The query is—What Duke of Bedford was drowned and afterwards embalmed, and which "Bonny Queen Mary" lamented his loss?

M. E. M.

SIEGE OF BLARNEY CASTLE, ETC.—I would feel greatly obliged by being informed where I shall find any particulars respecting the siege of Blarney Castle, co. Cork, by Lord Broghill in 1646; and also of the siege by the Williamite forces in 1690.

WM. J. BAYLY.

CHALLONER ARMS.—I am curious as to the arms of this family, and shall be glad to receive any explanation of certain peculiarities in connection with them.

On the frontispiece to Sir Thomas Challoner the elder's work *De republica Anglorum*, on the right hand side of the portrait, a coat is given: Quarterly, 1st and 4th a cross raguly between four Cornish choughs sable, 2nd and 3rd a chevron ermine between three wolves' heads sable.

On Sir Thomas the younger's tomb at Chiswick, a chevron sable between three cherubims or is given as the family coat, and this is still borne by his descendant at Guisborough; and on a letter in my possession, written by James the Regicide (although his name is not attached to the death-warrant of Charles), to his connection Thomas Lord Fairfax, the same coat is on the seal; whilst attached to the said warrant, opposite the signature of James's brother Thomas, the arms are: A cross *bottonée* between four Cornish choughs. Dugdale, in his *Visitation of Yorkshire* in 1666, gives six coats, with certain minute discrepancies in which, for brevity's sake, I do not enter, the cherubim one being the primary.

Was this granted to the second Sir Thomas, and, previous to that, had the father borne the *chough* coat; which apparently was that of the Cornish family of Ithell, whose heiress an ancestor had probably married?

S. B.

THE CIVIL SERVANT'S POSITION.—Should any reader be able to refer the writer to debates in the House, reports of commissions, or any official documents in which the relations between the State and its civil servants are defined with more or less precision; the degree of permanency attaching to the position of the latter, and the engagements of the State in the matter of prospective advancement being the points particularly needing illustration; or to furnish information, or to point to the sources of information, respecting the course pursued towards civil servants on occasions of abolition or reorganisation of office,—he will confer a very great favour by communicating with

THOMAS SATCHELL.

EARLY EDITIONS OF THE ENGLISH BIBLE.—I wish to ascertain the prices at which Tyndale's Testaments, Matthews' Bible, and Coverdale's were originally issued. Anderson's *Annals* contain much valuable information; but it has no index, and I have searched in vain through its pages and through numerous bibliographical works. Perhaps one of your correspondents can enlighten me. I should like also to be directed to some decisive evidence on the comparative merits of the labours of Coverdale and Tyndale; and especially on the point, whether the Bible "of the largest volume," ordered to be set up in churches in September 1538, was Coverdale's or Matthews'—*i. e.* John Rogers, but in reality Tyndale's. Cramer's well-known letter to Cromwell, of August 1537, evidently refers to the latter. W. H. S. AUBREY. Croydon.

"FAREWELL MANCHESTER."—Can any one furnish me with the words of the air known as "Farewell Manchester," said to have been played as the yeomanry regiment marched from the town during the rebellion of 1745. The music is set as a glee to words beginning "Give that wreath to me"; but as it seems an historical air, the original words, if any, would be very interesting.

L. E. B.

HYMN, "SUN OF MY SOUL": PETER RITTER.—In the first number of a musical work entitled *Exeter Hall* is the above heading of the usual music to which Keble's "Evening Hymn" is sung. May I ask, Who was Peter Ritter, who is alleged to have, in 1792, composed a psalm-tune which has so long been claimed for Beethoven? And how, and by whom, was it discovered that he was the composer of so beautiful a melody?

R. W. DIXON.

Seaton-Carew, co. Durham.

JANSENISM IN IRELAND.—It is well known that towards the close of the seventeenth and commencement of the eighteenth centuries efforts were made to introduce into the Irish branch of the Roman Catholic Church the doctrines of Jansenius.

The Roman Catholic Archbishop of Cashel (in a letter dated Oct. 15, 1678), writing to the inter-nuncio at Brussels on the subject, mentions he had found in circulation "the New Testament in French, having various errors contrary to the Vulgate and the Catholic religion,"—a work entitled *On frequent Communion*, printed in French and translated into English,—also the Mass printed in French, and newly translated into English. Any information respecting these works is sought for. It has been stated that at a later period (1715) Luke Fagan, Bishop of Meath, ordained for Utrecht, on letters demissory from Von Heussen (as vicar-general of the chapter, the see being vacant), twelve candidates for the priest-

hood; among whom was Peter John Meindaarts, afterwards archbishop of the see. The accuracy of this statement has been denied. Any references to contemporary authorities on the subject are asked for. I am acquainted with what Neale ("History of the Jansenist Church in Holland and Moran,"—*Life of Oliver Plunket*) has written on the subject. AIKEN IRVINE.

Kilbride, Bray.

**LAAR'S REGIMENT.**—In an ecclesiastical MS. of the year 1655 relating to the North of Ireland, mention is made of a regiment, which, so far as I can make out the MS., is called *Laar's* or *Luar's* regiment. From the context, it appears that the regiment referred to had been engaged at the battle of Kilsyth, and that some of its officers were connected with the North of Ireland, one of them, Captain Agnew, being named, who was evidently a County Antrim man. Could any of your readers give me any information with respect to the proper title of this regiment, or any other particulars relating to it? CLASSON PORTER.

Larne, Ireland.

**MISSING MAHRATTA COSTUME.**—Extract from Grose's *Voyage to the East Indies, 1772*, vol. i. pp. 88 and 89:—

"Here the Mar Râjah (Sivaji of Râri, 30 miles north from Goa) principally resides, with a court composed of his generals and officers, and keeps all the state of a sovereign prince, with all the insignia of royalty about him: one of which, peculiar to the Râjahs of Indostân, is their long vest, which only differs from that of other common ones in the make towards the bottom, being *sloped into a peek downwards on each side.*"

Query, Is it to be supposed that Mr. Grose, a Bombay civilian of high standing and character, described a costume which had no existence? and if not, where is it to be found?

R. R. W. ELLIS.

Starcross, near Exeter.

**SIMON DE MONTFORT.**—The town council of Leicester, having been provided with the means of erecting a public clock-tower by the liberal subscriptions of the inhabitants, has undertaken to superintend its erection on a site in the Haymarket. It has been resolved to place four statues at the angles of the tower, near the base, as memorials of four men formerly connected with the place, and distinguished by their public actions. Foremost among these is Simon de Montfort, the great Earl of Leicester.

With regard to the three other worthies, some authority can be found for likenesses of them, either in stained glass, oil portraits, or statuary; but of Simon de Montfort (so remote is the period in which he flourished) no representation can be met with, within the knowledge of local antiquaries.

In one of the stained glass windows of Chartres cathedral, a picture of the great earl is said to be

presented, wherein he is mounted on horseback, enveloped in chain armour, and bearing shield and lance; but no engraving of it is known to persons resident in this locality.

If any one of your correspondents could furnish information relative to this representation, or any other, of Simon de Montfort, it would be of value in guiding the artist to the production of a faithful, or approximately faithful, figure; and his so doing would be duly appreciated by those who are endeavouring to obtain the information.

JAMES THOMPSON.

Leicester.

**MUSIC TO NEALE'S "HYMNS OF THE EASTERN CHURCH."**—Can you or any of your correspondents inform me by whom the music is composed to which Dr. Neale's *Hymns of the Eastern Church* are set, in the two anonymous books published by Novello? T. H. K.

**"THE OUTLANDISH KNIGHT."**—In looking through Hone's *Table-Book* (Tegg's edit., p. 65) I lately came across a ballad, named as above, introduced by the following remarks by the contributor under the heading of "An Inedited Ballad":—

"A friend of mine, who resided for some years on the borders, used to amuse himself by collecting old ballads, printed on half-penny sheets, and hawked up and down by itinerant minstrels. In his common-place book I found one entitled 'The Outlandish Knight,' evidently, from the style, of considerable antiquity, which appears to have escaped the notice of Percy and other collectors. Since then I have met with a printed one, from the popular press of Mr. Pitts, the six-yards-for-a-penny song publisher, who informs me that he has printed it 'ever since he was a printer, and that Mr. Marshall, his predecessor, printed it before him.' The ballad has not improved by circulating among Mr. Pitts's friends: for the heroine, who has no name given her in my friend's copy, is in Mr. Pitts's called 'Polly,' and there are expressions *contra bonos mores*. These I have expunged; and, to render the ballad more complete, have added a few stanzas, wherein I have endeavoured to preserve the simplicity of the original, of which I doubt if a correct copy could now be obtained."

What I want to know is this: Can any contributor to "N. & Q." prove that "The Outlandish Knight" is not a modern antique? I fancy I have seen in *Blackwood*\* a ballad so called, but may be mistaken. Certainly there is a very suspicious resemblance in style between the alleged old ballad and its *modern* sequel, and I should like to know on what evidence the alleged antiquity rests. I appeal particularly to MR. WILLIAM CHAPPELL, MR. JAMES HENRY DIXON, and DR. RIMBAULT. R. W. DIXON.

Seaton-Carew, co. Durham.

**PHRASE IN KING ALFRED'S TESTAMENT.**—There has been a good deal of fighting about a phrase in

[\* *Blackwood* of May, 1847. Vide "N. & Q." 1<sup>st</sup> S. iii. 208.—Ed.]

King Alfred's Testament. The *Nouvelle Biographie Générale* says that one may read in this Testament:—

"Je veux laisser mes Anglais aussi libres que leurs pensées."

Fournier (*L'Esprit dans l'Histoire*), however, thinks there was a mistake in the translation from the Latin document, and quotes Guizot as an authority. This gentleman must have explained the matter clearly in a note of his *Étude sur Alfred le Grand et les Anglo-Saxons*.

Can any of your correspondents communicate this note to me, and furnish perhaps fresh information besides?

H. TIEDEMAN.

Amsterdam.

THE QUAKERS.—At p. 315, vol. i. (2nd edition, Florence) of Massimo d'Azeglio's *I miei Ricordi*, the author says, speaking of the English Quakers: "Vi fù un momento nel quale ve n'era in prigione più di quindici mila." The amiable writer had been, doubtless, so informed; but, as this interesting work (of which I rejoice to see a translation announced) is much read, and will be more so, I should like to see such an assertion contradicted by some one capable of positively refuting statistics which, by many, will be greedily accepted as correct.

NOELL RADECLIFFE.

ST. AUGUSTINE.—Reference wanted in *St. Augustine* to the words "Crede et manducasti." Can any of your readers give it?

S. S.

### Queries with Answers.

HEBER'S MISSIONARY HYMN.—The second stanza of Heber's well-known hymn, "From Greenland's Icy Mountains," used to begin thus:

"What though the spicy breezes  
Blow soft o'er Ceylon's isle."

In the new hymn-books, those for instance published by the Christian Knowledge Society, I find "Ceylon" changed into "Java." Was this alteration made by Heber himself, or is it the work of some later writer and would-be improver?

J.

[In the volume of Bishop Heber's *Hymns*, arranged by himself and edited by his widow, edit. 1827, 8vo, p. 139, the reading is as follows:—

"What though the spicy breezes  
Blow soft o'er Java's isle."

This reading we look upon as a *lapsus calami*, as "spicy breezes" are certainly unknown at Java; in fact, there are two trees on that island from which poison is extracted—the *antjar* and the *chetih*. Hence we find that the editor of *Hymns Ancient and Modern* has wisely retained the corrected reading.

That Ceylon is famed for its spicy gales we have the testimony of the good bishop himself in his *Journal of a Voyage to India*:—

"Sept. 21, 1823. This morning we had Divine service, with the awning up, and the crew seated, the first time that this has been possible since we passed the Cape. In the evening we were apprehended to be about ninety miles from the coast of Ceylon, and a trick was attempted on the passengers, which is on such occasions not unusual, by sprinkling the rail of the entrance-port with some fragrant substance, and then asking them if they do not perceive the spicy gales of Ceylon? Unluckily no oil of cinnamon was found on ship-board, though anxiously hunted for, and *peppermint-water*, the only succedaneum in the doctor's stores, was not what we expected to find, and therefore did not deceive us. Yet, though we were now too far off to catch the odours of land, it is, as we are assured, perfectly true, that such odours are perceptible to a very considerable distance. In the straits of Malacca a smell like that of a hawthorn hedge is commonly experienced; and from Ceylon, at thirty or forty miles, under certain circumstances, a yet more agreeable scent is inhaled."]

MINNOW AND WHITEBAIT.—In Walton's *Angler*, chap. xviii. part I. he describes the minnow, and says:—

"In the spring they make of them excellent *minnow Tansies*; for being washed well in salt, and their heads and tails cut off, and their guts taken out and well washed after, they prove excellent for that use; that is, being fried with yolks of eggs, the flowers of cowslips and of primroses, and a little tansie thus used, they make a *dainty dish of meat*."

I have often thought that minnows might be cooked like whitebait, and be as excellent, for eating. Why is the name whitebait given? Is it the name of the fish, or of the dish of fish?

S. BEISLY.

Sydenham.

[We can answer for it on our own experience that the fine minnows which abound in some of the tributaries of the Medway make a capital fry, though we never tried them with Izaak Walton's accompaniment of yolks of eggs, flowers of cowslips and primroses, or tansy.

With regard to "Whitebait," this is the name both of a dish of fish, and of the fish itself. We think there is every reason for supposing that the name of the Whitebait is due to its whiteness (when fresh-caught). Cuvier describes this fish under the title "*Harengale blanquette*," remarking that the little fish is of a most brilliant *silver white*, and that its fins in like manner are of a *pure white*. By Yarrell, also, the whitebait is termed "*Clupea alba*."

As the fish itself thus affords in its own appearance a sufficient reason for calling it white, we look with some hesitation on an explanation of the term whitebait which occurs in *Land and Water*:—"Last autumn I was on the Southampton Water with a fisherman, and asked him if he knew anything about whitebait there. His reply was, that they could be caught, but they were of no use, except as 'bait for whiting.' Hence, I suppose, the name whitebait, short for whiting bait."]

NELSON'S LAST ORDER.—Have there ever been doubts expressed as to the authenticity of Nelson's last order: "England expects that everybody shall do his duty"? Is the version just quoted the only one?  
H. TIEDEMAN.

Amsterdam.

[It was on the last morning of Nelson's splendid career (Oct. 21, 1805), when walking on the poop with Captain Blackwood, that his lordship made the remark, "I will now amuse the fleet with a signal"; at the same time asking the captain "If he did not think there was one yet wanting?" The captain replied, that "he thought the whole of the fleet seemed very clearly to understand what they were about, and to vie with each other who should first get nearest to the Victory, or Royal Sovereign." These words were scarcely uttered, when his last memorable signal was made—"England expects every man to do his duty!" See Clarke and McArthur's *Life of Nelson*, ii. 443, and Southey's *Life of Nelson*, p. 332, edit. 1830.]

MONKS OF THE SCREW.—Please inform me whether any history of the Monks of the Screw, of which Curran and his most celebrated Irish contemporaries were members, has been yet written: or where I could find the best account of it, with its members' names from its foundation, and oblige  
HIBERNICUS.

[The most extended account known to us of that patriotic and convivial society, "The Monks of the Order of St. Patrick, commonly called the Monks of the Screw," is contained in *The Life of John Philpot Curran*, by his son, Wm. Henry Curran (Redfield, New York, 1835), pp. 80 to 83. This account was supplied by Mr. Hudson, who has given a list of the original members. The club, consisting of the wit, the genius, and public virtue of the country, was founded in the year 1779, and dwindled away towards the end of the year 1795.]

TACITUS.—Reference, specifying the book and section, is wanted to the original passage in Tacitus's *Annals*, of which the following is a translation:—"There was no strength in the Roman armies, but what came from abroad." GLAN.

[The passage occurs in the third book of the *Annals*, at the close of section 40. It does not appear there, however, in the form of a historical statement made by Tacitus himself; but simply as a suggestion made by parties who desired to excite rebellion in certain cities of Gaul: "egregium resumendæ libertati tempus, si ipsi florentes, quam inops Italia, quam imbellis urbana plebes, nihil validum in exercitibus, nisi quod externum, cogitent."]

INTONATION.—Will any of your readers kindly inform me what was the origin and intention of intoning in public worship?  
R. F. W. S.

[The query of our correspondent involves a history of plain chant, monotone, and singing the service; we can, therefore, only indicate such works as Gerbert *De Cantu Sacro*; Jebb's *Choral Service*; and D'Ortigue *De Plein*

*Chant*; and suggest that it was for two purposes, distinctness and dignity in divine worship. Beyerlinck says:—"Ut olim in lege veteri ita est in Nova in officio Divino adhiberi solitum cantum, quam ob id cantum Ecclesiasticum vocamus."—*Theatrum*, ii. 73.]

DEAN SWIFT.—Has anyone yet noted that Swift's description of the storm in *Gulliver's Voyage to Brobdingnag* is borrowed nearly verbatim from Sturmy's *Compleat Mariner*, 1669, fol. p. 17?  
E. H. KNOWLES.

Kenilworth.

[Sir Walter Scott has the following note on Swift's description of the storm:—"This is a parody upon the account of storms and naval manœuvres frequent in old voyages, and is merely an assemblage of sea terms, put together at random, but in such accurate imitation of the technicalities of the art, that seamen have been known to work hard to attain the proper meaning of it."]

BIGLAND'S "GLOUCESTERSHIRE."—In *The Historical, Monumental, and Genealogical Collections relative to the County of Gloucester*, by Ralph Bigland, Esq., 2 vols. 1791, the parishes are alphabetically arranged, and vol. ii. only reached the letter G. Is it known where Bigland's MSS. and memoranda are? as, no doubt, they were collected for the whole county.  
WARWICK.

[Bigland's last article is the parish of Newent, vol. ii. p. 252. Seventeen additional parishes (Newington Bagpath to Painswick) were printed by Sir Thomas Phillipps, of Middle Hill, extending the volume to p. 314. Bigland's papers of the City are included in Fosbrooke's *History of the City of Gloucester*, fol. 1819.]

### Replies.

#### LONGEVITY AND CENTENARIANISM:

MRS. WILLIAMS OF MOOR PARK AND BRIDEHEAD.

(4th S. i. 95, 152, 177.)

I quite desire to write with perfect courtesy, and let me add, consideration. I differ from MR. THOMS in his estimate of the terms I used, and which I think warranted by the tone and manner with which he, as it appears to me, almost invariably treats on this particular subject the testimony of persons, no matter how respectable their position, or good their opportunity of correct information—a mode of treatment which his last observations appear to go very far to perpetuate. I certainly regret that MR. THOMS should be annoyed, as discourtesy was and is very far from my thoughts.

Before answering MR. THOMS's criticisms, let me observe generally, what MR. THOMS will surely hardly deny, that the testimony of parents to the age of their children is the very best possible. MR. THOMS's children know as certainly and surely their age from him or their mother, as

both he and they know his from his parents, or they again knew theirs from their parents; and the annually recurring birthday serves to keep up the memory as accurately as it is possible. Now suppose Mr. THOMS to be fifty, say at the present time: his children know his age and birthday as accurately, though not in the same manner, as his parents. MR. THOMS lives, say fifty years, and one or more of his children survive him: they would be quite as capable of knowing accurately his age then as they are now, always of course supposing no mental incapacity; and they would know it as surely then as now, although they have made no reference to the baptismal register if it was known. The knowledge has grown up with them from their earliest childhood.

Now I by no means, as MR. THOMS would have it, "rest my case entirely upon the recollections of the lady herself as recorded by her grandson on several occasions, the earliest being made when the lady was eighty-one!" There is first of all her epitaph, written by her son-in-law, the late Rev. J. W. Cunningham, Vicar of Harrow, who at any rate knew her ever since 1805, when he married her daughter; and which epitaph may be seen in the church of Little Bredy, in this county. There is the testimony of her sons, both of which I myself have heard from them: the one my grandfather, who predeceased her some two years; the other his elder brother, who survived her nearly six years. There was the notoriety of the case, not only among a numerous family, but a very large circle of friends. It rested not on what in her extreme old age she may have stated, but upon what her children and others had known from their earliest days. It so happened that I had an incidental corroboration of her age in my possession, which was interesting, not only as corroborating what was already notorious, but marking also a remarkable event.

Now to reply to MR. THOMS *seriatim*. It is not surprising that we should not know at the present time the place or date of her baptism, seeing that those who were only likely to know have long since passed away, and there was no particular object for any one of the family to inquire. Possibly it may be in St. Marylebone, where at any rate her father at one time resided, as recorded in her epitaph. In its absence, however to be regretted, I still must contend that there is no reasonable ground for doubt, considering the nature and character of the testimony. At this moment of writing I am not able to say in whose handwriting the entries in her Bible are made, as I have only a copy of them by me, sent me by my cousin, her grandson, three or four years ago. The first entry is that of her marriage to my great-grandfather in 1764 (no age mentioned); after which follow in order the names and date of birth of the several children, to-

gether with the names of their several god-parents, the eldest having been born in Jan. 1766. It is, of course, possible she may have married at a very early age: no one ever heard that she was, which, had it been the case, would scarcely have been left unobserved. The absence of any entry as to her age is not remarkable, as it was not, at that time at least, usual; not even, as MR. THOMS doubtless well knows, in parochial registers before 1812. Now with regard to my father's statement, I am sorry to disappoint MR. THOMS in his triumph; but the figure "1823" should be 1822. I am sorry the clerical error should have occurred; whether my own or the printer's, or an oversight in correcting the proof, I cannot say. My words "and two years after," &c., ought to have shown MR. THOMS there was a mistake. His otherwise very natural observations, however, fall to the ground, and he will find the statement in every way perfectly consistent with the fact of her birthday being Nov. 13. It is scarcely necessary for me to say that my father's note was not intended as an evidence of her age, about which there was then nothing remarkable, but to note a remarkable fact respecting her handwriting, and her having been couched at that age, viz. when she was eighty-one. Doubtless, if Mr. Alexander's journals are still in existence, the entry of the case may be found; as it was, I believe, considered at the time a remarkable surgical one. Now what was my father's position at that time, which would give him ample opportunity of knowing for a certainty his grandmother's age? He was her eldest grandchild and grandson by some years. His grandfather, M.P. for Dorchester, had been dead but six years, dying in 1814, in his seventy-ninth year—as, for MR. THOMS's satisfaction, the baptismal register of his native village in this county testifies. Her eldest son, his uncle, Mr. Robert Williams, M.P. for Dorchester, was living, in his fifty-third year. His father, M.P. for Weymouth, was also living, as well as some of his aunts: while one, if not more, of the old lady's elder sisters (his grandmother was the youngest) were alive, as well as several other members of her own family. His opportunities of knowing for a certainty (not, of course, of his own knowledge) her age at that time were as good as it is possible. No reasonable man will believe it possible for all these to have been ignorant of her real age at that time. I contend, therefore, that my father's statement, incidental as it is to the particular subject under discussion, is most important, and to be relied upon; and that "her age may be readily computed."

From the wealth and prominent position, first of her husband, and then of her eldest son, in the City, there are doubtless many still living who remember her as an old woman in the early part of this century; as also in the neighbourhood of

Rickmansworth, where she resided first at Moor Park, and after her husband's death at the Moor till 1825. Finally I will only add, in reply to MR. THOMS, that the written evidence of a dead man, when he was clearly in a position to know the correctness of what he wrote, is pretty nearly the strongest of all testimony—unless it can be shown to be inconsistent, or can be shaken by direct contrary testimony of a reliable nature; in the absence of which, in the present case, I apprehend that most of your readers will agree with me in believing this old lady's age to have been what her whole family have received, and believed, and handed down, viz. that she died, as recorded on her monument, "aged 102," or more strictly speaking, one hundred and one years and eleven months.

MONTAGUE WILLIAMS.

Wooland House, Blandford.

P.S.—Since sending the above, I have received a letter from my cousin, Mrs. Wilks, wife of the Rev. T. Wilks, Vicar of Woking, in which she states that she has in her possession a Bible, given to her father, the late Admiral Sir H. L. Baker, Bart., in 1830, by the old lady in question, with his name and the date written by her, to which she has appended her signature; under which is written by Lady Baker (Mrs. Williams's granddaughter) this note: "Written in her ninety-first year." This, though no absolute *proof* of her age, confirms in a remarkable degree my father's previous memorandum ten years before; although his sister's knowledge was derived probably from the same sources as his own had been.

By the courtesy of Major-General Lawrence, of Sydney Place, Bath, I am enabled to offer you a well-attested case of centenarianism. General Lawrence's mother, Mrs. Martha Lawrence, daughter of John Cripps, Esq., of Upton House, Tetbury, was born on August 9, 1758, in Bow Lane, Cheapside, and christened at St. Mary's, Aldermary. She died on the morning of Feb. 17, 1862, and was buried in the grave-yard at Ham Common, Surrey, in a grave beyond the church, to the east. On the tombstone are inscribed the dates of her birth and her death. Thus she must have attained the great age of one hundred and three years, six months, and seven days, when she died without a struggle, in full possession of her faculties.

General Lawrence informs me that, on a fly-leaf of an old family Bible in his possession, is the following entry:—

"John Lawrence and Martha Cripps were married on the 12th Novr, 1783, at Streatham."

I hope soon, with your permission, to send you other instances of a like character bearing upon the question, as to which I have the misfortune

of holding a somewhat different view to that of MR. THOMS.

THE AUTHOR OF AN ARTICLE ON LONGEVITY AND CENTENARIANISM IN THE "QUARTERLY REVIEW" OF JANUARY, 1868.

#### THE ASH-TREE.

(4th S. i. 170.)

Common Ash, *fraxinus*; Mountain Ash, or Rowan-Tree, *pyrus aucuparia*, I think owes much of its popularity to its very beautiful red berries, used by the Druids of old for some of their Yule festivals.

The Scripture use of the word *Ash* is a much-vexed question; and is so mixed up with *grove* and *altar* as to be very complicated. In the passage quoted by your distinguished correspondent, Isaiah xlv. 14, the word אֶרֶן (*oren*), translated *ash*, A. V., has been rendered *pine-tree* in other versions; but the Hebrew words אֶשֶׁל (*ashel*) and אֶשְׁרָה (*asherah*), translated *grove* in Genesis xxi. 33, and Judges vi. 25, lead to Ashtaroth, 1 Sam. vii. 3; the counterpart of Astarte, a female deity, who we know was worshipped in groves. The ash, a graceful and hardy tree, has had many occult virtues ascribed to it, medicinally, and for protection from witchcraft; the root, when cut, is sometimes found to be veined in the shape of curious pictured images, that have been used for divination; the timber is very useful. There are at least four places called Ash-grove in Ireland.

A. H.

In India, the "Neem," or "Nim"-tree—a species of *ash*—is also held sacred. It is mentioned in, I think, (Moore's?) *Hindoo Pantheon*. Its leaves are used for poultices.

It is said at the present day, amongst the peasantry of Ireland, that there is "a royalty on the ash," and that, by the old law at any rate, no subject had a right to cut one down, even on his own property. As in England, where "bows" were much used, the *yew* was the subject of special legislation—so, possibly, where the "spear" was the prevailing weapon, the *ash* may have been "protected." Thus we may, at any rate (apart from the mystic bearing of these superstitions), attribute the fame of the ash to its uses in arms and in medicine—two of the radical sources of traditions and superstitions in the youth of all nations. I merely throw out these suggestions for what they may be worth.

SP.

In part, I can reply to the query of SIR J. E. TENNENT. I have seen ash-bark, boiled in new milk, and given to children, as a specific for worms

I have also tasted the decoction, and I have little doubt it would not only kill the worms, but the children also, if given more than once; although I was informed it was by the direction of a medical man it was given. It is over thirty-five years since I tasted it, and yet the remembrance of that taste is as fresh in my memory as if it was yesterday. This sort of medicine (?) was very common amongst the inhabitants of the valley of the river Slaney, in the county of Wexford. In the gardens and about the orchards of the same district ash-trees were planted and cultivated with much care, as it was stated that insects, destructive of fruit and vegetables, would not come where these trees were, or where the leaves fell. The wood of mature ash is held in high estimation for gig and car shafts, and in the construction of other carriages; but, with the exception of strong chairs for kitchen or rough places, I have not seen it used for domestic purposes. It is generally dearer than other wood, and takes a much longer period to arrive at maturity; and if allowed to do so, the trunk becomes considerable, the roots spread out to enormous lengths. I know an ash-tree near the bank of the river Slaney, and it could not be grasped round the trunk by four men, without outstretched arms. It was proved beyond doubt, by a record in the family of the planter in whose garden, on a high mound, it stood, that it was planted in the year 1739, and I am speaking of the year 1843. The trunk was very perpendicular up to about 18 feet, where it became forked into two enormous branches over 90 feet high, the boughs of which spread out like unto an open umbrella, forming a fine shade for the inhabitants of the pretty hamlet where it grew, and where the people used to assemble in the summer evenings to gossip, &c. From an elevated position in a western direction it was visible for over ten miles. The last time I saw it was in 1843, when I observed new sprouts issuing from the trunks, and I was informed that that was the first sign of vitality it had shown for three years, as it had not put forth green leaves for that period. This may be worth a nook in "N. & Q."

S. REDMOND.

Liverpool.

To the note concerning the ash-tree I may add a curious custom prevalent in Devonshire of burning an ashen faggot on Christmas Eve. The faggot is made of rather small sticks of the tree, bound together by a cord or withy, and so burned. The people tell you, in explanation of the custom, that our Lord, when born, was dressed by a fire of ash sticks.

Two other customs connected with the ash are mentioned by Gilbert White in his *History of Selborne*, letter 28.

W. G.

#### ARTICLES OF WAR.

(4th S. i. 74.)

Is not IGNORANS confounding "the Articles of War" under which Admiral Byng was shot for cowardice, with "the Laws of War" under which Washington hung Major André as a spy? The former, purchasable at any military publisher's, are annually re-enacted by the British Parliament for the regulation of her Majesty's forces, sea and land, serving in Great Britain, Ireland, and the colonies. The latter are part of the law of nations and of indefinite antiquity. We are now going to war with King Theodore for treating our ambassadors in a way that Agamemnon and Priam would not (according to the laws handed down to them) have treated a *κῆρυξ*. There is no regular code of the law of nations, although civilians have written treatises thereon, such as Grotius *De Jure Belli et Pacis*, of which Dr. Whewell published a translation, and Vattel's *Law of Nations*. The interpretation of these laws depends a good deal *de re nata*. Buonaparte held himself justified under the law of nations in shooting his Turkish prisoners at El-Harish, and in imprisoning English travellers in France without any previous declaration of war, although in both cases civilians would have not acknowledged the force of his arguments. The law of nations depends either upon precedent or principle. When the former can be found, the matter is easily dispatched. When a new principle has to be eliminated from existing principles or precedents, there is usually a long correspondence between the ministers of the states between whom the dispute has arisen, which generally leaves the matter very much where it was, as neither party is willing to admit the extension of an existing principle in any direction prejudicial to that view of the case which he is defending, *e. g.* the pending case of the Alabama.

J. WILKINS, B.C.L.

IGNORANS has failed to draw the distinction between articles of war and laws of war. The former are the code of regulations for the government of the forces, which from very early times have been put forth in different countries from time to time—in this country sometimes by the crown, at other times by the general thereto empowered by letters patent; or by the Lords of the Admiralty, as to the present day for the Marines; or by the East India Company for the Indian army, until the withdrawal of their charter. There were formerly different codes for the land-forces, according as they were at home or in foreign parts; but for a long series of years there has been an annual issue of "Rules and Articles for the better Government of our Army" under the sign manual. The laws of war, as regulating the point mentioned by IGNORANS, and other similar matters, as flags



of truce, &c., are a branch of the general law of nations, and have originated in the necessity which has been felt of mitigating the horrors of war. I believe that the earliest English book on the subject is *The Lawes of Armes*, 1593, by Matthew Sutcliffe, who, after having served in his youth in France, Flanders, and Portugal, died as Dean of Exeter. The earliest book by an Englishman is Upton *De Re Militare*. This writer, who was a Canon of Salisbury, had also been a soldier in his youth, and had fought at the battle of Cressy.

For more modern authorities I may refer IGNORANS to Grotius on *Peace and War*, and, as the latest of all, to an admirable letter by "HISTORICUS" in the *Times* of Wednesday, Feb. 12, 1868. T. F. S.

The Queen is empowered by the Mutiny Act to make Articles of War for the government of her army, and these Articles are annually published with the Act, and read to the troops every quarter. Any bookseller could procure for IGNORANS a copy of the Act and Articles, where he will see that no such offence as that of defending an untenable post is alluded to. SEBASTIAN.

"The Rules and Articles for the better Government of Her Majesty's Army," usually styled the "Articles of War," may be obtained from the Queen's printers, bound up with the "Mutiny Act," and others relating to the army. E. NORMAN.

2, Trinity Terrace, Pimlico, S.W.

#### ROBINSON CRUSOE.

(4th S. i. 145.)

Your correspondent's remarks will repay analysis:—

1. As to Foe. I am not disposed to accept this name as a genuine English patronymic. It appears to me a variation of the old French *Foye*, *foi*, faith. In the proclamation issued 1702-3 against De Foe's *Shortest Way with Dissenters*, he is described as "Daniel De Foe alias De Foë." This last has a Dutch look, and will, I am sure, justify to your correspondent the use of the final accent in De Foë. If I were to seek an English counterpart for it, I should name the Cornish town of Fowey, sometimes called Foy.

2. As to Robinson. De Foe distinctly tells us that the hero of his pseudo-autobiography was of foreign extraction on the father's side. He spells the name Kreutznaer: this, I think, is the modern *der Kreuzer*, or *Kreuzen-er*, "the cruiser." We also learn from this "veritable history," that he takes his mother's maiden name of Robinson, "a good Yorkshire family." This may refer to

the stem of the Rokebys, or to Wm. Robinson, Lord Mayor of York 1581-94, M.P., High Sheriff, &c.—facts well within De Foe's reach; from whence have since sprung the lofty names of Grantham, Ripon, De Grey. Thus our old friend Robinson Crusoe is really "Robinson the *Cruiser*," *i. e.* traveller, or wanderer. Looked at in this light, the Crusoe becomes a mere cognomen, a descriptive name added to a family name. As to the German treatment of it, let us consider our own usage of the ancients: Quintus Horatius Flaccus is with us plain Horace; Publius Ovidius Naso is plain Ovid, with total disregard to his famous proboscis, from which the cognomen was derived.

Thus we have a *Swiss Family Robinson*: the paterfamilias of whom, being a shipwrecked missionary, could not be a *cruiser* in the proper application of the term. We have also a *Robinson der Jüngere*, Young Robinson, by Campé, a sort of religious *New Crusoe*, if I remember rightly, which I found sufficiently tedious.

I ought not to conclude without noticing that (whatever its origin), from the popularity of *Robinson Crusoe*, the word *Crusoe* is with us a synonym for an enforced settlement on an inhospitable shore, or for rough and ready ingenuity under circumstances of difficulty; but the "story of the island," though by far the chief interest of the book, is only an episode in the life of the cruiser, who throughout laments his *wandering* propensity; whereas Crusoe, as we understand it, means a *settler*. A. H.

The real patronymic of Daniel De Foe appears to have been *De Foy* or *De Foix*, which belongs to an old Huguenot family of Provence. His progenitors were refugees who adopted the false orthography of De Foe in order to avoid hearing the name pronounced in the English fashion, which would have lent to the syllable *oi* a sound analogous to that of *hoist*, *moist*, &c. They in vain hoped thus to give their new fellow-countrymen a correct idea of the orthoepy of De Foix; for the latter of course pronounced De Foe in the English style, lengthening the vowel *o* as in *foe*, *woe*, westward *hoe*, &c. In the same way, the simple name of Crusoe—so easy to English ears and English tongues, has ever been a stumbling-block to the French, who make a point to spell it *Crusoe*, and to pronounce with careful correctness the two last vowels. The fact is, that in order to express exactly the sound of your *oe* in Crusoe, we French must either use the diphthong *aux* (as in *chevaux*, *animaux*, *capitiaux*, &c.) or the vowel *o* with a circumflex accent, or the same vowel with a final *h*—Crusô, Crusoh, or Cruseaux. As to the spelling which my publisher, M. Didier, has chosen to adopt in his reprint of my *Life of Defoe*, I beg leave to suggest that, having obtained from me full leave

to re-edit that work, which had been twice edited by myself, he probably left to his printers and readers the responsibility of the spelling.

PHILARÈTE CHASLES, Mazarinæus.

Paris, Palais de l'Institut.

SIR ANTHONY ASHLEY AND CABBAGES: THE POTATO.

(3<sup>rd</sup> S. xii. 287, 533; 4<sup>th</sup> S. i. 156.)

W. W. S. seems to have completely demolished the story about the cabbage sculptured on the tomb of Sir Anthony Ashley as a memorial of his having introduced the vegetable into England. For my own part, I believe this account of its introduction to be as unlike the truth as the stone ball at Wimborne St. Giles is unlike a cabbage. By-the-bye, Evelyn, in his *Acetaria*, calls Sir Anthony "Sir Arth. Ashley, of Wiburg St. Giles." He says:—

"This scarce an hundred years since we first had cabbages out of Holland; Sir Arth. Ashley, of Wiburg St. Giles, in Dorsetshire, being, as I am told, the first who planted them in England."

*Acetaria* was published in 1699; so that, according to Evelyn, cabbages were first brought to this country about 1599, between which date and 1627 (when Sir A. Ashley died) they had been introduced by him into England. Yet in 1636 I find a botanical writer, Johnson, who in that year published the second edition of Gerarde's *Herball*, thus speaking of the Garden Cabbage—"This is the great ordinarie cabbage, knowne everywhere, and as commonly eaten all over the kingdome." Surely Nares's quotation from Ben Jonson—"He hath news from the Low Countries in cabbages," does not at all imply that in Jonson's time all cabbages were imported. At the present day we import fruits and vegetables of the same kind as those which we grow ourselves. The closely packed leaves of a cabbage might, no doubt, be used as a convenient hiding-place for smuggling a secret letter. The authority of Johnson the botanist is conclusive. In Gerarde's great work, first published in 1597, chapter xl. is headed "Of Cole-worts" (in the Index, "Cabbage, *i. e.* Cole-worts"), and large woodcuts are given of the following varieties:—"Garden Colewort; Curled Garden Cole; Red Colewort; White Cabbage Cole; Red Cabbage Cole; Open Cabbage Cole; Cole-florie (or Colie-flore); Swollen Colewort; Savoy Cole."

No doubt there is a difficulty in accounting for the high prices which, in the seventeenth century, appear to have been given for cabbages. In *The Washingtons*, a tale published in 1860 by the Rev. J. N. Simpkinson, the author prints from the original account-books preserved at Althorp a list of all the expenses incurred in giving a ban-

quet to Charles I. and his queen in August, 1634. One of the items is, "cabidges 6s." The quantity is not specified, but the entry seems to imply that at that time they either were not grown, or were not plentiful, in Lord Spencer's garden. But two years later their cultivation seems to have been going on. An entry runs thus: "To Butlin, 3 daies setting up a frame of Tymber to laye the cabidges on, 2s. 6d." Mr. Simpkinson, in a note, suggests that the frame was a hot-bed, on which cabbages, as rare plants, were to be raised. But I think this may not have been the real object of Butlin's carpentry.

*Potatoes*.—Gerarde, in his *Herball*, describes and figures the kind now in common use as the "American Potato." He speaks of it as a root that may be eaten, but treats of it as a rarity. Even in the later edition of the *Herball*, by Johnson, 1636, no allusion is made to any increase in the consumption of what we now consider a necessary article of food.

Among the entries for the Althorp banquet above-mentioned, is one "for potatoes 16s.," and another "for a boxe for the potatoes, and a porter to carry them, 1s. 2d." and under date Jan. 21, 163 $\frac{5}{8}$  we find the price paid, "for 6 li. of potatoes 3s." JAYDER.

In the work on Lord Chancellor Shaftesbury's *Memoir* referred to by W. W. S., I fear I took for granted the statement that there is a cabbage at the foot of Sir A. Ashley's monument in the church of Wimborne St. Giles. It would seem that W. W. S.'s careful examination of the monument may be relied on for contradiction of the story. Nor can I now trace authority for the story, beyond a communication in "N. & Q." (1<sup>st</sup> S. x. 342), which was an answer to a query of mine as to the first introduction of cabbages from Holland; but that communication, which refers to a little compendium of information as to useful discoveries that had appeared in the *South Eastern Gazette*, indicates general currency of the story.

As to Sir Anthony Ashley's having introduced the cultivation of cabbages from Holland, the authority for a general belief that he did so is Evelyn, who in his *Acetaria*, published in 1699, wrote:—

"This scarce a hundred years since we first had cabbages out of Holland; Sir Arth. Ashley, of Wiburg St. Giles, in Dorsetshire, being, as I am told, the first who planted them in England."

In Ben Jonson's *Volpone*, first acted in 1605, Sir Politick Wouldbe describes a busy news-monger:—

"He has received weekly intelligence,  
Upon my knowledge, out of the Low Countries,  
For all parts of the world, in cabbages."

W. D. CHRISTIE.

The letter of your correspondent, W. W. S., must not be taken as decisive upon this subject. In the *Poole Pilot*, a very valuable little local periodical, there appears a letter, amongst the correspondence of the current month, from the Rev. R. Harkness, Rector of Wimborne St. Giles, who very distinctly and emphatically states that what your correspondent describes as a cannon-ball, "is intended to represent a cabbage, and to commemorate the fact that Sir A. Ashley introduced that vegetable into England."

I by no means agree with W. S. S. that "this statement should be consigned to the category of fancies that are accepted and passed current as historical facts simply because no one takes the trouble to scrutinise their pretensions."

Local tradition has certainly pointed to Sir Anthony Ashley as the first person who planted the cabbage in Dorsetshire; and tradition appears, in this instance, to be confirmed by probability. In the same age in which Sir Walter Raleigh, who was member for Dorsetshire, introduced the potato from America, what more probable than that there should have been amongst distinguished members of the court of Elizabeth a sort of rivalry in the introduction of foreign roots and plants, and that Sir Anthony Ashley, the Queen's Secretary, in intimate connection, as he must have been, with the ambassadors of the Low Countries, should have obtained from them, as tradition states, some shoots or plants of the cabbage, which he grew in his own garden? If so, what, again, more probable than that the circumstance would be recorded on his tomb in the form in which the rector of Wimborne St. Giles states that it appears there? A DORSET MAN.

DISHINGTON FAMILY (4th S. i. 19).—I trust your correspondent will accept my thanks for his information relative to the family of Dishington, and take in return a piece of evidence relative to its antiquity which a search in which I am engaged amongst some old writings has brought under my observation.

In a charter granted by King David, in 1370, to William Earl of Ross of that earldom proceeding upon the earl's resignation (*in favorem*) in the hands of that monarch, dated at Perth, the 23rd day of October, 1370, the following were the witnesses present: Robert, the Stewart of Scotland; Earl of Strathern, the king's nephew; William Earl of Douglas; George Earl of March; John Stewart, Earl of Carric; Archibald of Douglas; Robert of Erskyne; Alexander of Lyndesay; William of Disschyngton, Knights, and many of the barons and nobility of the kingdom.

Few Scottish families can go as far back as the reign of David II.; and this charter, which will be found in the Register of the Great Seal, book i.

No. 238, affords decisive proof, not only that Sir William de Dishington took his place amongst the barons and nobles of Scotland, but that he was of the highest rank, being named as associated with the Earls of Strathern, Douglas, March, and other magnates of the day.

The Erskynes were subsequently made barons of Scotland, and by a marriage with the heiress of Mar—after a struggle with the crown, and after the *grossest oppression*—were enabled to recover, as heirs of line in 1565, from Queen Mary, the title which has now descended to the present Earl of Mar, who succeeded, on the death of his uncle last year, to the title.

The Lyndesays are represented by the Earl of Crawford and Balcarres, whose son and heir apparent is so well known for his literary attainments, and whose *Lives of the Lindseys* may be taken as the most valuable genealogical work in existence, every link in the chain of descent—contrary to the ordinary practice—being distinctly verified.

There is a valuable work by the Rev. Walter Wood, A.M., entitled *The East Neuk of Fife*, crown 8vo, Edin., 1862, containing much curious information, and especially accurate genealogies of many Fife families, including that of Dishington of Ardross, bringing it down to the year 1602. It is probable that the witness to the resignation of the Earl of Ross was the ancestor of the Ardross Dishingtons. The reverend author has the great merit of giving proofs of the correctness of his genealogical statements, and does not supply links from "*presumed charters*"—a fashionable mode very much patronised at present by pedigree-makers.

But where are the Dishingtons? They apparently have shared the same fate with the Durwards, the Umphravilles, the Carrics, the De Monte-Altos, and other ancient families.

J. M.

SOLVITUR AMBULANDO (4th S. i. 31, 138).—MR. ROSSETTI'S instances of the use of this phrase are, I believe, secondary adaptations of it, too limited in their character to account for its general use. It would rather seem to have its origin in the fact that a person engaged in excogitating a difficult problem finds his mental powers of solution assisted by the action of the body in walking gently.

Shakespeare's "*passed on in maiden meditation*" is probably an allusion to this; Sheridan's stage direction in *Pizarro* (Act IV. Sc. 2.), "*Walks aside in irresolute thought*," certainly is. In the "*Dream*" of Burns we have another reference to the same fact:—

"I saw thee leave their evening's joys,  
And lonely stalk,  
To vent thy bosom's swelling rise  
In pensive walk."

Hogg tells us that his earliest songs were composed as he —

“Dandered doon by the Warlock burn,  
And the cave of the Lowther brae.”

For the benefit of English readers of “N. & Q.” I may add that the Scotch word *dander* means, to walk slowly, without an apparent object.

Since I have mentioned Hogg’s “*Warlock burn*,” I may state that I have in vain searched for it in the Lowther range of hills, and that I strongly suspect the proper reading is *Wanlock*, as we have a well-known stream of that name with an important mining village at its head.

GEORGE VERE IRVING.

GILLINGHAM ROODSCREEN (4th S. i. 171.)—It appears to me most probable that the two letters at the beginning, and three at the end of the inscription, being evidently no part of the same, were the name of the carver, which may have been *Rolbert Grejen*.

F. C. H.

HOOR-GLASSES IN PULPITS (3rd S. xii. 516; 4th S. i. 35, 113, 183.)—To the examples already recorded in “N. & Q.” I wish to add that, when I visited the church of St. Edmund at South Burlingham about ten years ago, there was still left in the pulpit an hour-glass, which I have some reason to remember from the broken glass of it cutting my hand as I took hold of it for examination. The pulpit was of the fifteenth century, painted and gilt, with this inscription: “*Inter natos mulierum non surrexit major Johanne Baptista.*”

F. C. H.

ST. PAWSLE (4th S. i. 172.)—Is not this a mere corruption of *Holy Apostles*? An obscure saint would not have the *e'en*, or eve of his feast, at all observed; but the feasts of all apostles have eves before them. Perhaps it applies chiefly to the two chief Apostles, SS. Peter and Paul, whose feast is on the 29th of June; but it may easily mean any other feast of an *Apostle*, pronounced *Pawlsle*.

F. C. H.

I have no doubt that “*St. Pawsle*” is a corruption of apostle. An old lady of my acquaintance used to say of anything superlatively good, “*That ought to be kept for saints’ days and apostles’ eves.*” By the vulgar, “*apostle*” is commonly pronounced “*possle.*”

E. M’C.—

Guernsey.

REFERENCES WANTED (4th S. i. 170.)—29. The correct reading is this: “*Etiam Unicus sine peccato, non tamen sine flagello.*”—S. Aug. in *Psalms*. xxxi. *Enarrat. II. versus finem.*

31. I believe the exact words are these: “*Hic ure, hic seca: hic non parcas, modo in æternum parcas.*” But the reference I cannot give. It is certainly not in Book XIX. of St. Augustin’s *City of God* at all. I have lately met with the quota-

tion three times; but in one case with a wrong reference, and in the other two with none at all.

35. “*Præsentemque referet qualibet herba Deum,*” is from the Latin poet Joannes Stigelius, who flourished in the sixteenth century; but from which of his pieces I cannot say.

F. C. H.

Sympathising with Q. Q. in his queries remaining unanswered, I hope I can help him in the one which he numbers 36. Achilles, seeing Patroclus in tears, asks

Τίποτε δεδάκρυσαι, Πατρόκλεις; *Iliad*, π. 7.

and if my note is correct, *Eustathius* observes upon this line

Ἄγαθὸν δ’ ἀριδάκρυες ἄνδρες.

W. H. S.

Yaxley.

27. “*St. Bernard* speaks of a traveller by sea,” &c. The “*sapiens*” was Anacharsis.—V. *Dioy. Laertius*, lib. i. cap. viii. § 5. The lines quoted by Lipsius are Juvenal’s (sat. xii. l. 58). A similar idea occurs in his fourteenth satire, line 289: “*tabulâ distinguitur undâ*”; and in Ovid, *Amor.* ii. xi. 25.

41. Virgil, *Georgic.* iii. 8:—

“*Tentanda via est quâ me quoque possim  
Tollere humo.*”

LEWIS EVANS.

CHARTERS OF HENRY V. (4th S. i. 53.)—Your correspondent M. C. J. asks—

“Was it possible for the king [Henry V.] to be at Westminster on the 2nd [March, 1421], at Shrewsbury on the 4th, and at ‘*Castrum Rothomagi*’ on the 5th of the same month?”

It is difficult sometimes to reconcile the inconsistency of old charters. According to the late Mr. Tyler, the king was at Westminster on the day which your correspondent believes him to have been at Shrewsbury. The following facts, ascertained from the *teste* of several writs and patents preserved in the Tower, are given by Mr. Tyler in the second volume of his *Henry of Monmouth* (note, p. 287):—

“In the year 1421, King Henry V. was, from January 1 to 31, at Rouen; on February 1, at Dover; from February 2 to 28, at Westminster; from March 1 to 5, at Westminster; from March 5 to 14, uncertain; on the 15th, at Coventry; on the 27th, at Leicester; from March 28 to April 2, uncertain; from April 2 to 4, at York; on April 15, at Lincoln; on April 18, at York; from April 18 to 30, uncertain; from May 1 to 31, at Westminster.”

EDWARD F. RIMBAULT.

REGISTRUM SACRUM AMERICANUM (3rd S. xii. 284.)—If your correspondent will procure a copy of the Almanac issued by our Evangelical Knowledge Society, he will find therein the list of the bishops of the Protestant Episcopal Church in the

United States, with the names of their consecrators.

UNEDA.

Philadelphia.

PALACE OF HOLYROOD HOUSE (3rd S. xii. 352.) My suggestion (which will be found under the above reference) that the ceiling of the larger of Queen Mary's rooms, and the arms depicted on it, would at once determine its date, has been speedily verified. I have received a copy of a paper on the subject, read at the meeting of the Society of Antiquaries of Scotland on the 13th ult. by Mr. Henry Laing of 3, Elder Street, Edinburgh, in which he clearly shows that it must have been executed in the latter part of 1558, or the commencement of the following year, and therefore about a century previous to the supposed total destruction of the Palace by fire.

I may add that Mr. Laing is preparing for publication representations of this remarkable ceiling in different styles of art, and varying in price from 1*l.* 8*s.* to 5*s.*, orders for which can be sent to himself personally, or to Mr. McCulloch, Curator of the Museum of Antiquities, Edinburgh.

GEORGE VERE IRVING.

PEARS (4th S. i. 154.)—In the able and very interesting account of fruits and vegetables that your correspondent, MR. PIGGOT, has favoured the readers of "N. & Q." allusion is made to the three pears connected with the heraldic insignia of the city of Worcester. The armorial bearings of that city are a castle on a field argent and sable, with three pears on a canton. There is a local tradition that when Queen Elizabeth, during one of her progresses, visited Worcester, she observed a tree laden with pears growing at the Cross in the centre of the city, and was so amazed at the forbearance of the citizens from plucking the fruit, that she gave the three pears as an honourable augmentation to their armorial bearings. This tree we suppose to have been the original "*black pear* of Worcester," several of which are growing in my garden, peculiarly adapted for culinary purposes, but hard and indigestible to eat in their raw state. This latter peculiarity may account for their continuance in the crowded street of what was, at that day, one of the largest and most important of our English cities.

THOMAS E. WINNINGTON.

LORD SINCLAIR AND THE MEN OF GULDBRAND DALE (3rd S. xii. 475, 511.)—The poems or ballads on this subject are founded on historical facts, of which a full and interesting account will be found in Calder's *Civil and Traditional History of Caithness*, 1861, Paton and Ritchie, Edinburgh. The hero of the story was Colonel George Sinclair, nephew of George fifth Earl of Caithness, but who was not "Lord" Sinclair.

H.

QUOTATION WANTED: "BE THE DAY WEARY," ETC. (4th S. i. 30.)—In reply to the query by A. F. respecting the lines —

"Be the day weary, be the day long,  
At last it ringeth to evensong."

Or, as I have the lines —

"Although the day be never so long,  
At last it ringeth to evensong."

Let me say, who was the writer I know not, but they were repeated by one of "the noble army of martyrs" before his death in 1555.

In Foxe's *Acts and Monuments* (vol. vii. p. 346, the edition by Townsend and Catley, 1828) is the account of the martyrdom of George Tankerfield, at St. Alban's. When the preparations were all made for his death, the narrative proceeds: —

"And all this time the sheriffs were at a certain gentleman's house at dinner, not far from the town, whither also resorted knights and many gentlemen out of the country, because his son was married that day; and until they returned from dinner the prisoner was left with his host, to be kept and looked unto. And George Tankerfield all that time was kindly and lovingly entreated of his host; and considering that his time was short, his saying was that, although the day was never so long, yet at the last it ringeth to evensong."

S. S. S.

These words now form the refrain of a ballad, of which both music and words are said to be by Claribel.

L. T.

GREEN IN ILLUMINATIONS (4th S. i. 124.)—The green oxide of chromium is a very rich deep green, opaque, but effective. A series of rich semi-transparent tints may be procured by mixing it with emerald green; the latter colour, mixed with a little cobalt, forms a bluish green, frequently introduced in drapery in old missals.

JOHN PIGGOT, JUN.

The difficulty against which F. M. S. contends is owing to his colours not being of the same kind as those used by the old illuminators. The mediæval artist used distemper colours ground with a medium of size; these colours are opaque. The generality of imitators in the present day use the common water-colours, manufactured with a medium of gum, thus rendering them transparent. Such are not good for illuminating. It is impossible to get an even tint with them. If F. M. S. cannot procure distemper colours, a near approach can be made by mixing with his tints Chinese white.

P. E. M.

FONTS OTHER THAN STONE (3rd S. xii. 206, 255.) At Little Gidding, Hunts, is a brass font. It was placed there by Nicholas Ferrar, and is thus described in Peckard's *Memoirs* of him, p. 178: —

"A new font was also provided, the leg, laver, and cover all of brass, handsomely and expensively wrought and carved."

W. D. S.

THUD (4th S. i. 115, 163) — If MR. GASPEY will take the trouble of referring to Webster's *Dictionary* (Bell and Daldy's last ed.), he will find

the above "ugly" word, its derivation, *thoden*, and also two examples of its use from Jeffrey and C. Mackay. For its euphony I will not for one moment contend; but for its expressiveness, as far as my own ear is concerned, I think it a valuable word, and not to be discarded because it pleaseth not that organ. I have myself heard the sound of a dull heavy plump of a wave against a craft at the river side, that has spoken the word as from the human mouth; and it has been the more impressed upon me by its being heard at twelve o'clock at night on London Bridge, on a return visit to a sick friend; at the same time that its retreating rush has as plainly conveyed to my sense that sobbing sound, whether of wind or water, which we so well imitate in the word *sough*.

Carisbrooke.

J. A. G.

As an Aberdonian I, too, have an affection for the language of my native land, and especially for that particular dialect of it which is found at Aberdeen. In this light I well remember the expressive word *thud*, which seemed, each time that it was uttered, to inflict a blow, *e.g.*:—"Laddie, gin ye winna gie ower your ploys, I'll gie ye a guid *thud* on your back."

Jamieson gives copious explanations of the word, and derives it from the Anglo-Saxon *thoden*, *turbo*, noise; *din*, a whirlwind; and from the Icelandic *thyt*, *thaut*. Brockett's *Glossary of North Country Words* contains *Thud*, and explains it by "the noise of a fall, a stroke, causing a blunt and hollow sound; Sax. *thoden*, *turbo*." J. MACRAY. Oxford.

Max Müller gives "TUD, to strike," as one of the roots of language. (*Lectures on the Science of Language*, i. 295.) JOHN ADDIS, JUN.

MYERS'S "LETTERS": "THE BLOW" (3<sup>rd</sup> S. viii. 107).—Pyrthus, in a battle with the Mamerlines, being wounded in the head, withdrew from the front. The enemy took courage, and a very large Mamertine, splendidly armed, advancing far before the rest, called upon Pyrrhus to come forward, if alive:—

Παροξυνθεὶς δὲ ὁ Πύρρος ἐπέστρεψε βία τῶν ὑπασπιστῶν, καὶ μετ' ὀργῆς αἵματι πεφυρμένους καὶ δευδὸς ἐφθῆναι τὸ πρῶτον ὠδάμενος δι' αὐτῶν καὶ φθάσας τὸν βάρβαρον ἔπληξε κατὰ τῆς κεφαλῆς τῷ ξίφει πληγὴν ὀάμη τε τῆς χειρὸς ἅμα καὶ βαφῆς ἄρετῆ τοῦ σιδήρου μέχρι τῶν κάτω διαδραμοῖσαν, ὥστε ἐν χρόνῳ περιπεσεῖν ἐκτετέρωσε τὰ μέρη τοῦ σώματος διχοτομηθέντος. — Plutarch, *Pyrrhus*, c. xxiv. p. 476, ed. Paris, 1846.

U. U. Club.

H. B. C.

ECCLESIASTICAL RHYME (4<sup>th</sup> S. i. 149).—I am sure that W. H. S. will agree with me that Brand's explanation is no explanation at all. To pass over the ignorance which speaks of the *In-troits* of the Masses as "entrances," the attempt

at explanation is a total failure. "*Tid*," he says, "may have been formed from the beginning of Psalms, *Te Deum—Mi deus—Miserere mei*." Everyone who knows anything of the church offices knows that the "*Te Deum*" is not a psalm, and that it is never used on any Sunday in Lent. As to *Mi deus*, besides that no psalm has any such beginning, the attempt to form "*Mid*" from the two words is really too absurd. I am not, however, confident in my own explanation; but it may appear reasonable and plausible. I do not think, then, that the lines:—

"*Tid*: *Mid*: *Mis*: *Ra*:"

Carling: Palm: and Easter Day,"

are meant to include all the Sundays in Lent, but only the last three, with Easter Sunday. I think they begin at the fourth Sunday, and that the meaning is that this Sunday is Mid-Lent,—Tide-Mid-Miserere, or the *middle of Miserere Tide*, that is Lenten Tide, when the *Miserere* Psalm is recited continually. Then follows Passion Sunday, by its well-known name of "Carling," and the last two speak for themselves. F. C. H.

German schoolboys—especially in the North—remember the names of the Sundays preceding Easter Sunday (*Invocavit—Reminiscere—Oculi—Lætare—Judica—Palmarum*) by the following words:—

In Richters Ofen liegen junge Palmen, (literally, in judge's oven lie young palms). The initials of these six German words are also the initials of each respective Sunday.

HERMANN KINDT.

COVENANTING TAMILISTS (4<sup>th</sup> S. i. 32), I would read Familists. B. H. C.

SALWAY ASH, NEAR BRIDPORT (4<sup>th</sup> S. i. 125).—This place, a hamlet in the parish of Netherbury, and, I presume, the ancient manor of Ashe, is not mentioned, as far as I can discover, in the former editions of Hutchins's *Dorset*, and only briefly referred to in the third edition now in course of publication, as a spot on which the Rev. W. J. Brookland, a former vicar, with the assistance of the parishioners, erected in 1833 a room or chapel licensed for Divine service. As respects its name, I think it probable that it may be derived from a family of yeomen formerly resident in this neighbourhood; for in the adjoining parish of Whitchurch-Canonicoorum, John Salway is recorded as the intruding minister between the years 1643 and 1663. C. W. BINGHAM.

MACCULLOCH OF CAMBUSLANG (3<sup>rd</sup> S. i. 473). I have just met with a large number of letters from different persons to Mr. Macculloch in the *Edinburgh Christian Instructor* for the years 1838, 1839, and 1840, and would beg to draw your correspondent's attention to them. The originals were then in the possession of a granddaughter.

The editor, the Rev. Dr. Robert Burns of Paisley, now of Toronto (a good ecclesiastical antiquary, and editor of *Wodrow's History*), will most likely know where they are at present. W. R. C.  
Glasgow.

"TUTBURY ORE DISH" (4th S. i. 52.)—In his note on "Analysis of Brasses, Bronze," &c., your correspondent, A. A., speaks of the "standard vessel for the gauging the ore measures, like the famous 'Tutbury ore dish.'" As I have reason to believe that he is in error regarding this dish, I venture to ask through your medium whether he does not mean the famous "Miner's standard dish" at *Wirksworth*, not Tutbury. If so this note will correct his statement. LL. J.

ITALIAN TRANSLATIONS OF MILTON (3rd S. xii. 524.)—I have met with the following:—

"Il Paradiso Perduto, Libri V, tradotto da Paolo Rolli (*Londra*, 1729)."  
"L'Allegro, tradotto da Domenico Testa, *Parma* (Stamperia Reale, 1785)."

"Il Como, tradotto in Versi da Gætano Polidori, M.D.\* *Parigi* (Didot, 1812)."

"Il Paradiso Perduto, tradotto da Lazzaro Papi, *Lucca* (Bertini, 1811)."

"Il Paradiso Perduto, tradotto in ottava rima da Lorenzo Mancini, *Firenze* (Piatti, 1842)."

"Il Paradiso Perduto, tradotto da Andrea Maffei, *Firenze* (Le Monnier, 1865)." [This is the latest translation.]

J. H. DIXON.

Florence.

MISERICORDIA (3rd S. xii. 461, 535.)—It may interest Mr. LLOYD to find the phrase "inter pontem et fontem" quoted by Sir Edward Coke in his letter referring to the death of Tresham. This letter is among the State Papers, Gunpowder Plot Book, No. 208. Tresham had, on his death-bed, made a statement "upon his salvation," which was beyond all question intentionally untrue. On this Sir Edward says:—

"This is the freute of equivocation (the book wherof was found in Tresams deske) to affirme manifeste fal-hoode upon his salvation in *ipso articulo mortis*. It is true that no man may iudg in this case, for *inter pontem et fontem* he might fynd grace. But it is the most fearful example that I ever knewe to be made so evident as nowe this is."

W. D. S.

DISTANCE TRAVERSED BY SOUND (4th S. i. 121.) The salutes fired at the naval review at Portsmouth, held in honour of the Sultan during the last summer, were distinctly heard in this part of Worcestershire, a distance considerably above 100 miles.

THOMAS E. WINNINGTON.

Stanford Court, Worcester.

THE TUNE "HELMSLEY" (4th S. i. 186.)—The following extract from a letter to the *Guardian*,

\* The author of *The Vampire*, &c., the friend of Byron and Shelley.

dated Nov. 8, 1866, refers this tune to a strange source:—

"The history of the well-known jig to which we have all so often sung this grand hymn ('Lo! He comes,' &c.) is somewhat curious. In its present form it may perhaps be justly ascribed to Madan; but *proh nefas!* it found its way originally to the sacred precincts of the 'Lock Chapel,' of which Madan was the founder, from the boards of Covent Garden. It first figured there as 'May Catley's Hornpipe' in Kane O'Hara's *Golden Pippin*, in 1773. The air took, and was adapted to a love-song commencing—

'Guardian angels, now protect me!

Bring, oh! bring the swain I love.'

"It got known as 'Guardian Angels,' and thus acquired a semi-religious character; and falling into the hands of Madan, who was by no means deficient in musical taste of a florid kind, was adapted by him to his patchwork hymn."

There was a portrait by Sir J. Reynolds of Miss Ann Catley in the "Second Loan Portrait Exhibition." She is stated in the Catalogue to have been "noted for her head-dresses, which set the fashion." Is she the same person as May Catley?

VEENA.

GERMAN-ENGLISH DICTIONARY (4th S. i. 63.)—A dictionary which I can recommend to all English studying the German language, and *vice versa*, and which is *à la hauteur* of modern philology, has been partly published by *Schönmeyers Verlag* in Bremen. Its author is, I think, an Englishman. He calls himself Mr. Newton Ivory Lucas.

The first part is complete. It contains the English-German Dictionary, and costs about eight thalers. The second (German-English) part has reached the seventeenth *Ablieferung*. Each *Ablieferung* costs about three shillings. In 1866 the *Athenæum* had a flattering article about Mr. Lucas's philological labours.

H. TIEDEMAN.

Amsterdam.

LOCKE AND SPINOZA (3rd S. iv. 372.)—The passage in Spinoza probably is:—

"Quod ad spectra vel lemures, hactenus nullam de iis auribus hausit proprietatem; sed quidem de phantasiis, quas nemo capere potest. Quum dicis spectra vel lemures hic inferius (stylum tuum sequor licet ignorem, materiam hic inferius, quam superius minoris esse pretii) ex tenuissima, rarissima, et subtilissima constare substantia, videris de araneorum telis, aëra vel vaporibus loqui. Dicere eos esse invisibiles, tantum mihi valet, ac si diceres, quod non sint, non vero quid sint: nisi forte velis indicare, quod pro lubitu se jam visibilibus jam invisibilibus reddunt quodque imaginatio in his, sicut et in aliis impossibilibus inveniet difficultatem."—Spinoza *Epistola* lx. p. 320, t. ii. Lipsia, 1844.

Locke (*Essay of the II. U. b. 4. ch. xi. § 12*) says of spirits:—

"We have ground from revelation and several other reasons to believe with assurance that there are such creatures; but our senses not being able to discover them, we have no means of knowing their particular existences. For we can no more know that there are finite spirits

really existing by the idea we have of such beings in our minds, than by the ideas any one has of fairies or centaurs he can come to know that things answering those ideas do really exist."

I believe that no passage in the *Essay* comes nearer to that from Spinoza. I do not know much of Locke's other works, in which, possibly, one may be found. Slight as the resemblance is, it might be enough to be called a translation *mot à mot*, by a writer who cites "Locke" and "Spinoza" without closer reference. H. B. C.

U. U. Club.

PASTON FAMILY (4th S. i. 100.)—In reply to CH. there are slabs to two "Margarets," ladies of the Pastons, in Blofield church; one the wife of Clement Paston and late Eyre, who died 1689; the other the wife of Edward Paston, late Berney, who died 1641. I am not aware of there being any memorials to the family in Burlingham, but as there is a bearing of the Daveney's on the panels at the base of the tower, and with whom the Pastons claimed relationship as "cousins," this may have led to the mistaken reference. The full inscriptions, either through "N. & Q." or through a private communication, will with pleasure be supplied to CH. H. DAVENEY.

Blofield, Norfolk.

ANSERINE WISDOM (3rd S. xii. 478.)—In this country the marks upon the breast-bone of a goose are thought to foretell the coldness of the succeeding *winter*, not the weather of the following spring. The dark-coloured marks are thought to indicate cold. Sometimes the breast-bone is divided into thirteen equal parts by perpendicular lines, to point out the weather for each week.

BAR-POINT.

Philadelphia.

TAP-ROOM GAME (3rd S. xii. 477.)—This game has been known in the United States for at least fifty years by the name of Hookem Snivvy (see Irving and Verplanck's *Salmagundi*). It is not played in bar-rooms, as we call tap-rooms, but on the piazzas of the hotels at watering-places.

UNEDA.

FENIAN (4th S. i. 156.)—In order to have this word fully before your readers, permit me to draw attention to its topographical application. I have ventured to enumerate a few out of many localities, apparently connected with the same etymon:—

Fingal's Cave, Staffa, north-west Argyle; Fingall, *i. e.* "white strangers," settled by the Danes on the north bank of Liffey, near Dublin; the south bank being called Dubhgall, "dark strangers." (Is this correct?) There is a Finghall in Yorkshire; Finloch, Ayre; Finloe, Clare; Finmere, Oxon; Finlough, Donegal; Finnan Water, Argyll; Finnan's Bay, Kerry; Craig Phinia, Glencoe, Argyll. A. H.

CURIOUS OLD CUSTOM (4th S. i. 147.)—This is a relic of the feudal system. The castle at Oakham is said to have been erected by Walcheline de Ferrers, *temp.* Henry II., a cadet of that Norman family founded in England by the hereditary warrior to William the Conqueror (hence the name; I fancy it must have been much the same as the modern Master of the Horse to royalty), and as such he attended at Hastings. Arms of Ferrers: ar. six horseshoes pierced, sable.

The whole story is romantic, and would have formed a good subject for a Waverley novel had Scott's attention been turned that way. The sticking up of horseshoes on a castle gate is not in the present day more absurd, *per se*, than counting hob-nails in the Court of the Exchequer at Westminster. A. H.

I may refer S. L. for some details of the old custom at Oakham, in Rutlandshire, to Evelyn, who, in his *Diary* under date August 14, 1654, says:—

"I took a journey into the northern parts, riding through Oakham, a pretty town in Rutlandshire, famous for the tenure of the barons (Ferrers) who hold it by taking off a shoe from every nobleman's horse that passes with his lord through the street, unless redeemed with a certain piece of money. In token of this are several gilded shoes nailed up on the castle gate, which seems to have been large and fair."

By a note to this passage in the *Diary* it appears that a shoe was paid for as late as the year 1788 by the Duke of York. G. F. D.

PETER VAN DEN BROECK'S TRAVELS (3rd S. xi. 176.)—Here is the full title of the work MR. WOODWARD asks for—

"P. van den Broecke, korte historiaal ende journaelsche aenteykeninghe van al't geen merck-waerdigh voorgefallen is in de langdurighe reysen, soo nae Cabo Verde, Angelo, etc. als inzonderheyd van Oost-Indien. Amsterdam, 1634."

with portraits and plates.

H. TIEDEMAN.

Amsterdam.

EALING SCHOOL (4th S. i. 13, 113, 183.)—I would add to the notes which I have formerly made on this subject, that the Rev. Tressilian George Nicholas, incumbent of West Molesey, Surrey, is son by the second marriage of the first Dr. Nicholas. Alfred, the youngest son by the first marriage, was alive fifteen or twenty years ago, when I saw him at Yarmouth; and, I believe, he soon afterwards went abroad. I know not if he still survives. GEO. E. FRERE.

ANONYMOUS BATTLE DICTIONARY (4th S. i. 123.)—I never heard of this dictionary before. Brunet does not mention it. He has in his *Manuel* a similar work in six volumes, published at Paris in the same year (1809), according to him *par une société de gens de lettres*. Does K. P. D. E. mean this book, perhaps? H. TIEDEMAN.

Amsterdam.



THE DIALECTS OF NORTH AFRICA (4th S. i. 123.)—MR. R. R. BRASH should consult Franck's "Catalogue de Livres anciens et modernes relatifs à la Philologie, la Littérature, l'Histoire et la Géographie de l'Orient. Paris, 1864 (1f. 25c.)"

A supplement to this useful compilation appeared early last year at the same library. (A. Franck.)

H. TIEDEMAN.

Amsterdam.

SONG, "OLD ROSE" (2nd S. ix. 264; 3rd S. xii. 203.)—The passage in Walton's *Angler*, part I. chap. 2, is as follows (where the otter huntsman invites Piscator):—

"And now let us go to an honest alehouse where we may have a cup of good barley wine,\* and sing *Old Rose*, and all of us rejoice together."

There is nothing said about *burning the bellows*, nor do I believe it has anything to do with the song, but what it does mean I cannot tell. A friend of mine living in Oxfordshire remembers part of a song sung forty years ago (called "Old Rose") to the tune of the Old Hundredth Psalm, as follows:—

"Old Rose is dead, that good old man,  
We ne'er shall see him more;  
He used to wear an old blue coat  
All buttoned down before.

"We bored a hole through Cromwell's nose,  
And there we put a string;  
We led him to the water's side,  
And then we pushed him in."

Probably in the time of Walton the ballad of "Old Rose" was stuck up against the walls of some of the honest ale-houses, for in the same chapter Piscator leads Venator—

"to an honest ale-house where we shall find a cleanly room, lavender in the windows, and twenty ballads stuck about the wall."

The huntsman, in the same chapter, says—

"There is a herb, *Benione*, which being hung in a linen cloth near a fish-pond makes him (the otter) to avoid the place."

He also notices—

"That the skin of the otter is worth 10s. to make gloves, which are the best fortification for your hands which can be thought on against wet weather."

I should like to know what is the herb *benione*, and if gloves were made of the otter's skin.

SIDNEY BEISLY.

ANCIENT CHAPEL NEAR EYNSFORD, KENT (3rd S. xii. 295.)—It will perhaps interest some readers of "N. & Q." to know that the ruin referred to is that of the ancient parish church of Maplescomb, which parish was united to Kingsdown in 1638. A drawing of the ruins is given in Thorpe's *Customale Roffense*, from which it would appear that they are not much altered since that work

\* In the next chapter it is called "the good liquor that our honest forefathers did use to drink of, the drink which preserved their health and made them live so long and do so many good deeds."

was written. Thorpe considers the edifice coeval with that of Eynsford and other churches in the neighbourhood with Norman traces. In 15 Edward I. it was valued at one hundred shillings. Human remains have at times been turned up by the plough. There is but one house near it now, formerly the ancient seat of Maplescomb.

E. S.

Penge.

"TO LEAD MY APES" (3rd S. v. 193, &c.)—Mrs. Osborne (afterwards Lady Temple), writing to her future husband, after mentioning the marriage of a daughter of Lord Valentia to an old man with a miserable house and small fortune, says:—

"Ah! 'tis most certain I should have chosen a handsome chain to lead my apes in before such a husband; but marrying and hanging go by destiny they say."—*Courtenay's Life of Sir W. Temple*, ii. 324.

E. H. A.

INSCRIPTION OVER RAPHAEL'S DOOR (4th S. i. 144.)—The same mode of expressing a date occurs in the title-pages to my copy of Beyerlinck's *Magnum Theatrum Vitæ Humanæ*, Lugd. M.DC.LXXIX., i. e. 1678, and is, I should think, not uncommon. But your correspondent need look no further than the face of his own watch, where he will probably see IX (10 — 1) for *nine*, and IV (5 — 1) for *four*.

J. T. F.

The College, Hurstpierpoint.

### Miscellaneous.

#### NOTES ON BOOKS, ETC.

*Calendar of the Carew Manuscripts, preserved in the Archbishop's Library at Lambeth, 1515-1574. Edited by J. S. Brewer, M.A., and William Bullen, Esq. (London: Longmans, 1867.)*

The Carew Manuscripts are those of Sir George Carew, created Baron Carew of Clopton in 1605, and Earl of Totness in 1626. He held many public employments both in this country and in Ireland, but was obliged to resign them all, together with his great wealth, in 1629, and was buried in the classic ground of the church of Stratford-upon-Avon. He was a great lover of antiquities, and left a considerable collection of manuscripts chiefly relating to Ireland. Four volumes of his papers found their way to the Bodleian, the rest were bought of his executors by Sir Robert Shirley, of Stanton Harold in Leicestershire. These, or some part of them, consisting of thirty-nine volumes, are now in the Archbishop's Library at Lambeth; and those of them which fall between the years 1515 and 1574 are here calendared, with the addition of a Life of Sir Peter Carew, written by John Vowel, *alias* Hooker, which occurs in one of the volumes of these MSS., and is here printed entire. The papers deal with the anarchies, wars, and rebellions of the sister kingdom, and are very fully calendared, as we learn from the Introduction of Professor Brewer, because the MSS. are at Lambeth, where they are under certain restrictions, and because also the majority of readers, to whom the book is "likely to prove of any interest, will not, in all probability, have many opportunities of consulting the originals." The name of Professor Brewer in

connection with the work is a guarantee that it has been carefully and ably executed.

*Annals of the Worshipful Company of Founders of the City of London: compiled, with Notes and Illustrations,* by William Meade Williams, Master 1852-3 and 1853-4. (Privately printed.)

This attractive volume, exhibiting the fruits of diligent research, is a valuable contribution to the municipal history of the ancient city of London, replete with the customs and manners of hoar antiquity, and which we fondly hope will lead the other companies to unlock the historical treasures buried in the chests of their respective halls. In the perusal of this work the reader will meet with some very curious and interesting descriptions of the social condition, political institutions, and every-day life of "Merrie Old England." The task of the editor, though somewhat laborious, has evidently been a labour of love; and the handsome and complete form in which the volume has been issued will justly entitle him to the affectionate respect and gratitude of the lively of this ancient company.

Every student of biography and history will rejoice to learn that the publication of the third volume of the *Athena Cantabrigiensis* may shortly be expected. This Herculean labour has been suspended for some time owing to the lamented death of Mr. Charles Henry Cooper, its chief editor. The continuation of this valuable work, however, has been undertaken by his two sons, Mr. John William Cooper, LL.B. of Trinity Hall, and Mr. Thompson Cooper. To ensure typographical accuracy it will be printed at the Pitt Press.

In connection with our Universities, it may not be generally known that a periodical has lately appeared, entitled *The Oxford Undergraduates' Journal*, which is published fortnightly during term. A similar Journal, conducted on the same plan, is expected to be started this month at Cambridge.

## BOOKS AND ODD VOLUMES

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## Notices to Correspondents.

*UNIVERSAL CATALOGUE OF BOOKS ON ART.*—All Additions and Corrections should be addressed to the Editor, South Kensington Museum, London, W.

*W. O.* will find some account of the *Glassites and Sandemanians* in *Dr. John Evans's* Sketch of the Denominations of the Christian World, a work well known.

*H. G. H. P.* A notice of the *Greenhill* prolific family appeared in "N. & Q." 1<sup>st</sup> S. v. 203.

*W. R.* The figure on the base of the Monument at London Bridge is not what is conjectured, "a man swallowing an oyster;" but was designed by *Caius Gabriel Cibber*, to represent *Envy* in a vault gnawing

a heart, and diabolically enraged at the measures concerted for extinguishing the Great Fire.

*F. A. ESCOTT.* The text of the passage in *Staunton's Shakespeare* agrees with that given by *Knight, Dyce, and Collier.*

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LONDON, SATURDAY, MARCH 14, 1868.

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## Notes.

## PATRICK LORD RUTHVEN.

This nobleman, the father of the first Earl of Gowrie, was obliged to fly from the wrath of Queen Mary for being a prominent actor in the slaughter of Rizzio. He got safely to Berwick-on-Tweed, and from thence proceeded to Newcastle, where he died on June 13, 1566, having been dangerously ill at the period of his flight.

His lordship was the eldest son of William, second Lord Ruthven, and Jean Halyburton, in her own right Baroness Halyburton of Dirleton. He thus was both Lord Ruthven and Lord Dirleton. He had a brother Alexander, who is mentioned in the letter which follows.

Through his mother Lord Ruthven inherited large estates in the counties of Haddington and Berwick, where the Lords Halyburton of Dirleton had vast possessions. I never saw any autograph of this celebrated person, but having had the good fortune to become possessor of a letter—or, as he calls it on the back, an "obligation"—entirely holograph, I have transcribed it for insertion in "N. and Q.," not only for the extreme rarity of his autographs, but its intrinsic interest.

It is a remarkable document, and shows that his lordship was never unmindful of his own interest. It mentions the death of the Provost of Dirleton, and the fact that the "Provestrie" is in his gift, and that he had given it to his servant—

probably meaning Chaplain—Sir Robert Oystler, under certain conditions. His lordship is to keep the Temple lands—that is to say, the lands which had originally belonged to the Templars and Hospitallers—a designation by which such portions of land, even at this date, are designated in Scotland. The stipulations are as minute and particular as if they had been suggested by a law agent. His lordship's spelling is not always intelligible; and the handwriting, though vigorous and apparently plain, is, from the peculiarity of the contractions and the spelling, not very easily deciphered. The copy now printed is upon the whole correct enough. His son William, who is mentioned by him, was the first Earl of Gowrie. He paid the penalty of his life for endeavouring to rescue James VI. from the power of that unprincipled favourite the titular Earl of Arran:—

"Trayst frend, eftir mayst hairty commendatiounis this schalbe to schaw you that I am informit that the provest of Dyriltoun is deid, and the provestrie is at my gyft, and I haue gyffin it to Sir Robert my sruand, and intends to haue the temple lands in feu to one of my sonis callt Willem, and would haue secrete of him of the same, togydder that he sall resign the said prowestrie to my brother Alexander, or ony of my sonnis that I think meyt for the samyn; and now constantly it payes xxx merks, that is xx to the provest and x to one preist to serfe it, and I would be contenty to be bound in my chartour with some augmentation becaus of the few he pay the hail sone, bot then I would haue an obligation that my son sulde pay na mair to him in during his lyftyme except the xx merks be yeir, and my sone to gar the seruice so to be done, and I think that is na greyt sekerness yat he has mak yame to gyff chartour and sasing without dayt or witnesses, as zairto I gaue it afoyr, and syklyke I will haue chartour and presept instantly of his lands of the chaplenrey of haliburton callt mairstoun, in few in lyk manner to my sone William, and he to pay als mekyl for the same as it pais nou xl and mair of augmentatioun therfor. I desyr you to tak yir pains to mak yir securities as you think mayst suir. I sall recompense you for your lawbers, referring ye rest to my broder quhom to pless, yairto gyfe credaite and God conserfe you. Written at Dyriltoun ye xvj day of Merche. Also 3e sall gar testify this obligatioun yat he sall resign ye chaplainry of halyburton as well as his prowestrie to quhom yat I pless, prouiding yat he bruk yt for his lyftyme and syklyk to renew yir euidentis that he gyffs instantly sa aft as I pleis with the awyce of men of law to mak this suyr as we sall think expedient.

"Yours,

"RUTHVEN."

"In dorso —

"Sir Robert Oysleyn obligatioun yet he suld set his landis of ye prowestrie of Dyriltoun and Mairstoun to William Ruthven my sone."

How strange all this appears. There is the unscrupulous baron—who rose from a sick bed to participate in a murder insisted on by a jealous boy, whose mind had been influenced by unscrupulous courtiers—penning a letter to his chaplain as to the best way to turn the rents and profits of an ecclesiastical endowment, which had become vacant by the demise of its incumbent, to the

advantage of himself and family. Yet this man's fortune was great; he held the most fertile portions of land in Perthshire, Haddingtonshire, and the Merse; and at the date of the fall of the family, in 1600, it was said that the Gowries could reach England from Perth, of which they were Provosts, without being under the necessity of leaving their own domains. J. M.

INEDITED PIECES.—I.

JOHAN CROPHILL'S THREE POTS; PEACE, MERCY,  
AND CHARITY.

From time to time, and by the Editor's leave, I propose to print in these volumes some short inedited early poems that I have collected with a view to a volume of Miscellaneous Poems for the Early English Text Society. They will probably be gathered together in a volume ultimately, but meantime there seems no reason to delay longer their separate issue. This first piece is printed to get rid of one of those entries in Ritson's *Bibliographica Poetica* which look at one so reproachfully, saying "When do you mean to put me in type?" whenever one turns over Ritson's pages. The entry I refer to is as follows:—

"CROPHILL, JOHN, a cunning-man, conjuror, or astrological quack, who practised in Suffolk about the year 1420, has left some poetry or rimes spoken at an entertainment of 'Frere Thomas' and five ladies of quality whose names are mentioned: at which two great bowls, or goblets, called 'Mersy & Scharyte' were briskly circulated: extant in the Harleian MS. 1735, and beginning 'Frere Tomas Fairefelde.'" F. J. FURNIVALL.

MS. Harl. 1735, leaf 48.

¶ Frere tomas fairfelde,  
(god al-megthete hem It zelde!)  
he has scend hous copys & pottys to weldc,  
To make hous good schere.

I most hem bere oueral,  
bothe In schambere & In hale;  
God gif hous grace pat per non fale!  
I tank my mayster þe gentyl frere.

¶ my ladys cope heght scharyte :  
euer[i] day wen sche It se,  
godis blessing hauet he,  
myn hone gentol frere!  
weder he com erly ore late,  
we schal hem lat hym In at hore gate,  
and fore hes louf we wyl wake,  
and scharyte, scharyte, schal make hem schere.

¶ my lady dam amice, (or annee)  
hyre coppe heght pasyensys;  
aȝen al throst It Is hyre defons;  
Fore I wyllc drenk, ore I go hens,  
Of þis ale so clere.

wen I haue dronkyn of þe best,  
þen will I go take my Rest  
at my pelo, & þerto I trest,  
and thank þe gentol frere.

¶ dam margret colke,  
hyre coppe heth modycorn,

[leaf 48 b.]

Fore sche wyllc pout In many a crom,  
and sche wyllc drynk of alle & som,  
wedore It be ale ore bere.  
þow It be ale ore wyn,  
godys bl[e]scyng haue he & myn,  
my none gentyl volontyn,  
good tomas þe frere.

¶ dam margret debenam,  
sche hat a pout non,  
Fore sche sett ynt styel os any ston,  
sche wot ynt neuer to wom to mak no moȝ  
nedore fare nore nere;  
þow sche scet fol styelle,  
sche can thynk foul Ille,  
sche left nought hyre wynd to spelle,  
To thank þe gentolle frere.

¶ Ione see-man,  
hyre pot heught stanfeld,  
here he comynt al to sceld;  
þere Is no man þat It schal weld,  
It Is so leuc & dere;  
Fore I schal lok It In my schest,  
þere Is no man þat I on strest,  
It schal be kepted fore a gest,  
& thank þe gentyl frere.

& I, Iohan crophille,  
þis tornory alle þey schal be scet on seyð, [leaf 49.]  
som-wat we schal a-bate hare pryð;  
þey gete no meny of hos In þis tyed  
Fore coppys nore keuerys so klere;  
my mayst[er] hath me a cope scent,  
my cosyng dauyð bought It werament;  
wen It In my hand I\* hent,  
I thank my mayster þe frere.

¶ my name Is crophille,  
I can þis coppe fyelle,  
and bed ȝou alle scet styelle,  
and make good schere:  
þe name þer of, It heght plute;  
wen It Is foul of good ale, It Is deute;  
Take soche os god scent to the,  
and thank my lady dere.

¶ Fore þe frere wille no moxy take,  
bout euer more he hit fore-sake,  
and þen comyht Rychard est-gate,  
and pout In his Iepserre;  
Soo Rychard berys hom mony among,  
his mayster makys þe meryere song;  
God gif him grace to lef long,  
þe good gentyel frere!

¶ pes, mersy, & scharyte,  
þis be þe potis name al iij:  
when pes Is In bed I-brought,  
and me[r]sy Is after sought,  
scharyte most com behend,  
and ellys wyllc nought be þi frend,  
be Resoun & skyelle, quod Iohan Crophille.

DRYDEN'S "NEGLIGENCES."

Speaking of the "Alexander's Feast," Johnson says:—

"It does not want its negligences; some of the lines are without correspondent rhymes, a defect which I never detected but after an acquaintance of many years, and

which the enthusiasm of the writer might hinder him from perceiving."

To which Mr. Cunningham, in his valuable edition of the *Lives of the Poets*, i. 377, appends the following note:—

"There is only one line without a correspondent line—  
"And sighed and looked."

And Mr. Bell, in his edition of Dryden's *Poems*, ii. 206, after quoting the above criticism, and founding an argument on it as to the haste in which the ode must have been written, says:—

"The lines alluded to by Dr. Johnson will be found in the 1st, 2nd, 5th, and 6th stanzas."

It is perhaps very rash in me to differ with so great a man as Dr. Johnson, and with two such diligent critics as I have here quoted, but nevertheless I venture to assert, after very careful study, that there is no such "defect" as is here "detected." Dryden considered this ode "the best of all his poetry"; and, even if there were any such want of correspondent rhymes, we may depend upon it they were the result, not of negligence, but design. I will now examine the so-called defective stanzas.

Stanza 1. Mr. Bell may allude to the fifth line, "On his imperial throne," but this plainly rhymes with "won" and "son" in the first and second lines. Or it may be that he refers to "None but the brave," but it is surely perfectly evident that, although these words are repeated thrice, they are in reality only the first half of the line—

"None but the brave deserves the fair."

Just as well might the member of a congregation complain that in the well-known—

"Oh my poor pol,  
Oh my poor pol,  
Oh my poor polluted soul!"

there was no rhyme to "pol."

Stanza 2. I have utterly failed to discover the line which Mr. Bell alludes to, unless he thinks that "Jove" could not rhyme to "love" and "above."

Stanza 5. This is the stanza condemned by both Messrs. Cunningham and Bell, but "Sighed and looked" is surely the half of the line—

"Sighed and looked, and sighed again,"

and thus another case of "My poor pol."

Stanza 6. Mr. Bell, I suppose, refers to the line—

"Behold how they toss their torches on high,"

but, undubitably, Dryden meant the word "high" to rhyme with the "joy" and "destroy" that follow so closely after. Thousands of instances might be quoted to prove that this particular rhyme was fully accepted up to a much later date.

CHITTELDRÖG.

#### A GENERAL LITERARY INDEX: INDEX OF AUTHORS: HERMES TRISMEGISTUS.

Sanchoniatho's account of the invention of letters is corroborated by Porphyry (*De Vita Pythagoræ*), Eusebius (*Demonstratio Evangelica*), Pliny (*Historia Naturalis*, lib. vii.), and indeed all the Latin writers. The Greeks entertained a somewhat different opinion, and ascribed the invention of letters to a younger Taaut or Hermes than the son of Misraim, and who flourished about four centuries afterwards, and was born in Egypt, as the first was born in Phœnicia. The Egyptians also believed there had been two Mercuries (see Jamblichus, *De Mysteriori*, p. 185; and Fabricii *Bibliotheca Græca*). His editor, Harles, gives a summary of several authorities. The Chaldeans and Assyrians contend for an earlier invention of letters, and that the inventors lived among them, not in Phœnicia or Egypt. (See Cumberland, p. 191; *Mémoires de l'Académie des Inscriptions*, vol. xxxi. 1761, p. 121.)

"The first Hermes inscribed on walls and columns the laws, precepts, and dogmas which he wished to be preserved by various figures and images. He made images of Saturn and the rest of the gods, and also formed the sacred characters of the elements" [of hieroglyphic writing, Warburton, bk. iv. s. 4. p. 79]—Sanchoniatho; cf. Jackson's *Chronological Antiquities*, iii. 33-4; Witsii *Ægyptiaca*, pp. 7, 10, 96. These columns became through inundations buried in oblivion in subterranean places, but when they were accidentally discovered, a second Hermes disinterred the sciences thus preserved, and committed to writing such precepts as he wished the people to believe had been derived by him from these books of stone.

Manetho, whose chronological canon has, according to Spineto and Russell, very undeservedly been looked upon as of doubtful authority, states that he took his information from pillars in the land of Seriad, inscribed by Thoyth, the first Hermes, with hieroglyphic letters, and translated after the flood into the Greek tongue with hieroglyphic [hierographic] letters, and deposited in volumes by Agathodæmon, the second Hermes, father of Tat, in the adyta of the Egyptian temples." (Warburton, iii. 158; cf. Marsham, *Canon Ægypti*, p. 231.) Warburton observes that *ἱερογραφικὰ* was used by the ancients as a generic term to signify any well sacred letters composing words, as sacred marks standing for things, *ut supra*. "Some alphabets, as the Ethiopic and Coptic, have taken in their hieroglyphic figures to compose their letters, which appears both from their shapes and names.\* The ancient Egyptian did the same, as a learned French writer (Count Caylus) hath shown in a very ingenious and convincing manner. But this is seen even from the names which express letters and literary writing in the ancient languages; thus the Greek words *σημεία* and *σηματα* signify as well the images of natural things as artificial marks or characters; and *γράφω* is both to paint and to write. The not attending to this natural and easy progress of hieroglyphic images from pictures to alphabetic letters made some amongst the ancients, as Plato and Tully, when struck with the wonderful artifice of an alphabet, conclude that it was no human invention, but a gift of the immortal gods." (*Ibid.* p. 101.) There are some modern writers who hold that it was usual with ancient nations to engrave on columns what they designed to transmit to posterity. Marsham (*Chronicus Canon Ægyptiacus*, p. 360, &c.) and Whiston (*Essay towards Restoring the True Text of the Old Testament*, p. 159) show that the Pillars of Seth, mentioned by

\* Cf. Bunsen's *Ægypti*, i. 450, and Lepsius, *Lectures*, p. 18, n. 1, pl. xv. bk. 1.

Josephus, were no other than those of Sesostris, whose Egyptian name was Seth. Jablonski (*Pantheon Egyptiacum*, lib. v. c. 5) maintains that Seth, Soth, and Thoth designated the same pillars. "It is certain that the Grecian philosophers and the Egyptian historians took many things from these pillars. Proclus observes, concerning Plato from Crantor, that the Egyptian priests affirmed that he borrowed the language of the Atlantes from these columns, and that they remained even to the days of Proclus or Crantor. Jamblicus acknowledges that Pythagoras received his philosophy from hence, and that he, as well as Plato, formed his notions according to the ancient columns of Hermes; others also (as Sanchoniathon the Phœnician) have made use of the same monuments. He is reported to have taken his Philosophy and History of Transactions from the Books of Taautus, and the Inscriptions of the Temples. Lastly, Manetho, an Egyptian writer and prophet, drew his Sacred History from the same fountain, wherever that Seriadic Land was in which he asserts those columns were placed."—Burnet, *Doctrina Antiqua de Rerum Originibus*, p. 105. Cf. Nimrod: a Discourse upon certain Passages of History and Fable. By Algernon Herbert, i. 521, sqq.

On στήλαι the Egyptians inscribed all the sciences which they cultivated as astronomy (see Petavii *Uranologium*, ex *Achille Tatulo*, p. 121; Platonis *Ἐπινοῦς*, p. 986), referred to by Martianus Capella (*De Nuptiis Philologie et Mercurii*, lib. viii. col. 812, and the authorities given, *ibid.* col. 137). "Galenus, lib. i. contra Julianum, c. i. notat in Ægypto quicquid in artibus fuerat inventum, probari oportuisse a communi consensu auditorum; tum demum sine auctoris nomine, inscribatur columnis, et in adytis sacris reponebatur. Hinc tantus librorum Mercurio inscriptorum numerus. De hac re qui vellet plura, adeat Is. Casaubonum contra Baronium; Possevinum, Bibl. voce Mercurius; Collium de Anib. l. iii. c. 24; H. Ursinum in Trismegisto, Congriming de Hermet. Medicina, et Olamu Borrichium ejus antagonistam. Imitati sunt hoc Pythagoræi," &c. Gale in Jamb. p. 183. The αἰτῶς ἔφα of Pythagoras annihilated τοὺς ἄλλους.

The probability of the inscriptions on the Hermetic pillars has been impugned, and by many they have been considered fabulous (see the authorities cited by Fabricius, *Bibl. Græca*, i. c. xi.; Huet, *Dem. Evang.* p. 48; Brucker, *Hist. Philosophia*, p. 252; Stillingfleet's *Orig. Sacra*, pt. i. p. 3 sqq.; Meiners, *Hist. Doctrinae de Vero Deo*; Bunsen's *Egypt*, i. 7). Consult also Heeren in Stobæum, lib. i. c. 52; Josephus, bk. i. chap. 2.

The Phœnician history or cosmogony of Sanchoniathon (*apud Eusebii Præp. Evang.* lib. i. c. 9, 10) will be found with a translation in Cory's *Fragments*. A translation was first published by Cumberland and Whiston (*Essay towards Restoring the True Text of the Old Testament*, Appendix). Recently the text of Philo's translation has been restored and critically explained by Bunsen (see also Stillingfleet, *ut supra*; Bochart's *Geographia Sacra*, p. 704 sqq., and Dodwell's *Letters*). "I am concerned," says Burnet, "for the loss of Hermes's Cosmogony, mentioned by Philo-Byblius, than for the want of all the rest (of the books of Hermes, if ever they were extant); from thence it is (as one may probably suppose) that Sanchoniathon has borrowed materials for his *Commentaries on the Origin of the World*, as well as Diodorus in his Representation of the Egyptian sentiments on the same head." Cf. *Diod. Sic.* i. c. 3.

"This Remain of Antiquity has been condemned as wholly spurious (Dodwell [*Letters of Advice*], Father Simon [*Judicium de vuperâ Isaacii Vossii ad iteratas P. Simonii Objectiones Responsione*], Montfaucon [*L'Antiquité Expliquée*, partie I. tom. ii. pp. 383-85], Stillingfleet, *ut supra*). It has been defended as perfectly genuine

(Vossius [*De Historicis Græcis*, Opp. iv. pp. 55-6], Bochart [*Geographia Sacra*, lib. ii. c. 17]; but especially Dr. Cumberland and M. Fourmont, [*ut supra*]). It has been applied as a prop of a new system in historic fable (Pezron, *Antiquité des Celtes*) that the old Sæci or Celts were the true Titans and gods of antiquity, and has been treated as an unintelligible rhapsody from beginning to end. But the greatest pains and most exquisite learning have been employed in finding out the similitude or sameness of this Phœnician, or rather Egyptian, tradition of the History of the Creation with that delivered by the Jewish Lawgiver. The parents of Eastern criticism (Scaliger [*De Emendatione Temporum*, ad calc. in Berosi Fragmenta, Note, p. 26], Selden [*De Baal et Belo Syntagma*, 1662, p. 202; *Opp.* vol. ii. pt. i. p. 327], Bochart [*ut supra*]; Marsham [*ut supra*, p. 234], Kircher [*Œdipus Pamphilius*, p. 110 sqq.], &c.) were contented to find in it some sparks of truth concerning the creation of the world, the origin of idolatry, and the abuse of the names of God intermixed with fables; but some of their learned successors, particularly a knowing prelate of our own country (Dr. Cumberland, Bishop of Peterborough [*Phœnician History*]), and a professor of uncommon erudition in France, M. Fourmont [*ut supra*], have attempted to demonstrate a marvellous harmony between Sanchoniathon and Moses." (Blackwell's *Letters on Mythology*, p. 352-3.)

Respecting the authenticity of these Phœnician fragments translated by Philo-Byblius, Bunsen remarks:—"Why should there not have been sacred records at that time of a far more simple and rational character than those of later date? There may have been Hermetic writings bearing the name of the god Taaut, which really or traditionally were based upon old sacred inscriptions, written on columns in the pictorial character, and these may have been preserved in the temples. . . . It does not follow that the author of the book which he used was really the old Sanchoniathon." (Bunsen's *Egypt*, vol. iv. p. 164.) He acquiesces in "the views expressed so decidedly by Movers in his latest writings, that Philo's work is deserving of the highest respect. Ewald also, whose researches have thrown fresh light on many of these points, has expressed himself in equally strong terms, (Movers, *The Spuriousness of the Fragments of Sankhuniathon preserved by Eusebius*, *Jahrbücher*, &c.; *Researches into the Religion and Gods of the Phœnicians*, 1841; especially pp. 116-147.) His last and clearest account is in Ersch's *Encyclopædia (Phœnizien)*. Ewald's treatise "On the Historical Value of Sankhuniathon," 1851, appeared in the fifth volume of the *Transactions of the Society of Sciences, Göttingen*; Selden's classical work, *De Diis Syris*, and Gesenius' *Monumenta Phœnicia* are well known. We have now to add the learned and ingenious treatise of M. Renan, *Mémoire sur Sanchuniathon*, Par. 1858, 4to. (*Ibid.* p. 171.)

"When once we are convinced of the genuineness of the traditions here given with Euhemeristic confusion, and have proposed to explain them in the sense of the old mythology and in their connexion, we cannot shrink from following up the work which was commenced by the two champions of French philology, Scaliger and Bochart—that of reducing the names of the Grecian gods back to the Phœnician. . . . They both sought—often in a one-sided manner, and necessarily without success—for the names in Jewish tradition; as to the original identity of which with the other Semitic traditions, especially those of Kanaan and Syria, they did not entertain the slightest doubt."—pp. 173-4.

To return to Hermes:—"There are those," says Wachter, "who, at the name of Taaut, are as much alarmed as if they had confronted a spectre, struck with a childish dread that the Christian religion is endangered if any

letters or books existed before the Law of Moses was committed to writing. But, to say nothing of the Book of Job and the Book of the Wars of the Lord mentioned by Moses himself [and the Book of Enoch, which has been included among the Hermetic writings], the verity of history testifies how unfounded is that apprehension. . . . . As the authority of the Gospel is not diminished because it was written long after Moses, so it matters little whether Taaut or Moses was the earlier writer. Even if Taaut wrote first [see Marsham, p. 34] we should remember that before the Law of Moses men lived in a state of nature, and ignorant of the arts; that consequently it was expedient for Providence and divine beneficence to supply guides of human life for the advantage of some portion at least of mankind, and that among the Egyptians such benefactors lived in unhesitatingly asserted by Jo. Henr. Maius in his *Selectæ Observationes*, t. i. Diss. 12."—"I am of opinion that it was agreeable to the wisdom and goodness of God that man should, in the first ages after his fall, have the assistance of such beings as the Egyptian Dæmon Kings were in order to enable him to recover in some degree from his fallen state even in this life. And, accordingly, I am convinced that all the arts and sciences invented in Egypt derive their origin from those Dæmon Kings, some of whom are mentioned as the inventors of certain arts, such as Isis and Osiris of agriculture, and Theuth, or the Hermes of the Greeks, and the Mercury of the Latins, of the art of language, as I shall afterwards observe." (Monbodo's *Ancient Metaphysics*, vol. iv. p. 161.) He also adduces similar traditions of the Chinese and the Peruvians. Compare the extracts from Hermes in Stobæus, lib. i. c. 52, s. 40; and Ammianus Marcellinus, bk. iv. c. 14. For the Mercury of the Druids see Cæsar's *Commentaries*, lib. vi. Harles (*Fabricii Bibl. Græca*) mentions Kriegsmanni *Conjectanea de Germaniæ gentis origine, et conditore Hermete Trismegisto sive Tutione*, Tübingæ, 1684. "The same ancient writer is alluded to under the various appellations of Hermes, Anun or Thamus, Thoÿth, Mercurius, \* Zoroaster, Osiris, Idris or Adris, and Enoch. Much confusion has been caused by mythological and Platonic allusions. Plutarch mentions Isis and Osiris so as to coincide with the scriptural truth concerning Enoch, that God took him. 'Ο μὲν γὰρ Ὀσίρις καὶ Ἰσίς ἐκ δαίμωνων ἀγαθῶν εἰς θεοὺς μετέλλαξαν. (Plutarch, *De Isid. et Osir.* 362.) "Isis and Osiris truly passed from the state of beneficent intelligences to the Gods."—*Enoch Reconstituted*; or, *An Attempt to Separate from the Books of Enoch the Book quoted by St. Jude*; Also, *A Comparison of the Chronology of Enoch with the Hebrew Computation, &c.* By the Rev. Edward Murray. Lond. 1836.

BIBLIOTHECAR. CHETHAM.

TO MR. W. CAREW HAZLITT: A PARAGRAPHIC REJOINDER.

"Your correspondent etc."—As MR. HAZLITT now accepts the bibliographic maxim of the learned Charles Magnin, and also that of one of his admirers, we may fairly expect the *Hand-book* to contain much rectification—in the event of a re-issue.—Liability to error is the lot of every adventurer in authorship—but in conformity with the motto chosen, I aimed at exactness; and believe my three notes to be devoid of error.

"The capital charge etc."—I have made several

charges against MR. HAZLITT. Now, with regard to the *capital charge*, as he is pleased to consider it, I persist in declaring my firm conviction that William Barret published no other edition of Heliodorus than that of 1622. The case is as plain as a pike staff. William Barret published *A true relation* in 1623. Hanna Barret published *The essays of the viscount St. Alban* in 1625. Barret must have closed his career before that event. No woman could publish books otherwise than as the widow of a stationer (Ames and Herbert, *passim*). To those who can appreciate evidence, a word more would be so much waste.

"I reiterate the declaration that the Heliodorus of [1569] was supposed to be lost."—Admitted, with this qualification—*by those who had made no effort to discover it*. The same qualification must be applied to his assertions on Fulwell and Howell. The edition of 1577 has been recorded in the *Hand-book*, but on my authority (p. 692). MR. HAZLITT now recants; rejects the evidence of bishop Tanner and Mr. Samuel Paterson; and tries his wavering hand at a sarcasm.—To excuse his errors, he points out the same errors in others. It is an unmanly defence, and justifies the suspicion that he is too often a mere transcriber.

"When MR. CORNEY acts the part of an assailant etc."—MR. HAZLITT objects that I have no right to assume the identity of the editions of 1605 and 1606. The remark is a deception: I neither claimed the right nor exercised the right. I am inclined to assume it, and so much is on record.—While describing me as an assailant, he commits an assault on himself—an assault on his credibility! He professes to have ascertained, at least two years ago, that the pretence of revision in the edition of 1622 was a mere trick. Nevertheless, he now assures the purchasers of the *Hand-book* that the translation was "revised and collated by W. Barret." The words *revised* and *collated* are his own invention!

"There is no considerable enigma etc."—A judicious hint! I should have said, MR. HAZLITT closes his article with a *two-fold enigma*, I. Because *Fraunce* is a geographic reference; and II. Because if we assume it to mean *Fraunce* (*Abraham*) we have to read more than three-score lines in search of the solution, and then—*give it up*.

"If MR. CORNEY is not very happy in what he calls his proofs etc."—MR. HAZLITT gives a sample of what he supposes I should call my reasons. He makes no distinction between a fact adduced as evidence and an incidental remark—but as he quotes me correctly, I shall dismiss that clause of the paragraph without further comment.—His remarks on the Harley and Fairfax collections will be a permanent proof of his want of tact in sound and substantial literature.

"I may be less fortunate than others etc."—

\* Livy mentions him as Mercurius Teutates, lib. xxvi. 4.

The preface to the *Hand-book* seemed to indicate that MR. HAZLITT, in his own estimation, is far above the want of instruction, and I took up the pen, as before said, to convince the public that his censures and his vauntings, if at all justifiable, were not justified by his own doings.—Why he should condescend to accept the information of an *assailant* on the Heliodorus of 1622, in preference to other particulars, is not explained. Perhaps it is a bit of banter—an idea borrowed from some early *jest-book*. The volume is accessible in the British Museum!

“To conclude etc.”—To conclude. As MR. HAZLITT has commended one of my maxims, I am emboldened to offer him two more: one, adapted to this occasion; the other, with reference to his future labours.

Incompetent scribes seldom consider criticism as honest and candid; and any insinuation that it is of a contrary nature should therefore be treated with silent contempt.

In bibliography, as on other subjects, the exercise of the pen should always be accompanied by the exercise of the wits.

Barnes, S.W.

BOLTON CORNEY.

#### A SUGGESTED PLAN FOR TRANSLATIONS OF THE TALMUDS.

##### Object.

1. The object proposed is an English, French, German, and Latin translation of both Talmuds: or, an English, &c. translation of the two; or, an English, &c. translation of the Babylonian Talmud, its omissions being supplied by that of Jerusalem.

2. The Mishna to be first translated into English, &c.

3. The Gemara to be next translated into English, &c.

4. The commentaries thereon (*Tosephoth*) collected in the time of Rashi (= Rabbi Solomon Jarchi), now printed in the margin of the Talmud in cursive characters, to be translated into English, &c.

5. The Gloss of Rashi, also in the margin and cursive character, to be translated into English, &c.

6. The persons employed on the Mishna to form one class; Gemara, another class; Tosephoth and Rashi, a third class.

7. The like translations of the Gloss Mekilta and Siphra on Exodus; Torath Cohanim on Leviticus; Siphri on Numbers and Deuteronomy; Tosaphtha (or Tosaphthoth); Baraita or Baraitoth (called *תנאים* or *רבני*); and Bereshith Rabba; to be made by a fourth class of persons into English, &c.

8. The translation of any other Rabbinical

works into English, &c. that may be deemed of sufficient importance.

##### Method.

The persons to be selected shall be of all denominations of Christians returned as competent.

A selection to be made from these of three persons for each of the six books of the

Mishnah	. . . . .	= 18
The like for the Gemara	. . . . .	= 18
” Tosephoth and Rashi	. . . . .	= 18
” remaining glosses (No. 7 and 8)	. . . . .	= 18

Number required for one language . . . . . 72

” for four languages . . . . . 288

The translations of each class of 18, after revision by each other, to be subject to a second revision by the 72 translators. Every translator to have copy of the work done by every other translator, and to give his correction, in writing on such copy. Each person, therefore, will have only a few folios to translate, but four Talmuds to revise; and the time occupied will be comparatively short for the translating.

Steps should be taken to prevent waste of time in revision, nothing being done officially *viva voce*, but in writing. T. J. BUCKTON.

Wiltshire Road, Stockwell, S.W.

##### SPURIOUS ANTIQUITIES MADE IN BIRMINGHAM.

The following, cut from a recent newspaper, may serve as a caution to purchasers of curiosities; it is also worth preserving as an addition to what has already appeared in “N. & Q.” upon the fabrication of false antiquities:—

“The Rev. Mr. Kell has written to the Southampton papers to put the public on guard against purchasing spurious antiquities. The latter are represented to be pilgrims’ badges, or signacule, used by pilgrims between the twelfth and thirteenth centuries when visiting different shrines, and are in the form of a short dagger, signet ring, brooch, spur, amphora, or relic box, to be suspended on a garment. They are manufactured wholesale in Birmingham.”

J. HARRIS GIBSON.

Liverpool.

PROCLAMATION OF HENRY VIII. AGAINST THE POSSESSION OF RELIGIOUS BOOKS.—Referring back to the earlier issues of “N. & Q.,” as I often do with much advantage, I observed the above in the 1<sup>st</sup> S. vii. 421. It may be interesting to note that the omissions can be supplied from a complete and beautifully-written copy in the Cotton Collection (Cleop. E. v.)—the volume which contains so many papers concerning ecclesiastical matters *temp.* Henry VIII.; many of them corrected with his own hand. W. H. S. AUBREY. Croydon.



THE MARQUIS OF WESTMEATH AND THE SULTAN.—I think the following cutting about the Marquis of Westmeath and the Sultan should be preserved permanently in the pages of "N. & Q.":—

"On Monday, 15th July, the Marquis of Westmeath was presented by the Turkish Ambassador to his Majesty the Sultan at a special audience in Buckingham Palace. Lord Westmeath, addressing the Sultan, said:—'Sire—As I feel myself warranted to say, and I believe without any doubt, that I am the only survivor of those of the British army which debarked in Egypt, under General Sir Ralph Abercrombie, in the year 1801, and who possess the medal of the Crescent for the services then performed, I have presumed to present myself in the presence of your Imperial Majesty, in virtue of that military decoration which was graciously bestowed upon all those engaged in those services for your Majesty's august predecessor, the Sultan Selim, in commemoration of the recapture of Egypt and its restoration to the Ottoman Porte. There were, Sire, three battles between us and our then enemies (our friends, I am happy to say, at present, and your Majesty's), in which we were throughout successful. It must be observed that our opponents on their part conducted themselves with that brilliant courage which always distinguishes them wherever they are, but we overbore all resistance. We never were more than 10,000 men under arms, and we sent home to Toulon in our ships above 16,000 of the French, according to the terms of the convention entered into at Cairo on the 27th of June, 1801.' The Sultan said:—'I feel a real pleasure at seeing you before me, and to observe upon your breast an historical distinction of your gallantry, and of those services which you and your companions in arms performed for my empire at an epoch fortunately now long gone by, when it was undergoing the effects of a misunderstanding between two great Powers, now my sincere allies.'—1867.

#### H. LOFIUS TOTENHAM.

FOLK-LORE.—In Aberdeenshire, and generally throughout the North of Scotland, there is a popular rhythmical proverb connected with the Feast of the Purification of St. Mary, in which the nature of the winter weather is supposed to be foretold. It runs thus:—

"If Candlemas Day be clear and fair,  
The half of the winter's to come, and mair;  
If Candlemas Day be mirk and foul,  
The half of the winter is gane at Yule."

There is a corresponding Latin vaticination:—

"Si Sol splendescat, Mariâ Purificante,  
Major erit glacies post festum quam fuit ante."

Can any of your correspondents trace the Latin rhyme to its source? A. R.

Deer, Aberdeenshire, Candlemas Day, 1868.

PRONUNCIATION OF "CHAIR" AND "CHEER," IN SHAKESPEARE.—One of your most influential contemporaries has printed some correspondence on the above subject. Referring to *Macbeth*, Act V. Sc. 3, it was suggested that in the line—

"Will *cheere* me ever, or dis-seate me now,"

the word *cheere* should be read as meaning a *chair*; but it has since been suggested, as I think without sufficient authority, that Shakespeare did not write *dissseat*, but *disease*, so we find it remain

thus—"will cheer (in the sense of invigorate) me ever, or *disease* me now." This reading spoils the antithesis between seating and dis-seating, besides the effect of the said speech being addressed to *Seyt-on*, which fact should not be lost sight of.

I wish to carry this illustration to another passage (see *Coriolanus*, Act IV. Sc. 7)—

"And power, unto itself most commendable,  
Hath not a tomb so evident as a *chair*  
To extol what it hath done."

The word *chair* has been understood to refer to the "curule chair," but if we pronounce it *cheer*, we find how well the word *extol* is brought into play. The meaning would seem to be, that the well-deserved applause of our fellow-creatures is better than any kind of memorial in the shape of tomb or monument. A. H.

SHAKESPEARE'S PRONUNCIATION.—There is an article on this interesting subject in the *Athenæum*, Feb. 8. In the *Notes of the Parish Churches in and around Peterborough*, by Rev. W. D. Sweeting, now in course of publication, the author, in speaking of the etymology of Orton Waterville, says that "the name Walter was originally pronounced Water," and quotes the passage concerning Walter Whitmore from *King Henry VI.* Part II. Act IV. Sc. 1, "By Water I should die." (P. 134.)

CUTHBERT BEDE.

"AUTO DE FÉ."—Why is it that English writers invariably transform the Spanish preposition denoting the genitive case *de* into one of their own invention, *da*, which exists not in the Spanish tongue? These three words (of horrible import) composed the technical name of that warrant, decree, or sentence (*auto* signifying either of these) of the Inquisition which was read to its victims on the scaffold. With us the phrase is considered equivalent to that "burning of heretics" of which it constituted the preliminary form; but wherefore should it be thus mis-spelled by historians, by essayists, and all who treat of that gloomy period when the Inquisition had still power to issue these *autos*? Or can it be, after all, that, even as the printers *will* treat "every one" and "any one" as compound words (a fact of which I have had the same painful experience as Mr. SKEAT), so they may equally insist on turning the correct *de* into the incorrect *da*?

NOELL RADECLIFFE.

EARLS OF ROCHESTER (4th S. i. 99).—One could have borne with humility a rebuke from such Titanic scholars as Tumebus or the learned sons of Henry Stephens, but it is hard indeed to have to patiently submit to the arrogance of a Bavari or the petty panantry of a Mævius. A MR. WHEATLEY some weeks ago pointed out in your paper that, in a recent article of mine on "London Squares," I had confounded Wilmot, Earl of Rochester, with

Hyde, Earl of Rochester, and therefore at once assumed my ignorance of either personage. The error occurred from my writing the article far away from all my books of reference. If Mr. WHEATLEY still insists on my ignorance of two noblemen so familiar to all historical students, I can only refer him to a one-volume novel of mine entitled the *Little Black Box*, published by me about ten years ago, and in which Laurence Hyde figures conspicuously. WALTER THORNBURY.

"PIERCE THE PLOUGHMAN'S CREDE" (l. 230.) MR. SKEAT, in his recent excellent edition, interprets the last line, which I quote below, "The cope had enough dirt on it for one to grow corn in."

"His cope þat biclypped him · wel clene was it folden,  
Of double worstede y-dy3t · down to þe hele;  
His kyrtel of clene whijt · clenlyche y-sewed;  
Hyt was good y-now of ground · greyn for to beren."

Although I do not doubt that Mr. SKEAT's interpretation is most likely to be right, it seems worth while to note a gloss which I find written in the margin of my Wright's edition—viz. "It was tucked up high enough from the ground, to hold grain."

The fact that the mendicants were accompanied by a boy, who carried their bag (see l. 288), goes against this latter interpretation, as also does the obesity of our fat friend. But to those who have seen carters carrying corn in their *round frocks* from the granary to the stable, the notion seems a very likely one.

One thing against Mr. SKEAT's interpretation is that the "hyt" of the text most naturally refers to the *kyrtel*, which is expressly stated to be "clean white." JOHN ADDIS, JUN.

Rustington, Littlehampton, Sussex.

### Queries.

#### "THE TEAR THAT BEDEWS SENSIBILITY'S SHRINE."

In *Whistle Binkie* (3rd series, p. 61, Glasgow, 1843,) this fine lyric, under the name of "Though Bacchus may boast," is ascribed to Miss S. Blamire, the Cumbrian poetess, who was born in 1747 and died in 1795. We are told in a note that—

"This song has been several times in print, but not with Miss Blamire's name appended,\* nor with the last stanza. We give it from the original MS. in the hands of Mr. Maxwell."

I have always believed this song to be by Captain Morris, and I have seen a "German" flute arrangement printed by the old firm of Longman and Broderip, under the title of "The Tear," &c., and followed by "Written by Captain Morris."

\* With whose name?

It did not, I think, contain the *last stanza* of Mr. Maxwell's MS., but ended with—

"That's sweetened by friendship, and mellowed by love;" and it was in verses of four lines instead of eights, as is the set given in *Whistle Binkie*. There was no date to the half sheet of Longman and Broderip, but it must certainly have been issued in Captain Morris's lifetime,\* and long before the discovery of the MS. by Mr. Maxwell. Captain Morris, we all know, was a jolly Bacchanalian poet, an English Adam Billault—a worshipper of Bacchus and Venus too. Like the French lyricist, however, Morris had his sober moments, when his muse wore the habits of a vestal, and he indulged in such moral strains as "The Tear that bedews Sensibility's Shrine." (*Vide his Lyra Urbanica*.) Miss Blamire may have added the "last stanza" given in *Whistle Binkie*. The song was probably in magazines previously to 1795; and Miss Blamire, being a good musician, may have arranged it to some Northern air that required the quatrains to be changed into huitrains, and so have added four lines to the last stanza of the original. The song has no resemblance to Miss Blamire's style. It is very superior; it is Morrisian from beginning to end. Perhaps Mr. CHAPPEL or DR. RIMBAULT can clear up my doubts. I have no old magazines at hand, but I think it probable that the original set may be found in the *Gentleman's*, the *Ladies'*, or the *Town and Country Magazines* published between 1775 and 1795. What is the range of Longman and Broderip's publishing? Were their sheets of music entered at Stationers' Hall?

If the song is by Miss Blamire, how come it that it appeared under the name of Captain Morris, that he never denied the authorship, and that Miss Blamire never claimed it? The claim was made in 1843 by Mr. Maxwell, and therefore long after both Miss Blamire and Captain Morris were dead!

S. S.

ANTI-BACCHANALS.—I find that Forbes Mackenzie's Act was in force about A.D. 370. In reading over Ammianus Marcellinus for the elucidation of another subject, I met accidentally with a passage which shows that Forbes Mackenzie and his supporters were not the first to restrain vintners to certain hours in the sale of their intoxicating liquors. In the reign of Valentinian I., who reigned from A.D. 364 to A.D. 375, we find a certain Ampelius to be prefect of Rome, who issued an edict to the following effect: "Namque statuerat, ne taberna vinaria ante horam quartam aperirent."

\* When did Morris die, and what was his age? Were his early poems ever collected? The "Lyra Urbanica" strains are "the last leaves of an old tree," to use the words of Walter Savage Landor. [Capt. Charles Morris died on July 11, 1832, aged ninety-three.—Ed.]

retur." (Lib. xxviii. c. 4.) Surely ten o'clock was a late hour for opening such shops. Who was the first to restrict the sale of such liquors? I suspect that Ampelius was not the first who made the attempt to make men sober by law, as I see in Facciolati's *Lexicon*, under the word "Vinarius," a quotation from Ulpian's *Digest* (xxi. 1, 4) to this effect: "Aleatores et vinarios non contineri debent." I am unable to refer to Ulpian to see the exact bearing of this passage, but can any of your correspondents tell us who first made the attempt to make men sober by human enactments? I may add that Ampelius seems to have found, like many others, that all such attempts are futile, as Ammianus regrets that he did not persevere in his good intentions. He says: "Utinam in proposito perseverans, correxisset enim ex parte, licet exigua, irritamenta gulæ et ganeas tetras." CRAWFORD TAIT RAMAGE.

HAIR OF CHARLES I.—"The Prince gave Princess Charlotte a lock of dark brown hair, which he had cut off." After "the rape of the lock," is it known what became of it at the death of the Princess Charlotte in 1816? Is it still in England, or in Belgium? P. A. L.

CHRISTIAN AMBASSADORS TO THE SUBLIME PORTE.—Who was the person first received at the Sublime Porte as an ambassador from the King of England; and what was the date of such reception? Michelet (*Histoire de France*, vol. viii. p. 330) mentions, in the reign of Francis I., "Les ambassadeurs vénitiens, hongrois, polonais, russes, entouraient le sultan." Were Christians received and treated as ambassadors by the Turks at that date? J. H. C.

CHRISTMAS-BOX.—The recurrence of boxing-day reminded me of Gay's lines in his *Trivia*:—  
"Some boys are rich by birth beyond all wants,  
Beloved by uncles and kind good old aunts;  
When time comes round, a Christmas-box they bear,  
And one day makes them rich for all the year."

and tempts me to ask what is the earliest instance of this use of the word *box*? Is it ever so used alone? I find only the date 1712 in the *Philological Society's Vocabulary*, but I feel sure that I have seen the word much earlier. This, however, is far short of the eleventh century, as suggested by some correspondents last year (3rd S. x. 470, 502), who indulged in rather fanciful derivations. My own notion is that the use of the word *box*, in the sense of a gift, arose simply from the Christmas contributions being collected in a box. Servants and workmen who came with presents or goods from their masters would naturally send in their box for the customary gratuity of the gentry. CPL.

SIR JOHN DAVIES, author of *Nosce Teipsum*, &c. I am desirous to know if any authentic portrait of

this eminent Englishman is preserved anywhere, and if any has ever been engraved? Also, if his "Metaphrase on some of the Psalms of David" (mentioned by Wood) ever has been printed; or whether, and where, it is preserved in manuscript? A. B. C.

EQUESTRIAN SKETCHES.—Can anyone supply the names for a series of about thirty-seven equestrian portraits, published by M'Lean of the Haymarket about 1840, and numbered 1 to 37 or 39, and entitled "*Equestrian Portraits*, by a Walking Gentleman"? A CONSTANT READER.

EUROPEAN MONKS AND THE GOPIS OF MATHURA. About twenty years ago, when in India, a valued friend and brother archæologist and myself, on examining some collection of drawings belonging to different Hindu chiefs of Bundela-khand, were much surprised at finding some among them, apparently the works of native artists of the sixteenth or seventeenth centuries, in which minute figures of European monks dressed all in black, with broad-brimmed hats, were given in the background of pictures of Râdha and the other Gopis of Mathura; but entirely failed in our inquiries to elicit any information how such a seeming anachronism, in what appeared genuine productions of Hindu artists, was to be accounted for.

Is this remarkable association of monks and Gopis to be met with among our European collections of works of Indian art? And how is it to be accounted for, except as evidence in the artist's mind of their being contemporary?

R. R. W. ELLIS.

Starcross, near Exeter.

HYLL SILVER: BARD PLAAKES: ROMANS.—In a document, bearing date somewhere between 1500 and 1510, mention is several times made of "Hyll sylver, or Hyll money," "Bard plaakes," and "Romans." I think, but am not certain, that they are different kinds of coin. Can any one give me information on the point? CORNBUB.

HOGARTH.—Can any of your readers say whether Hogarth ever executed replicas of any of his works, or whether they know of any pictures claimed to be such by their possessors? ARTIST.

KIMBOLTON.—Kimbolton, Hunts, is said by various writers to be the Kimmibantum of Antoninus. I have failed in my endeavour to verify this. Can any of your numerous readers help me? T. P. F.

LANE FAMILY.—Within the old church of Knightwick, near Worcester, now only used for burial-service, are flat stones inscribed to two daughters of Col. Lane, of Bentley, Staffordshire, who was so intimately connected with the escape of Charles II. after the battle of Worcester:—

"Grace died 18th of July, 1721, aged 80."

"Dorothy died Nov. 22, 1726, aged 82,"

which last-named lady left 20*l.*, the interest of which was to be given to the poor of Knightwick for ever.

The Lane pedigree in Shaw's *Staffordshire* states that Lettice, another daughter, was buried at Martley, a parish adjacent to Knightwick. Neither Nash nor Shaw make any mention of these ladies. Perhaps some correspondent may be able to inform me what brought these members of the distinguished family of Lane into the rural districts of Worcestershire, and why they do not rest with their ancestors under their sepulchral chapel, in the not distant collegiate church of Wolverhampton.

THOMAS E. WINNINGTON.

"LANGOLEE."—I am anxious to find an old Irish song called "Langolee," descriptive of an Irishman's visit to England and crossing the Channel. I remember but little of it, but on his inquiry as to when the coach starts, in his reply to information, like a true Celt, he asks another question—

"May I make bold for to ask it,  
What time starts the basket,  
For then I can ride and sing Langolee?"

Can you give me any hint where I can procure by purchase a copy? and you will much oblige

ALDRIDGE ROAD.

REV. SIR W. TILSON MARSH, BART.—Who is the Rev. Sir Wm. Tilson Marsh, Bart.? I find him neither in the *Clergy List* nor *Baronetage*, but in many advertisements. C. W. BINGHAM.

POEM.—Can anyone supply a reference to "The Mother's Lament over her poor Idiot Boy,"—a copy of verses seen about twenty years ago, supposed to form part of an Oxford or Cambridge prize poem? WM. HENDERSON.  
3, South Bailey, Durham.

ELIZA RIVERS.—I have been sorely puzzled by a complication of errors, as it seems to me, in De Manne's *Dictionnaire des Ouvrages anonymes*, 1862. At No. 2226 we have the following work given:—

"Osmond, par l'auteur d' 'Elisa Rivers'; traduit de l'Anglais (de Miss Kelly), sur la deuxième édition (par Madame la comtesse Molé). Paris, Trouvé, 1824. 4 vol. in-12."

In the *Retouches* to the work of De Manne, at p. 6, we are told that it is a mistake to attribute the above to Miss Kelly, and that it is by Mary Brunton. Turning again to De Manne, I find him contradicting himself, as the following quotations will show:—

"2802. Scènes de la Vie intime, par l'auteur d' 'Elisa Rivers,' 'Marguerite Lindsay,' etc., traduit de l'Anglais (par la comtesse McLé.) Paris, O. Guyot et Urbain Canel, 1834. 2 vol. in-8."

"2805. Scènes du grand Monde, par l'auteur d' 'Elisa

Rivers,' 'Laure de Montreville,' etc. (Madame Brunton), traduites par une Dame (la comtesse Molé). Paris, Barbezat, 1832. 2 vol. in-8."

"3103. Tryvelian, par l'auteur d' 'Elisa Rivers' et du 'Mariage dans le grand Monde,' traduit de l'Anglais (par Madame la comtesse Molé). Paris, Guyot, 1834. 2 vol. in-8."

Will some one kindly unravel this for me? All I know is, that Mary Brunton did not write any of the above (see *Handbook to Fictitious Names*); that *Margaret Lindsay* is by Professor Wilson; and that, as far as I can find, *Trevelyan* is by Lady Scott. OLPHAR HAMST, *Bibliophile*.

ROBLER.—Who executed Christian and Jerome Robler in 1753, and why? E. L.

CURIOUS TENURE.—

"Carleton in the County of Norfolk was held by a pleasant Tenour, That 100 Herrings bak'd in 24 Pies should be presented to the King, in what part of England soever he was, when they first came into season. The custom is still observed, and the Herrings duly conveyed to the King by the Lord of the Manor."—Moll's *System of Geography*, 1701.

Is this custom discontinued? and since when?

S. L.

VENVILLE ESTATES.—In the preface to Carrington's *Dartmoor* reference is made to the Venville men, also to a report relating to the Venville estates therein by Mr. Auditor Hockmore, 1621. Where can a full account of these Venville estates be obtained, and where can a copy of Hockmore's report be met with? Any information relating to these estates, or to the privileges they enjoy, will oblige GEORGE PRIDEAUX.  
Plymouth.

VEYERHOG.—What is the meaning of "veyerhog"? It occurs in a computus of 2 Rich. II., written on the back of an earlier court-roll. It would appear from the context to be some kind of sheep. QUIDAM.

WHITE'S CLUB.—Mr. Peter Cunningham, in his *Handbook of London*, says that the earliest record in the Club is a book of rules and list of members "of the Old Club at White's," dated Oct. 30, 1736. One of the rules made in 1769 is:

"That every member of this Club who is in the Billiard Room at the time supper is declared upon table shall pay his reckoning, if he does not sup at the Young Club."

It thus appears that, from the first formation of the Club, there were two distinct divisions, viz. the Old Club and the Young Club; but I can find no account explaining this, and I ask—What was the nature of the division? And when were the Old and Young Club amalgamated? Mr. Cunningham gives a quotation from Rigby's letter to Selwyn, dated March 12, 1765:—

"The Old Club flourishes very much, and the Young one has been better attended than of late years; but the deep play is removed to Almack's, where you will certainly follow it."

Mr. Cunningham explains the Old Club as White's, and the Young one as Brookes's; but this is a mistake, for Brookes took Almack's Club, and changed its name to his own. The Earl of Carlisle, writing to Selwyn (Jan. 29, 1763), says:—

"I wish you would put up the Marquis of Kildare at the Young Club, and afterwards at Almack's, but take care he is not put up first at Almack's, as that excludes him from White's. If you think you have not sufficient interest at the Young Club, get some other person to do it."—*Selwyn and his Contemporaries*, ii. 237.

While on the subject of White's, I take the opportunity of asking another question. Who was the "Cherubim" so frequently referred to in the memoirs of the last century? Robert Mackreth, the proprietor of White's, wrote to Selwyn from "White's, April 5th, 1763," thus:

"Having quitted business entirely, and let my house to the Cherubim, who is my near relation," &c.—*Selwyn and his Contemporaries*, i. 217.

HENRY B. WHEATLEY.

WILLIAM WODWALL, OR AS WRITTEN IN ANOTHER PLACE GVILIELMVS VOODVALLVS.—What is known of him? He was the author of a poem entitled *The Acts of Queen Elizabeth allegorized*, and was master of the Grammar School of Birmingham in 1583. JOHN BRUCE.

5, Upper Gloucester Street, Dorset Square.

PORTRAIT OF LORD ZOUCH.—In 1867 a gentleman called at the Free Grammar School at Odiham, and inquired if there were any portrait of Lord Zouch in the school. He was answered "No." I have since learnt that there are some portraits on the premises, and there is also a large portrait on the panelling in a room at Palace Gate, which I am told was the residence of Lord Zouch. It is not known here who were the originals of these portraits, but the insertion of this note may probably induce the gentleman to revisit the place and obtain the information he sought for. J. W. BACHELOR.  
Odiham.

### Queries with Answers.

POPULATION OF ENGLAND.—Incidental notices and conjectural statements of the population in former times are scattered about the pages of historical writers. Is there any work in which these are gathered together, and authentic data given for the calculations? As to the reign of Henry VIII., *e. g.*, the estimates vary between three and five millions. W. H. S. AUBREY.  
Croydon.

[No authentic data can be given of the population during the reign of Henry VIII., for previous to the census of 1801 there existed no official returns of either England, Wales, or Scotland, and the earliest enumeration in Ireland took place in 1813. To form an approxi-

mate estimate of the amount of population at antecedent periods, the late Mr. Rickman, in 1836, addressed a circular letter to the clergy throughout England and Wales, asking for their assistance in preparing returns from the parish registers of the births, marriages, and deaths at six different periods, and from these returns he calculated the average population of each period. The result of Mr. Rickman's estimate, according to his mode of calculation, showed that the population of England and Wales in each of the following years was as under:—

	England.	Wales.
1570 . . .	3,737,841 . . .	301,038
1600 . . .	4,460,454 . . .	351,264
1630 . . .	5,225,263 . . .	375,254
1670 . . .	5,395,185 . . .	378,461
1700 . . .	5,653,061 . . .	391,947
1750 . . .	6,066,041 . . .	450,994.]

GENERAL JOHN VICTOR MOREAU.—A writer in the *Times* of the 6th Feb. mentioned the battle of Hohenlinden, which brought to my recollection the name of the general who distinguished himself in that battle, and on whose death (which occurred about thirteen years afterwards) Leigh Hunt wrote some lines which appeared in the *Examiner* in September, 1813, but which I believe have not been republished—at least I have not met with them. I should be glad to have a correct copy of the lines. D\*\*\*N\*\*R.

[The lines appeared in the *Examiner* of Dec. 5, 1813, p. 779, and are entitled—

STANZAS ON THE DEATH OF GEN. MOREAU.

Set to Music by Webbe, Jun.

"No, not a sigh — let not a vulgar woe  
Shake our free bosoms for the dead MOREAU:  
He died as freeman should,  
Unfetter'd, undisgraced, plain-hearted, good,  
And if there's anguish in his story,  
'Twas but with deeper fires to prove his glory.  
"Far from his home, and from his wedded heart,  
Patient he lay, to finish his great part;  
But not abandon'd so;—  
Monarchs were there, grieving their strength should  
go,  
And the pale friend, with lost endeavour;  
Whom monarchs rarely know, and tyrants never.  
"Say not, that loss of patriot worth was his,—  
There is no country where no Freedom is.  
He, with his honest sword,  
His earthly country might have yet restored;  
But Heav'n his higher lot was casting,  
And now he's gone to Freedom everlasting.

"October 13, 1813."

"LEIGH HUNT.

These stanzas are omitted in the *Poetical Works* of Leigh Hunt, Lond. 8vo, 1860.]

JOAN BOCHER AND VAN PARIS.—I find that these persons were burned by order of the founder of Christ's Hospital. What for? Who was the founder, and what authority had he to do it? When did they suffer, and where can I find an account of the event? E. L.

[Joan Bocher, sometimes called Joan of Kent, suffered for denying the *humanity* of Christ; George Van Paris

for impugning the doctrine of his *divinity*. They were condemned to be burnt during the reign of King Edward VI., the founder of Christ's Hospital. On the authority of John Foxe, in his character of King Edward, it has been asserted that the merciful nature of this princely boy held out long against the application of his council for this cruel procedure; and that when, at last, he yielded, he declared before God that the guilt should rest on the head of his advisers. This story is now considered apocryphal, as Mr. Bruce, in the *Works* of Roger Hutchinson, 1842 (Parker Society), Preface, p. iv., has shown that the king would not be required to sign any document on the occasion, the warrant of the council being sufficient. Consult Foxe's *Acts and Monuments*; Strype's *Ecclesiastical Memorials*; Burnet's *History of the Reformation*; and Wallace's *Antitrinitarian Biography*.]

WAR OF THE FRONDE, ETC. — May I ask the following questions through the medium of your journal: —

1. What was the "war of the Fronde" ? Whence did it derive its name ?
2. What was the game of "fayles" ?
3. What was the "crown of Hungary" ?

J. W. C.

St. John's College, Cambridge.

[1. The war of the Fronde, which lasted in the minority of Louis XIV. from 1648 to 1652, was occasioned by the arbitrary acts of Cardinal Mazarin provoking opposition in France. Those who supported the minister were called Mazarins, and those who supported the parliaments who opposed him were called Frondeurs, or Slingers.

2. Fayles is an old game resembling backgammon, explained in Nares's *Glossary*, and in Strutt's *Sports and Pastimes*.

3. The crown of Hungary, which was presented by Pope Sylvester II. to St. Stephen, King of Hungary, in the year 1000, was made after that of the Greek emperors, and was of solid gold, weighing nine marks and three ounces, ornamented with 53 sapphires, 50 rubies, one large emerald, and 338 pearls. Besides these stones, are the images of the apostles and patriarchs. The pope added to this crown a silver patriarchal cross, which was afterwards inserted in the arms of Hungary.]

NAMES OF CALICOES. — I should be glad to know the origins of the following names of various descriptions of unbleached calicoes: — Madapolams, Tangibs, and Jaconetts. These names are in common use. The first one is sometimes pronounced Madampollams.

W. R. D.

[*Maddapolm* is a maritime town of British India, presidency Madras, on the Coromandel coast. It has manufactures of long cotton cloths. — Can *Tangibs* be a corruption for Tanjore, a place of considerable business for silks, muslins, and cottons? — *Jaconetts*, Fr. *jaconas*, are a kind of muslin of close texture, in opposition to the *book* muslins, which are open and clear.]

"THE PALACE MARTYR," ETC. — Can any of your readers give the name of the publisher of a

little poem called "The Palace Martyr," written in the year 1839, soon after the death of Lady Flora Hastings? Also the title and publisher of the song beginning —

"She is gone where no sorrow  
Can trouble her more,"

published at the same time and on the same subject ?

IRENE.

[*The Palace Martyr*, a Satire, was published by J. W. Southgate, 164, Strand, 8vo, pp. 15, 1839.]

### Replies.

#### SHORTHAND FOR LITERARY PURPOSES.

(4th S. i. 126.)

S. F. asks: —

1. "How far is shorthand available for literary purposes, more especially for making transcripts ?"
2. "Have any of your readers ever used shorthand for the purpose of making transcripts ?"
3. "If so, with what results ?"

To these queries I answer: — 1. It is impossible to limit the extent to which shorthand is available for literary purposes. Samuel Pepys wrote his *Diary* in shorthand, which was deciphered by the Rev. John Smith for Lord Braybrooke from the original MS. Many of our ablest divines write their sermons wholly or partially in shorthand. For making transcripts, I have used shorthand for forty years with the greatest advantage, especially during short visits to Paris, London, &c.; where I could not have transcribed extracts from MSS. in the *Bibliothèque Impériale*, the British Museum, &c., but for the rapidity of shorthand. It is also advantageous by occupying so little *space*—the back of a letter often serving me (when without a note-book) for copying an extract which would have filled a sheet or more of paper in ordinary writing. The chief difficulty, till shorthand from use becomes familiar to the eye, is in deciphering the transcript, especially some time afterwards. To remedy this, two rules should be observed: first, till the characters become familiar and plain, *read twice* all that you write; second, transcribe the shorthand into longhand at the very first opportunity, while the subject is fresh in memory. Question 2 is already answered. 3. The results have to me been most satisfactory, and in some cases invaluable. When freedom and rapidity have been attained in writing shorthand, then any ordinary speech, recitation, song, &c., may be taken down for future transcription. In this way I have often secured interesting statements orally made by old persons; and old songs or ballads, either from dictation or from the singing only. Amongst other uses, I have copied long inscriptions in churches, entries in parish registers, writing in old books,

&c., in the brief time allowed by the apparitor or attendant; the substance of a remarkable statement, a good story or amusing anecdote, in a railway train or on a steamboat, &c. As a practical application, I recommend S. F. to acquire Pitman's *Phonography*, as the best printed system of shorthand. It has this advantage over many others, that in writing names of persons and places, or in jotting down the exact pronunciation of a particular dialect or *patois*, the precise vowel sounds can be added afterwards, being all detached points, ticks, or accents; so that either the exact spelling, or the exact pronunciation, can be recorded as in no other species of writing yet invented. Thus the Welsh town Machynlleth may be written M-ch-nll-th, and the vowels afterwards inserted above, below, and between the consonants; or its pronunciation (something like *Makunchleth*) M-k-nkl-th, filling in the *a*, *u*, and *e* afterwards. I do not use Pitman's system, having acquired one before it was invented; but I can strongly recommend it. CRUX.

I have frequently used shorthand (Pitman's system) for making copies where time was an object, and have found not the slightest difficulty. Any special words, such as are desired to be copied *literatim* when purposely misspelt, are of course written in the ordinary way. W. A. P.

#### BELL LITERATURE.

(1<sup>st</sup> S. ix. 240; xi. 32; 2<sup>nd</sup> S. v. 152; 3<sup>rd</sup> S. iv. 52.)

Looking through the back numbers of "N. & Q." I came upon the REV. H. T. ELLACOMBE'S bibliography of bells. I do not find the following in any of his lists, but can scarcely hope they will be novel to him:—

1. "The Compleat Husbandman and Gentleman's Recreation; or, the whole Art of Husbandry. By Gervase Markham, Gent. (12mo). Lond. printed for G. Conyers, at the Gold Ring in Little Britain, 1707."

The second part of this work is entitled—

"The Husbandman's Jewel" [and contains] "Directions in Angling, Fowling, Hawking, Hunting, Ringing," &c.

Ringling is briefly treated at p. 26.

2. "Profit and Pleasure United; or, the Husbandman's Magazine. By J. Smith, Gent. Lond. (12mo), 1704."

But this is the same as Lambert's *Cowryman's Treasure* published antecedently (*circa* 1676), and catalogued by MR. ELLACOMBE.

3. "Pontificale Romanum, autoritate Pontificia, impressum Venetiis, 1698." Lib. ii. cap. "De Benedictione signi vel campanæ."

4. "Le Spectacle de la Nation, 8 vols. 8vo. Paris, Chez les Frères Estienne, Rue Saint-Jacques, à la Vertu, 1762."

Vol. vii. "Entretien xxii." (pp. 273-350) gives a complete treatise on bell-designing and casting,

with explanatory drawings. The author (the Abbé Pluche) alludes, in the course of it, to a certain Vannochio, who, in a work on pyrotechny, published early in the sixteenth century, has given the measures for bell-making. He refers also to a "Père Mersenne," who, a hundred years later (*Harmon. Univ.* tom. ii. liv. 7), also indicates the proportions and quantities.

5. "Le Moyen Age et la Renaissance. 5 vols. 4to. Paris, 1851."

By various authors, under the head of "Instruments à Percussion," is given a chapter on bells, with plates of remarkable specimens. It is followed by a bibliographical list of the literature of musical instruments, including two or three on bells already catalogued. The *Dissertatio Historica de Campanarum materiâ et formâ* (Jenæ, 1685), is attributed in it to A. Bierstaedt.

6. "Chambers' Book of Days, 2 vols. 1865."

In a chapter on bells (vol. ii. pp. 47-9) the writer mentions "True Guides for Ringers, and Plain Hints for Ringers," a poem written in 1761, by the author of *Shrubs of Parnassus*. It is probably from this poem that the quotation in Hone's *Table Book* (p. 679) beginning—

"First the YOUTHS try one single bell to sound," is taken.

I suspect the poetical department of the list might be considerably enlarged, but there would be a temptation to admit works on the strength of their nomenclature alone. Indeed this tendency is the one that most besets the enthusiastic bibliographer, whatever be the field of his labours.

T. WESTWOOD.

P.S. Since writing the above I have met with the following indication of Mersenne's work in Fétis's *Histoire des Musiciens*:—

"Mersenne. Harmonie Universelle, contenant la théorie et la pratique de la musique, où il est traité de la nature des sons et des mouvements, des consonances, des dissonances, des genres, des modes, de la composition, de la voix, des chants, et de toutes sortes d'instruments harmoniques. Folio. Paris: Sébastien Cramoisy."

#### TELFER'S BALLADS.

(4<sup>th</sup> S. i. 108.)

There are two or three points in MR. J. H. DIXON'S last communication which call for a word or two in reply. Through the kindness of Mr. Manuel I have seen a copy of "Our Ladye's Girdle" (under the title of "Fair Lillias"), which I am sorry to say has considerably disappointed my expectations. I was much more favourably impressed with the "Gloamynge Bughte" and the "Kerlyn's Brocke," the former of which seems to me to be Telfer's best ballad. If MR. DIXON or any other man can clearly prove that the greater portion of "Parcy Reed" was written

by Telfer, there will be no denying his right to a place among "England's best modern minstrels," but till then I think he gets full justice done to his abilities if quietly placed among those occupying a second rank. From the evidence brought forward, however, I do not see that Telfer can be called its author any more than Sir Walter Scott can be called the author of "Kinnmont Willie." Each man touched up his respective ballad after his own fashion; and when we say that the work they both did was well done, we have said all that can be said on the subject. "Percy Reed" possesses an amount of rough vigour, nerve, and quaintness which throw Telfer's productions, one and all, out of sight and out of mind. It has the ring of a genuine coin, and in this respect is twin brother to "Kinnmont Willie" and a score of other such barbarous lays.

Sir Walter was right in calling Telfer's ballads "very good, but rather *Hoggish!*" Not because he was a mere copyist or plagiarist, or anything of that sort, but because Hogg, writing upon similar subjects, was evidently the author he felt the greatest desire to emulate. Accordingly, Telfer resembles Hogg more than he resembles the old minstrels whom he more openly professed to imitate. In catching the fierce spirit of strife and contention which once swayed men's minds on both sides the Borders, Surtees is superior to the whole tribe of modern ballad-mongers. It was no disgrace to any man's judgment to mistake one of *his* counterfeits for a reality.

MR. DIXON has made an attack upon Allan Cunningham. If he had said that Allan's imitations of the old ballads are failures so far as mere imitation is concerned, or that some of his pieces are too much overlaid with ornament, then I could have gone hand in hand with him; but when he coldly styles him "an elegant songwriter," and in the same breath pronounced him to be "a very poor ballad-poet," I cannot at all agree with him. Was it not the *notorious* "Nithsdale and Galloway book" which first made honest Allan famous? And in addition to this, does it not contain the very best productions he ever wrote, with the single exception of "A wet sheet and a flowing sea"? Cromek's *Relics* was published in 1810, and Hogg declared wherever he went that Allan Cunningham was the author of all that was beautiful in the work:—

"When it came to my hands," says he, "I at once discerned the strains of my friend, and I cannot describe with what sensations of delight I first heard Mr. Morrison read 'The Mermaid of Galloway,' while at every verse I kept naming the author. . . . When I went to Sir Walter Scott (then Mr. Scott), I found him decidedly of the same opinion as myself; and he said he wished to God we had that valuable and original young man fairly out of Cromek's hands again."

SIDNEY GILPIN.

#### GRANTS OF AUCHINROATH.

(3<sup>rd</sup> S. xii. 375.)

1. Robert Grant, father of the great-grandfather of "the expatriated Scot," was second son of John Roy Grant, the first of the family of the Grants of Carron.

2. The designation (of that ilk) on the tombstone put up by his son in Elgin cathedral churchyard (if correctly reported), so far as appears, can be true only in a *remote* sense. John Roy Grant, father of Robert, was a younger son of John More Grant, first of the family of the Grants of Glenmoriston, who again was a (natural) son of John Grant of Grant, known at that time as ninth laird of Frenchie. Robert Grant of the tombstone was, therefore, great-grandson of a Grant of Grant.

3. Robert Grant of the tombstone was the first of the designation, Auchinroath (known also as Nether Rothes), in the parish of that name. It is doubtful if he held it other than as tenant on payment of a feu or rent. The lands of Auchinroath appear to have formed a part of the hereditary possessions of the Grants of Easter Elchies, and to have passed with the rest of these into the hands of the Earls of Findlater sometime after 1754, by sale from John Grant of Easter Elchies (son of the distinguished Judge of Session, Lord Elchies), after being in possession of the Grants upwards of 300 years. They had been detached from the original possessions of Grants of Grant, and bestowed upon Patrick, grandson of the twelfth laird of Grant; the first of the Grants of Easter Elchies. In the *Statistical Account of Scotland* (1790) Auchinroath is stated to have then pertained to the Earl of Findlater. They came back again to the Grants of Grant in 1811, by the death of the last Earl of Findlater, when his cousin, Sir Louis Alexander Grant of Grant, inherited them along with the title of Earl of Seaforth.

4. The intimacy referred to betwixt the ladies of the house of Grant of Grant and those of Auchinroath is accounted for by the facts above, by the singular complications, involving the house of Carron, consequent on the death of Ballendalloch in 1588 (in which Grant of Grant was supposed to be interested), and (possibly) also by some connection in marriage arising out of these complications.

5. The preceding information is mainly taken from Anderson's *Scottish Nation*—the only work I know of which gives an account of the ramifications of, not the Grants alone, but of almost every old family of Scotland; a book, unfortunately, too little known. I am not in the most remote degree connected with any Grant, or with the country of the Grants; but the appeal of AN EXPATRIATED SCOT induces me to look into that work, and to forward the foregoing for his information. J. M.\*



## FIRE-FLY: CICINDELA: LUCCIOLA.

(4th S. i. 12, 61, 131.)

As a bit of an entomologist I may perhaps be permitted to say something on this subject, respecting which a good deal of confusion appears to exist. Cicindela is the name of a genus of Coleoptera, which has about three representative species in England. The most common, *C. campestris*, is a very beautiful but fierce little beetle, which flies swiftly by day in spring and summer. It has no phosphorescence about it at all, but so brilliant are the metallic colours of its armour that, under the blaze of the noontide sun, it looks like a veritable spark of the hottest fire. Far different is the mild and lambent light of the Lucciola—*Lampyrus Italica*, a beetle resembling in form, but smaller than the male of our own glow-worm, *Lampyrus noctiluca*, though the latter is rarely phosphorescent, and then but feebly. It is the "love-illuminated form" of his wingless mate, whose lustre so delights us in green English lanes on summer nights. The light of the Lucciola proceeds from the lower half of the under side of the abdomen, and very brilliant it is. I never saw the Lucciola so beautiful as on a warm summer evening at Baveno. The air was full of sparks of vivid yet mild light, glancing in every possible direction. Phosphorescent exotic insects are beside the question; there are many of them, but I may just remark that the fire-fly of China and the great lanthorn-fly of South America are not beetles at all like the three animals I have endeavoured to describe, but insects of a totally different order. They carry their lanthorns in their heads, or at the end of their noses, and are no relations to our friends the glowworms and the Lucciola of Italy. There is a third *Lampyrus*, by-the-way, *L. splendidula*, which I have occasionally seen at Baden-Baden. This resembles, but is larger than *Noctiluca*.

W. J. BERNHARD SMITH.

Temple.

Cicindela are popularly known as tiger-beetles. The Italian fire-flies are more nearly allied to the glowworm, which is a beetle of very different habits.

JOSEPH RIX, M.D.

St. Neots.

## THE OATH OF THE PEACOCK OR PHEASANT.

(3rd S. xii. 108, 173, 275, 336.)

As Mr. Maclise has not responded to the appeal of your correspondent P. A. L., perhaps you will permit me to say a few words on this subject.

First, as to Maclise's picture. The "Vow of the Peacock," described by your correspondent, was exhibited in the Royal Academy in 1835, and is in the possession of Mr. Smith Child, of

Stallington Hall, Staffordshire, late M.P. for the Northern Division of that county.

In describing the picture, P. A. L.'s memory is somewhat at fault. The artist has kept the feast quite in the background. The knight is in the foreground, and is, as described, in armour, bare-headed, and with outstretched arm. He is attended by "ladies fair," who are not merely looking on with admiration and tender emotion, but are apparently imploring his assistance, while a page on bended knee is donning on the knight's spurs.

"L. E. L." wrote a poem founded on this picture (*Vow of the Peacock, and other Poems*, by L. E. L.), and in the Introduction, after saying she has attempted to attach a narrative to the brilliant scene represented by the painting, she adds:—

"The fact of a lady in distress applying to some renowned knight for assistance, belongs as much to the history of chivalry as to its romance. Vows on the heron, the pheasant, and the peacock, to do some deed of arms, were common in the olden time. My story, founded on this picturesque custom, is entirely fanciful, though its scenes and manners are strictly historical."

Secondly, as to the suggestion of A. A. (3rd S. xii. 275), that the oath was not upon these birds, but over them. S. Paylaye (*Mémoires sur l'ancienne Chevalerie*, tom. i. p. 182) gives the form of the oath taken by Philip the Good in 1453:—

"Je voue à Dieu mon créateur tout premièrement, et à la très-glorieuse Vierge, sa mère, et après aux dames, et au Faisan," etc.

Thirdly, as to the origin of this vow on the peacock and pheasant, the same author says:—

"Les nobles oiseaux (car on les qualifioit ainsi) représentoient parfaitement, par Péclat et la variété de leurs couleurs, la majesté des rois et les superbes habillemens dont ces monarques étoient parés pour tenir ce que l'on nommoit *Tinel*, ou cour plénière. La chair du Paon ou du Faisan étoit, si l'on en croit nos vieux Romanciers, la nourriture particulière des preux et des amoureux. Leur plumage avoit été regardé par les Dames des cercles de Provence comme le plus riche ornement dont elles puissent décorer les Troubadours; elles en avoient tissé les Couronnes, qu'elles donnoient comme la récompense des talens poétiques consacrés alors à célébrer la valeur et la galanterie."

The reference to the plumage of the birds opens up another field of inquiry, as to the first use of feathers as a mark of distinction, and of the common saying—"A feather in his cap," &c. I will, however, only add now that, besides Olivier de la Marche (quoted by your correspondent Mr. DITCHFIELD), Palaye refers to Mathew de Couci, Favin (*Le Théâtre d'Honneur et de Chevalerie*), Duchesne (*La Généalogie de la Maison de Montmorency*), and to a MS. in the King's (Imperial) Library, "Des vœux du paon et le retour du paon."

JAMES EDWARD DAVIS.  
(Stipendiary Magistrate.)

Longton Hall, Stoke-upon-Trent.

JUNIUS, FRANCIS, AND LORD MANSFIELD (4<sup>th</sup> S. 217).—I am really ashamed of prolonging a controversy which people may think already much too voluminous. But as MR. W. JAMES SMITH has noticed in your number of March 7 a short paper of mine in the *Fortnightly*, entitled "Junius, Francis, and Lord Mansfield in December, 1770," I wish to point out a passage in his letter which I cannot exactly reconcile with his previous statements, although I do not doubt that, on having his attention called to the circumstance, he will be able to do so.

The general question at issue is whether a certain document, transmitted by Calcraft to Chatham on Dec. 9, 1770, was or was not composed by Francis, as Francis says it was.

The immediate question is, whether that document is an extract made by Calcraft of a letter to him, or the letter itself, received by Calcraft, and forwarded by him.

The distinction is of no importance whatever, except in one respect. The document (according to MR. SMITH) is not in Francis's handwriting, which, if it were his own letter, it presumably would be.

The editors of the *Chatham Correspondence* (iv. 48) call it an extract. MR. SMITH thinks (as he writes to you) that it is "a complete original letter or document transmitted by Calcraft to Lord Chatham, as he was wont to do with other original letters."

They have seen it; I have not, and cannot of course presume to decide between them.

But I notice that in MR. SMITH's former description of this document (*Grenville Corresp.* iii. cxvi.) he gives what seems to me quite a different description of it. He says "it has the appearance of having been freely and rapidly written, as if transcribed from the author's copy. It is neither dated nor addressed."

I cannot, as I say, make MR. SMITH's two accounts of this paper agree. And, at all events, I can conceive plenty of reasons why Calcraft might not have thought it advisable to forward to Lord Chatham the whole of Francis's letter in original.

HERMAN MERIVALE.

The Athenæum.

LOCAL WORDS (4<sup>th</sup> S. i. 124).—*Drag*, a survey of land; A.-S. *dragan*, to drag, draw, from which we have draft, draught, draughtsman. (See Webster.)

1. *Launde drowe*, pasture land; Brit. *launt*, a plain, even ground, an open field without wood; A.-S. *draf*, a drove, a herd.

2. *Remshot*, Fr. *royaume*, a realm. *Rem* (see Morris's *Specimens of Early English*, 1867, Glossary, p. 472.) *Shot*, Sw. *skatt*; Dan. *skot*; Fr. *écot*, tax, tribute, rent.

3. *Uncia*. "The word often occurs in the an-

cient charters of the British kings, but what quantity it was, *quere*."

Blount's *Law Dictionary*, 1717. *Uncia*, the twelfth part of an acre, 2,400 feet. Ainsworth's *Lat. Dic.*, Bohn's edit. 1853.

4. *Crundell*, a crown division or distribution, *crowne* or *crowm*, Lat. *corona*; and A.-S. *dael*, a part or portion; *daelan*, to divide, distribute, &c. "Delyn' almesse, Ergo, distribuo, to *dele*, distribute. This verb in its primary use has the sense of division or separation." (*Promptorium Parvulorum*, Camden Society).

"He het *dele* ek pouere men muche of is tresorie."

Robert of Gloucester's *Reign of William the Conqueror*; R. Morris's *Specimens of Early English*.

5. *Slada*, A.-S. *slæd*, a valley. "In old records a long flat piece of ground." (Phillips' *Dict.* edit. 1720.)

6. *Goreland*, *goreacre*. Several dictionaries have "Gore, s., in old records a narrow piece of land, a slip of ground," but say nothing about derivation. The term evidently means an irregular or triangular piece of land; Brit. *goror*, a cwyssed (gusset); *gorynys*, a peninsula; *gÿnyr*, slanting; *gover*, a small field; *das gwair*, a hay-rick; Armoric, *goarem*, a warren; Brit. *gorebar*, husbandry.

"Gore, to *gorct*, is to make up mows or reeks of corn or hay." (*Dictionarium Rusticum et Urbanicum*, 1704).

8. *Furcis* et *selmucis*—"est plant' cum quarcis *furcis* et *selmucis* et aliis boscis;" viz. with oaks and *furze* (fyrrys-gorstys, *Prompt. Par.*, see note 1); *semuncia*, thirty feet broad and forty long; and *bosky* (woody) in other parts.

J. HARRIS GIBSON.

Liverpool.

LAUND (4<sup>th</sup> S. i. 87).—I think *laund* is derived from the Dutch, or perhaps from the Friesland. We have a word in Dutch—*landown*; *laund* may very well be the contraction of this word. The Dutch term is a pleonasm; it signifies *land*, and is composed of *land* (which is *land* also in English) and *oun* (which means exactly the same thing).

H. TIEDEMAN.

Amsterdam.

OVID'S "METAMORPHOSES" (4<sup>th</sup> S. i. 145).—The first edition of the translation of this work by Sandys now lies before me. The engraved title runs thus:—

"Ovid's Metamorphosis, Englished by G. S[andys]. Imprinted at London, 1626. Cum Privilegio." Fol. pp. 326.

The volume contains the entire fifteen books similar to the one described by your correspondent T. T. W. I may add that my copy bears the autograph of "Roger Gale, 1649," on the fly-leaf, with the following lines, which I transcribe *verbatim*:—

"Could man his wish obtaine; how happie would he bee.  
But wishes seldome gaine, And hopes are but in vaine.  
Pitty ye powers of Love our infelicitie!  
Why should the fates conspire  
To frustrate our desire  
Since Love's a gentle fire  
Which keeps the world alive.  
But me it puts to paine  
And makes me wish in vaine  
For any future hopes to gaine."

I append a query: Are these in print anywhere, and who was Roger Gale? \*

JOHN A. HARPER.

Hulme.

FAMILY OF NAPOLEON (3rd S. xi. 507; 4th S. i. 38, 136.)—Should be consulted—

1. "Jal (A.), Dictionnaire critique de biographie et d'histoire. Paris: Plon, 1867."

2. "Le Moniteur des Dates, contenant un million de renseignements bibliographiques, généalogiques et historiques, par E. M. Oettinger, Dresden; Schönfeld's Buchhandlung." (In course of publication.)

3. "Stefani (F.), Le Antichità dei Bonaparte, con uno studio storico sulla Marca Tririgiana. Venezia, coi tipi Cecchini, 1857." (One hundred copies only printed.)

H. TIEDEMAN.

Amsterdam.

TOBY JUG (3rd S. xii. 523; 4th S. i. 160.)—Is this anything but the common coarse pottery jug called a "Toby Fillpot"? They are not, or were not, uncommon in country fairs. I have or had one, but I have not seen it lately. They are brown, or coarsely-coloured pottery, in the shape of a fat man sitting, with a glass of ale in his hand. He has a three-corned cocked hat, and large shoe-buckles. The front corner of his hat acts as a spout; the hat-crown sometimes lifts off as a lid. I never heard them called anything but Toby Fillpots, with reference to the song, "Dear Tom, this brown jug," &c., and I have sometimes wondered whether the jug suggested the song, or the song the jug. P. P.

CARLYLE DORMANT PEERAGE (3rd S. xi. 278, 460.)—An inquiry has been made respecting the heir to the dormant title of Lord Carlyle of Torthorwald. I shall be happy to give anyone wishing to know full information respecting the family and heir to the title.

HILDRED EDWARD CARLYLE.

54, Sydney Street, Brompton, S.W.

JEAN CAFFART OF ARRAS (4th S. i. 171) appears, from his own showing, to have been an exchange broker—"Corretcier qui pratiquait le Change." In the *Glossaire de la Langue Romane* you have "Corretier"—(probably a *c* was sometimes added, correctier, as portraicture, for portraiture),—

"Corretier, homme qui sans avoir de Marchandises, en procure à ceux qui en désirent."

[\* Roger Gale was a learned antiquary, and a member of the Royal Society and the Society of Antiquaries. He died on June 25, 1744. See the Biographical Dictionaries.—Ed.]

*Portraire* was formerly used as a verb,—to take a likeness. "Ovlowrier" (the name of the painter, I suppose), "la portraict," painted it. P. A. L.

DE LA MAWE FAMILY (3rd S. xii. 503; 4th S. i. 113.)—The form of this name points to a Norman origin. If so, it may not impossibly be a corruption of *de la Moie*. *Moie*, according to Roquefort, *Glossaire de la Langue Romane*, signifies *tus, nonceau*. The word is still in use in the Channel Islands, and is applied to an eminence, and more particularly to a promontory.

E. M'C.

WILLIAM WALLACE (3rd S. xii. 47.)—I only a few days ago found that any notice had been taken of my query. Allow me to say that, while DR. ROGERS, in 3rd S. xii. 450, does, he certainly does not reply to my question. The Doctor quotes a letter written to the Pope from Philip "The Fair" of France, wherein he (Philip) refers to "our beloved William the Waleis of Scotland, Knight," according to DR. ROGERS's translation; though *miliem*, in the original, may be also translated "soldier"; and then my correspondent refers to "the ignorance of some otherwise well-informed persons respecting the claims of Wallace as a national patriot."

DR. ROGERS must pardon me if, before I accept his authority as a proof of Wallace's knighthood, I repeat the second portion of my query, and ask, by whom was he knighted? His name does not occur on the Rolls of Knights of Scotland at Edinburgh, and the only "proof" I have found is, that he was "a knight of a shire," which, now-a-days, is a term applied to all members of Parliament for counties.

John Baliol, King of Scotland, was a prisoner in the Tower of London in 1296, and not till 1297 do we find Wallace figured in any position which would have entitled him to have the dignity conferred upon him; nor had Baliol an opportunity ever to confer the honour on the patriot. By whom, then, was he knighted?

The Rt. Hon. W. E. Gladstone, M.P., and the Rt. Hon. B. Disraeli, M.P., have recently been mentioned by continental newspapers as "Lord Gladstone" and "Baron Disraeli." Perhaps in some future age a future DR. ROGERS will be quoting these publications as proofs of these gentlemen's peerages. Can any of your readers refer me to an undoubted authority of Wallace's knighthood? F. J. J.

Liverpool.

CHELSEA POTTERY (4th S. i. 160.)—Your correspondent A. A. asks "Where were the potteries of Bow, Mortlake, and Chelsea?" As to the last, its site is perfectly well known to have been adjoining Justice Walk, a narrow passage leading from Church Street to Lawrence Street. This was the older factory; the later establishment of

Bentley and Wedgwood stood close by in Little Cheyne Row. See Faulkner's *Chester*. The factory at Bow stood close to the churchyard.

F. G. S.

EXCELSIOR: EXCELSIUS (3<sup>rd</sup> S. xii. 278).—Mr. Longfellow, in calling his well-known poem "Excelsior," could not have "adopted for his song what his countrymen had long adopted for their national flag." The flag of the United States contains no motto, as any one who has ever seen it should remember. If it had a motto, it would be "E Pluribus Unum" and not "Excelsior," this latter being the motto of the State of New York—a fact which has been stated within the last two years in the columns of "N. & Q."

If "Excelsior" were on the U. S. flag, it is not easy to understand how any one would consider it "a strange device." No Englishman would so style "Honi soit qui mal y pense" or "Dieu et mon droit."  
UNEDA.

QUAKERISM (3<sup>rd</sup> S. xii. 450).—The statement that the Quakers have never appeared in France as a sect is incorrect. The late John Bouvier, Esq. of this city (at one time Recorder, afterwards a judge, and the author of several valuable law books), was a native of Nismes in France, and his parents, who came to this country with him, were French Quakers. The Quakers in the United States have been divided, for about forty years, into two perfectly distinct bodies—the Orthodox and the Hicksites, the latter being Socinians.  
UNEDA.

Philadelphia.

UNLUCKY DAY (3<sup>rd</sup> S. xii. 478).—Many persons in this country look upon Friday as an unlucky day. During the past year only one couple was married by the mayor on that day of the week.

BAR-POINT.

Philadelphia.

MANCHESTER POETS (3<sup>rd</sup> S. ii. 212).—Mr. William Harper died Jan. 25, 1857. A short notice of him is given in *Literary Reminiscences*, by R. W. Procter, Manch. 1860—a book containing much pleasant gossip concerning Lancashire authors and actors. See also Evans's *Lancashire Authors*, 1850. *The Brothers* is sometimes attributed to Wm. Linell, and sometimes to Thomas Smelt. I think the latter is the real Simon Pure.

WILLIAM E. A. AXON.

Strangeways.

WOLWARDE (4<sup>th</sup> S. i. 65, 181).—I fail to understand the point of the note by A. H. What is the "simpler meaning" he suggests? Merely, I suppose, that he thinks *woolward*, in that it means with the *wool towards* one, does not necessarily imply *penance*, and might be found very comfortable. No doubt of it. But the idea of penance, or poor clothing, was connected with it in

Early English, though the quotation from Shakespeare shows that it was ceasing to be a penance in his time, and it seems that the common people of Russia at the present day like it. A. H. ought, in all fairness, to read over the passages referred to, *together with the context*. The references are: Hampole's *Pricke of Conscience*, ed. Morris, l. 3514; Langland's *Vision of Piers Plowman*, ed. Wright, p. 369 (see p. 497 of the same volume); and *Pierce the Ploughman's Crede*, ed. Skeat, l. 788. Besides these, Halliwell gives one more example, and Nares *five*, with an excellent note that will convince A. H. more than I seem to have done. The example of it in Shakespeare occurs in *Love's Labour's Lost*, Act V. Sc. 2, l. 717 (Globe edition).

WALTER W. SKEAT.

Cambridge.

FRYE'S ENGRAVINGS (4<sup>th</sup> S. i. 184).—In the third edition of an *Essay on Prints*, published in 1781, by Wm. Gilpin, M.A., Vicar of Boldre, near Lymington, and dedicated to the Hon. Horace Walpole, the following mention is made of Frye as an engraver:—

"Our countryman Frye has left behind him a few very beautiful heads, in mezzotint. They are all copied from nature; have great softness and spirit, but want strength. Mezzotint is not adapted to works so large as the heads he has published."

Gilpin, I believe, is considered an authority on prints. In his preface to the edition of his work above named, he states:—

"His comments on the productions of various artists are not derived by having recourse to books, but rest merely on such observations as he himself had made."

Although the above notice of Frye does not afford all the information required by your correspondent CHARLES WYLIE, as to the identity of the heads in his possession, it is one step in advance, and may serve to relieve his mind of any doubts as to their being "merely studies," as Gilpin distinctly states "they are all copied from nature." Whom they represent may be more difficult of solution.  
H. M.

Doncaster.

By a mistake of mine, or of the compositors (of course I conclude the latter), I am made to say, "I have, besides this, five *small heads*," instead of "*male heads*." All the engravings I have seen by this master are of one size—that of life.

CHARLES WYLIE.

GENERAL KIRKE (4<sup>th</sup> S. i. 100).—Vide *Notes on the Holy Scripture*, 2 Mac. ix. 9 (Bishop Wilson's *Works*, vi. 372, Anglo-Catholic library):—

"Thus died Herod the Great, who murdered the infants; thus died Galerius Maximianus, the author of the great and tenth persecution; and thus died Philip the Second, King of Spain. And let me add—what I was told by an officer of great veracity—thus died *General Kirk*, who had most barbarously put to death so many people in the West, who, though they did indeed rebel against

their sovereign, yet very many of them, as the two hundred men which followed Absalom, went and knew nothing, and should not have been used after so barbarous a manner."

E. H. A.

JOLLY (4th S. i. 98).—Your correspondent, who quotes this word from Spenser, will also find it in Chaucer. I quote the following from Mr. Tyrwhitt's references:—

*Jolly Robin*, "a daunce," vide *Romaunt of the Rose*, line 7457, and *Troilus and Cressida*, line 1174. Also—

"And forth he goth *jolif* and amorous."  
*Canterbury Tales*, line 3355.

And

"As any jay she light was and *jolif*."  
*Ibid.* line 4152.

We have it through the French from the Latin *jovialis*. The French word is *joli* now, but *jolivetées* still keeps place in their dictionaries, a word for "pretty toys." A. H.

COCKADES (4th S. i. 126).—*Cocarde*, *coquarde*, Fr. Is not our modern cockade, the genuine descendant of the ancient top-knot, *toupee*, crest?—a bunch of ribbons, we now say a "favour." I think it is the "knop" of the Old Testament (Exodus xxv. 31, 1 Kings vii. 24), condemned in Ezekiel xiii. 18, as "kerchiefs upon the head." We know the women's faces were covered in the East; so that this additional "kerchief" objected to must have been an ornament for the head, and which were emphatically preached against, *temp.* Car. II., from Matthew xxiv. 17, as "top-knot, come down!" A. H.

MACCABEES (4th S. i. 54, 136).—Since seeing F. C. H.'s communication I have read through the two books of Maccabees, and the only mention of the martyrdom of a woman and her seven sons occurs in book II. chap. vii.; but, as no name is given, I do not see any reason for supposing them to have belonged to the Maccabees, especially as acts of general cruelty during that period were common enough. Will F. C. H. therefore kindly furnish his authorities? I find from another source that the festival is supposed to have occurred first in the fourth century; and my reason for believing it has no origin previous to the Christian era at least is, that had this event been an isolated case or anything extraordinary, or had the sufferers been thought worthy of unusual honour, that fact would have been recorded, and the event yearly celebrated by some festival, such being the custom, as we may see from the many instances mentioned in the Maccabees. Thus, then, we see no name is mentioned or any hint given that the sufferers were Maccabees; yet, granting they were, still if their martyrdom *then* was not thought worthy of an especial commemoration, why now? It appears to me that the festival was introduced

with many others at an early period, but the authority for holding it rests on no true foundation. I am aware that Gregory Nazianzen, Augustine, and Chrysostom all speak of the festival, but we must remember they are all of the fourth century. I would ask, what is the object of canonising the supposed Maccabees, and have they in any way derived benefit from it? E. L.

INFANTRY (4th S. i. 53).—I have always understood that this term is derived from a celebrated body of Spanish soldiers named after the "Infanta," and who probably formed the model for similar bodies in other countries. The words Hussar and Dragoon are similarly derived, and one may conceive it quite possible that either of those terms might have become the generic term for all horse soldiers, as infantry are for foot. E. F. D. C.

WATERLOO (4th S. i. 121).—In the interesting note from SIR J. EMERSON TENNENT he says:—

"It will be remembered that the clock of the church at Nivelles struck eleven as the first gun was fired from the French centre at Waterloo on that momentous day." (Sunday, June 18, 1815.)

In *Notes on the Battle of Waterloo by the late Gen. Sir James Shaw Kennedy* it is stated:—

"The first firing that took place at the battle of Waterloo was at half-past eleven o'clock, A.M. The first cannon-shot then fired marked exactly the commencement of this great contest."

There can be little doubt that, from his position as one on the "staff," Gen. Sir J. Shaw Kennedy is more likely than Alison to be correct in this matter; and if so, the congregation at Hythe church, however anxiously they listened, could not have heard the reverberation of cannon from Waterloo at eleven o'clock on that momentous day, and therefore the "remarkable fact" related by the late Sir Edmund Head will help us very little towards a solution of the "distances traversed by sound." G. S.

Waltham Abbey.

INTRODUCTION OF VEGETABLES, ETC.: SEA-KALE (4th S. i. 53, 154).—I have been credibly informed that the Rev. John Frewen, who was vicar of Sidbury, near Sidmouth, A.D. 1707-13, was the first person that sent sea-kale to the London market; but it seems to have been very little appreciated there many years subsequent to this period. An esteemed friend—a long time, alas! deceased—who was thoroughly versed in horticulture, and most accurate in all he said as well as did, told me that his relative, Mr. Giles Templeman (of Dorchester?), was the first who sent sea-kale to Covent Garden Market. This was probably about the middle of the last century; but the plant was then so little known that, the label having been defaced in the carriage to London, the contents of the parcel were put

aside as being "some sort of poisonous root or other." He obtained them from the Chesil beach between Weymouth and Portland. But my informant further related how that his godfather, the Rev. Abraham Channing, who was rector of Pentridge, Dorset, 1750-80, first cultivated the kale as a vegetable in his garden at Pentridge, but that he always ate it in the unbleached state. There seems to be a little rivalry between the sister counties, Dorset and Devon, as to which of them may claim the priority of introducing this excellent vegetable to our tables. Growing indigenously on the shores of both counties, intelligent minds were manifestly directed to the observation of its useful qualities, and probably quite independently one of the other, during the progress of the last century; but I think we must generously yield the palm to Devon in estimating the results.

W. W. S.

THE DIALECTS OF NORTH AFRICA (4<sup>th</sup> S. i. 123.) From Adelung's *Mithridates* (part iii. p. 50) MR. BRASH will find the following on the Berber language, which is largely mixed with Arabic [or Punic?]:—Geo. Hoest, *Efterretning om Marøkos og Fes*, Kiøbenhavn, 1779, 4to. (this was translated into German in 1781, 4to, with a vocabulary of the Berber language); Jezr. Jones, *Dissertation de Lingua Shilhensi*, in the *Dissertationes ex Occasione Sylloges Orationum Dominicarum Scriptæ ad Joan. Chamberlayerium*, Amstel., 1715; Thom. Shaw's *Travels into several Parts of Barbary and the Levant*, Oxf., 1738, fol., with a vocabulary of the *Showiah* language, &c.; *Voyage de Fred. Horneman dans l'Afrique Septentrionale, traduit de l'Anglais, et augmenté de Notes et d'un Mémoire sur les Oasis*, par L. Langlès, Par., 1803, with linguistic notices by J. Horneman (this is the best); *Bemerkungen über die Sprache von Syuah*, von W. Marsden. Chenier has noticed this language in his *Recherches sur les Arabes*. Speaking of the Amazig=Shilha, the Kabylen=Cabayli=Gebali, the Tuareyk and the Tibbo, Adelung says (part iii. p. 45), "All these nations use one language." He only knows Tuareyk from Horneman above cited, and says this people possess the whole country between "Fezzan, Marokko, Tombuktu, Sudan, Bornu, and the seat of the Tibbo."

T. J. BUCKTON.

Wiltshire Road, Stockwell, S.W.

MR. R. BRASH will find some valuable observations on the Berber tribes in George R. Gliddon's *Otia Ægyptiaca*, p. 116—"Excursus on the Origin of some of the Berber Tribes of Nubia and Libya."

R. C.

Cork.

"CLEAN AS A WHISTLE" (3<sup>rd</sup> S. xi. 466.)—Any one who has witnessed the manufacture of a rustic whistle can be at no loss for the origin of this saying. A piece of young ash about four

inches long and the thickness of a finger is hammered all over with the handle of a knife until the bark is disengaged from the wood and capable of being drawn off. A notch and a cut or two having been made in the stick, the cuticle is replaced and the instrument complete. When stripped of its covering, the white wood with its colourless sap presents the cleanest appearance imaginable—the very acme of cleanness. A person devoid of a lively imagination, for want of a more definite comparison, sometimes exclaims, "She is as yellow as yellow;" or, "He turned as white as white;" but "As clean as clean" could not more effectually express the purity of condition than "As clean as a whistle." C. P. T.

LIVING SKELETON (4<sup>th</sup> S. i. 138.)—This phenomenon, referred to by JAYDEE, was named Claude Ambrose Seurat. A long description of him will be found in Hone's *Every-Day Book*, vol. i., under July 26. C. W. M.

LIEUTENANT BRACE (3<sup>rd</sup> S. xii. 346.)—The *Worcester Journal* for August 16, 1750, says,—

"At our assizes last week were tried, &c. . . . On the Saturday morning came on the trial of Thurlow Brace, Esq., for the murder of one of the watchmen of this city; when he was acquitted—to the entire satisfaction of the court. A greater number of persons of distinction was in town than had been known for many years before at an assizes."

The offence was committed in the month of January, and a coroner's inquest was held in February, the watchman having lived more than a fortnight. A strong feeling would seem to have existed, for it says the jurymen were locked up in the dark, and at last returned a verdict of wilful murder. This verdict is printed in emphasised type. F. N. G.

PORTRAIT OF MILTON (3<sup>rd</sup> S. iv. 26; vii. 405.) In one of Charles Lamb's letters to Wordsworth (Talfourd's *Final Memorials*, vol. i. p. 191), he says that his brother has just picked up for a few shillings "an undoubtable picture of Milton," and adds, "You need only see it to be sure that it is the original of the heads in Tonson's editions." The letter is given without a date, but from its position in the volume it appears to have been written in 1815. In a subsequent letter (p. 201) he again alludes to the portrait,—"My brother's picture of Milton is very finely painted." Will this note help to throw any light on MR. SCHARF's query? (3<sup>rd</sup> S. iv. 26.) Can it be the same picture to which I referred in my note? (3<sup>rd</sup> S. vii. 405.) F. NORGATE.

DICE (4<sup>th</sup> S. i. 28, 89, 136, 179.)—The inscription on the die is as follows:—O, 1;  $\frac{V}{A}$ , *i. e.* A [lma] V[enus], 2; EST, 3; OPTI, 4; CAIE, *i. e.* Cape, 5; ALL AOR, *i. e.* [Aleator], 6; forming altogether the sentence—"Alma Venus est opti!

Cape, Aleator!" that is, "The highest throw is my wish! Take it, Dicer!" "Alma Venus" was the slang term for the highest number; probably because that goddess was often sacrificed to by winners at the gaming table. EDWARD KING.

WIDOWS' CHRISTIAN NAMES (4th S. i. 148.)—If CLERICUS means, may a widow still correctly call herself "Mrs. William Johnson," "Mrs. Edward Maxwell," for instance—of course she must, for what else can she do? To call herself Mrs. Johnson or Mrs. Maxwell would be to take the name of the representative of the family's wife. To call herself Mrs. Mary Johnson, Mrs. Ann Maxwell, would be to assume what is now considered a spinster's brevet rank when she feels herself too old for "Miss." P. P.

LADY NAIRN'S SONGS (4th S. i. 130.)—MR. SIDNEY GILPIN may impugn my want of precision, but he will find on examination that all my statements respecting Lady Nairn and her songs are thoroughly correct. She composed songs commencing "Cauld kail in Aberdeen," "Kind Robin lo'es me," "Saw ye na my Peggy," "There grows a bonny brier bush," and the popular version of "The lass o' Gowrie." It is most true, songs commencing in these or similar words have been written by others; but having set forth all this very fully and particularly in my *Modern Scottish Minstrel* (Edin. 1855-7, 6 vols.), a work which is in the public libraries, I did not think it needful to enter into the subject in my communication to "N. & Q." At the same time I confess that I ought to have used the word *versions*. In reply to MR. GILPIN's query, I may simply state that I received undeniable proof that Lady Nairn composed the version of "The Lass o' Gowrie" commencing "'Twas on a summer's afternoon," "John Todd," I can affirm with equal certainty, is her ladyship's composition. To these remarks I beg to add that a volume will speedily appear which, to use MR. GILPIN's words, will contain "her legitimate songs," along with "whatever may now be gathered relative to her life and writings." I shall be glad to receive communications from such persons as possess any particulars of information respecting her ladyship and her writings.

CHARLES ROGERS, LL.D.

Snowdown Villa, Lewisham, S.E.

I am glad to find that the volume of the *Lays from Strathearn*, mentioned by DR. RIMBAULT, definitely settles the authorship of Lady Nairn's songs, with perhaps a few unimportant exceptions. Therefore we have only now to invite contributions of interest respecting her personal history. In remodelling or adapting a line or verse of an old song—of which the volume contains sixteen different examples—she has in all instances retained the original titles; and it was the copying of this peculiarity, without note or comment,

which rendered DR. ROGERS's list such a mass of confusion to all but the initiated. "John Todd" turns out to be an old song which has been probably reset by Lady Nairn; and I may also add, that her versions of "Cauld kail in Aberdeen," and "The Lass o' Gowrie," are not the popular ones, nor are they likely to become such.

SIDNEY GILPIN.

WESTON FAMILY (4th S. i. 173.)—At the end of *Westonorum Familiæ Antiquissima ex agro Stafford. Genealogia*, 1632, there is a copy of a certificate (from the book of certificates in the Office of Arms) by Jerome, second Earl of Portland, in which it is stated that by his wife, the Lady Frances Stewart, he had the Lady Henrietta Maria Weston and the Lady Frances Weston. The genealogy compiled in 1632 does not record anything further of these ladies, nor make mention of Lady Mary. Lord Portland did not die until 1662; it is not therefore impossible that he may have had a daughter Mary; but as in the *Extinct Peerages* of Banks and Burke that name precedes Lady Frances, and as in the certificate Lady Henrietta has the additional name of Maria, it is more than probable that there has been a confusion of names, and that the Peerages are in error.

H. M. VANE.

Eaton Place.

SIR RICHARD PHILLIPS (3rd S. xii. 394.)—The Rev. John Robinson is not a myth. I knew his son (now deceased), who was curate of Skipton-in-Craven, and Under-Master at the Grammar School. He once showed me a classical dictionary edited by the Rev. John Robinson, D.D., Master of the Free Grammar School at Ravenstone Dale, Westmoreland. He assured me that it was compiled by his father, who was then living. I am almost sure that Sir Richard Phillips was the publisher. Dr. Robinson was much employed as an editor, and I have heard that he sometimes lent his name. I believe that he was not a collegian, and that his degree was a Scotch or German one.

J. H. DIXON.

GENERAL RICHARD MATHEW (3rd S. xii. 433.)—In reply to the query from M. M. respecting the unfortunate General murdered after his defeat at Bednore by Tippoo Saib, M. M. will find that his name was Matthews, not Mathew. As I write from the other side the Atlantic, I am without books of reference; but I rather think that he is stated in Burke's *Gentry* to have been of the county of Durham, and to have left a daughter, married to a gentleman of that county,—possibly the name was Burdon, but my memory is not clear.

We know that he had amassed great wealth, and that his brother, Lieutenant Matthews of the Indian Navy, was lost on the coast of India while conveying it to England from Bombay.

The Earls of Llandaff referred to by M. M. descended from a branch, now extinct, of the ancient family of Mathew of Glamorganshire.

Although, as in the case of the gallant and illustrious Admiral Thomas Mathew, the name is constantly misspelt "Mathews," I doubt General Richard Matthews having claimed to descend from it.

A well-known dissenting minister, who recently wrote his experiences of slavery in the United States, is stated to descend from a brother of George Mathew of Radyr, who settled in Ireland on his marriage with the widow of Viscount Thurles (mother of the great Duke of Ormonde), receiving several manors from his half-brother, and who died there in 1636.

Of this branch James Mathew, of Two-mile-Borris, Tipperary, left an illegitimate son, who was father of the excellent "Father Mathew."

GUALTEMORE.

THE LAW OF ARMS (4<sup>th</sup> S. i. 153).—The right to coat-armour is clearly an honour, and is conferred by the kings-of-arms to such persons as they consider fit by virtue of the letters patent of their offices. If the sovereign can delegate a herald to invest a foreign potentate with the Order of the Garter, why should she not also have the power to authorise one of her officers-of-arms to confer coat-armour on any of her subjects?

Noble (p. 158) informs us that Queen Elizabeth —

"procured in 1566 an Act of Parliament to confirm the incorporation of the kings and heralds at arms, or as it has been called an exemplification of the letters patent granted to the heraldic body, relative to their privileges."

Noble does not print this Act. What does it contain? Where can a copy be seen?

A. E. M.

ECCLESIASTICAL COLOURS: YELLOW (4<sup>th</sup> S. i. 171).—Yellow is the symbol of the love and of the wisdom of God, and of that "robe of glory" with which those who have confessed the name of Jesus are clothed. The symbol of yellow emanates from the symbol of red (divine love), and white (divine wisdom). In old illuminations St. Peter is often represented with a yellow robe, and even in China yellow is considered a symbol of faith. In the sacristy of the monastery of Centule, about the year 831, were five silk chasubles of yellow (*galnæ*); also three of quince colour (*melnæ*). The emperors Basil of Macedon and Leo sent among other presents to Pope Hadrian II., about the year 870, a vestment of a deep yellow colour (*diacrinum*). Leo of Ostia relates that Pandulph, Prince of Capera, took away from the monastery of Capua "a chasuble of lemon colour" (*cebrinam*). The chasuble in which St. Ragnobert, Bishop of Bayeux, was buried, was of a

yellow colour, as appeared in the translation of his remains A.D. 864.

According to Ayguan, the topaz (derived from the island Topazion in the Red Sea, whence the Greeks obtained a yellow stone) which receives, as in a vessel, the light of the sun, symbolises that which stores up the rays of the Sun of Righteousness, the Holy Catholic Church.

Dingy yellow is symbolical of faithlessness, deceit, and jealousy. In art, Judas is generally represented in garments of a dirty yellow colour, in allusion to his crime. On the windows of the church of Ceffonds in Champagne, which date from the sixteenth century, he is thus clothed. In several countries the law ordained that Jews should be clothed in yellow because they had betrayed the Lord. In France the doors of traitors were daubed with yellow, and in Spain the vestments of the executioner used to be either red or yellow.

JOHN PRIGGOT, JUN.

Gold expressed the natural sun, and yellow was the emblem of gold. La Columbière, in remarking the relation which exists between gold and yellow, says that, as the yellow from the sun may be called the highest of colours, so gold is the noblest of metals. Yellow vestments may, then, well express the nobility and excellence of confessors. In the Brachmin mythology one of the names of Vischnou is Narayana, *i. e.* wearer of yellow robes. St. Peter was represented by the illuminators of the middle ages with a golden robe. The above-quoted author in his *Science Héroïque* says that yellow (or gold) in heraldry indicates, of the Christian virtues, faith; of mundane qualities, love and constancy.

W. G.

The yellow antependium, &c., employed according to the Sarum use, on the festivals of confessors, is symbolical of the "robe of glory," with which those who have "witnessed a good confession" of the Holy Name of Jesus, are clothed. According to the Western use, generally observed in the Anglican Church (and which at all times seems to be the most appropriate), white is used on the festivals of all saints not being martyrs, and is symbolical of joy and purity.

F. H. K.

"SEDER OLAM," ETC. (4<sup>th</sup> S. i. 195).—This book was written by F. M. van Helmont, and is included in the list of his works in the *Biographie Universelle*, xx. 20. The writer of the memoir (M. Weiss) observes that Reimmann (*Histor. Atheismi*) says:—

"Qu'il n'a point paru, depuis l'invention de l'imprimerie, de livre aussi rempli d'absurdités, d'idées singulières et contre à la foi."

Mr. W. R. Alger's *Critical History of the Doctrine of a Future Life* (Philadelphia, 1864) includes a "Complete Bibliography of the subject compiled by Ezra Abbot." The book inquired



after, with its English translation, form Nos. 478-479 of this work, and have this note appended:—

“On this rare and curious book see Adeling's *Gesch. der menschlichen Narrheit*, iv. 307-310; the *Unschuldige Nachrichten*, 1704, p. 650, ff.; also p. 753, ff.; Baumgarten's *Nachrichten von merkw. Büchern*, iv. 512-520; and Clément, *Bibl. curieuse*, ix. 376.”

W. E. A. A.

Joynson Street, Strangeways.

**COMMONERS' SUPPORTERS** (4th S. i. 73).—The heads of the Scottish clans use supporters. One is surprised at the number of Scotch commoners who do so. Some, not all, English commoners use them by mistake. A knight banneret (now an unused dignity) had them, and the families have sometimes continued them from ignorance, as may have been the case with other orders conferring supporters. The College of Arms could give a correct list. I doubt if it could easily be obtained, if obtained at all, elsewhere. P. P.

**HERALDIC** (4th S. i. 171).—It would appear that a husband has the right: 1, to impale the arms of a deceased wife; 2, to use a first wife's arms, after he shall have married a second time. Gerard Legh, in making mention of the marshalling of divers *femmes* with one baron, saith:—

“If a man marry two wives, they shall be both placed on the left side in the same escutcheon with him, as party per pale. The first wife's coat shall stand on the chief part, and the second on the base. Or, he may set them both in pale with his own: the first wife's coat next to himself, and his second uttermost. And if he have three wives, then the two first matches shall stand on the chief part, and the third shall have the whole base. And if he have a fourth wife, she must participate the one half of the base with the third wife, and so they will seem to be so many coats quartered.”

Guillim (*Display of Heraldry*, sect. vi.) adds:—

“But here you must observe that these forms of impalings are meant of hereditary coats, whereby the husband stood in expectancy of advancing his family, through the possibility of receiving issue, that so those hereditary possessions of his wife might be united to his patrimony.”

A modern authority marshals in one escutcheon the coats of a man and his seven wives: his own in the middle, with his four first on the dexter side, and the other three on the sinister side.

H. M. VANE.

Eaton Place.

**LENNOCK** (4th S. i. 147, 211).—I cannot agree with F. C. H. that “this word is merely a provincial pronunciation of the word *lank*.” Since I sent my “N. & Q.” on the subject, I have had occasion to consult a *Dutch* dictionary, and I find that “*Lenig* = supple, soft, pliable, easily bent,” and in this respect agrees with the more ancient Danish word *ledmyg*.

*Bane* is another local word which has long puzzled me, but I now think it may be derived from the Dutch “*Bijna* = near to, next, ad-

joining”; and this again agrees with *beheenge*, a Danish word having the same meanings. A country woman said to me not long ago,—“My dowter weyves *bane* to her, an heerd o ut hoo sed.” On inquiry I found that the looms at which the two girls worked were situated close to each other. T. T. W.

### Miscellaneous.

#### NOTES ON BOOKS, ETC.

*The Life of David Garrick; from original Family Papers and numerous published and unpublished Sources.* By Percy Fitzgerald, M.A., F.S.A. In two volumes. (Tinsley Brothers.)

On March 2, 1737, Lichfield saw two of her sons take their departure for the great metropolis. The elder, then only twenty-eight, had found little success in school-keeping, and, with a few pounds and a half-finished tragedy in his pockets, went forth in hopes to get work “as a translator from the Latin or French;” the younger, who had been one of his few pupils, to complete his education and to follow the profession of the law. Full of hope and sanguine of success as they may have been, little could Samuel Johnson and David Garrick—for of them we are speaking—have anticipated, as they journeyed, what a brilliant career was before them, and that in the fulness of time they should both be laid among the honoured dead in Westminster Abbey. Of that levathan of literature, Dr. Johnson, Boswell has given us a Life which will be read and re-read till the end of time. Of “little Davy,” his friend and companion, who, having eschewed law and wine-selling, and donned the buskin in Goodman's Fields, in October, 1741, and taken the town by storm, became the friend and associate of all that was eminent socially or intellectually—of David Garrick, no biography at all worthy of the man or of his genius has yet been given to the world. Arthur Murphy's *Life of Garrick*, which appeared shortly after the death of the great actor, is a dull and disappointing book, with not even accuracy to compensate for its dullness; while Tom Davies' *Memoirs* is a far pleasanter book, but marked by a very unfriendly tone towards Garrick. The two ponderous quarto volumes of *Garrick Correspondence*, edited by James Boaden in 1831, though furnishing of course much valuable materials for a suitable biography, left such a biography still to be desired. To supply a life of Garrick which should show that, great as was his fame as an actor, his career as an English gentleman in private life was not less remarkable, appears to have been the object proposed to himself by Mr. Fitzgerald in the work before us: and very successfully has he carried it out. He has exhibited great industry in the accumulation of his materials and skill in using them. The result is, a couple of handsomely printed volumes, pleasantly written, rich in illustrations of the history of the stage, in pictures of social life, and in characteristic anecdotes of the notabilities with whom the great actor associated.

#### BOOKS RECEIVED.—

*A Collection of Private Devotions for the Hours of Prayer*, compiled by John Cosin, D.D., Bishop of Durham. (Parker.)

*The First Part of the Practical Christian: being the Practice of Self-Examination.* By R. Sherlock, D.D., &c. (Parker.)

Two of a series of reprints of well-known devotional works, likely to be popular, not only from the character of the works themselves, but from the neat and inexpensive form in which they are now brought out.

**The Poetical Works of Samuel Lover.** (Routledge.)

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### BOOKS AND ODD VOLUMES WANTED TO PURCHASE.

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MILMAN'S HISTORY OF THE JEWS. (Murray.) Last edition; but the large 8vo size, with lines round each page.

Wanted by Rev. W. Scott, 55, Albany Street, Regent's Park, N. W.

PENNY'S ALMANACK, 1848. Coloured.  
BLACKBURN'S MAGAZINE. Complete set. Parts or bound.  
CHAFFIN'S MARES ON POTTERY AND PORCELAIN.  
BINNS' CENTURY OF POTTING.  
P. VAN DER HOLLANDSE ZELANDIË, &c., ad fœdellier, Petri Scriverii, Folio.

Wanted by E. Clulow & Son, 36, Victoria Street, Derby.

### Notices to Correspondents.

UNIVERSAL CATALOGUE OF BOOKS ON ART.—All Additions and Corrections should be addressed to the Editor, South Kensington Museum, London, W.

R. M. D. The letter to the Durham County Advertiser enclosed in your communication conveyed so grave a charge of want of courtesy against the authorities of one of our national establishments, that we could not believe but it was founded in some mistake. We therefore, before printing it, made inquiries into the fact, and learned that a letter of acknowledgment was forwarded to Florence in May last, and returned through the Post Office "not known." R. M. D.'s sense of justice will no doubt induce him to set the matter right with the readers of the journal in which the charge appeared.

J. P. (Long Ashton.) If our Correspondent will greatly condense his note on Somerset it shall be inserted.

J. HARRIS GIPSON. "Kissing the King's hand for a regiment" is another form of the custom which still prevails on being presented to the Sovereign on such promotion.

EDWARD PEACOCK. Bartholomew Houelt died in Dec. 1828. Vide "N. & Q." 1st S. vii, 69, and the Gentlemen's Magazine for March, 1828, p. 277.—For the authorship of The History of the Civil Wars in Germany, see "N. & Q." 2nd S. iv, 331.

J. J. VERNON. Louth's Lectures, by Gregory, 8s. may be had at Teg's, Pancras Lane, Chesham; Nichols's Topographer and Collectanea Topographica at Nichols & Co's, 23, Parliament Street, Westminster. For Historical Memoirs of the House of Vernon (privately printed), and Prestwich's Republica, apply to John Russell Smith, 36, Soho Square.

OUTS. The Polyglott edition of Pope's Essay and Gray's Elegy we believe are not scarce.

KANGAROO (Cambridge.) Fowler's Southern Lights and Shadows, 1858, was published by Sampson Low, 47, Ludgate Hill.

D. J. K. Chalk Sunday has been twice noticed, see our 2nd S. iii, 207, and 3rd S. ix, 491. Consult also an article in the 1st S. iv, 501.

A Reading Case for holding the weekly Nos. of "N. & Q." is now ready, and may be had of all Booksellers and Newsmen, price 1s. 6d.; or, free by post, direct from the publisher, for 1s. 8d.

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LONDON, SATURDAY, MARCH 21, 1868.

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## Notes.

## THE LATE JOHN PHILLIP, ESQ., R.A.

Everyone who has an eye for colour, or who is interested in the progress of painting in England, must recognise in the late John Phillip almost the greatest colourist of our times. My father, Major Pryse Gordon, who always had a very quick discernment of artistic talent, had the good fortune to discover his genius, when quite a boy, at Aberdeen; and to recommend him to the patronage of that munificent nobleman, the late Lord Panmure, who brought him before the public. These facts, very little known out of Aberdeen, are recorded in the enclosed most interesting narrative which I have copied from a MS. in my father's handwriting. Doubtless we shall very soon have a Life of a painter so distinguished, and whose premature death has been so widely lamented; and to his biographer this striking, yet simple record of his early days before he came to London, will be quite invaluable. It is due to the generous feeling of Lord Panmure—to say nothing of my father, by whose timely recommendation that feeling was elicited—that the truth should be known; and I hope you will be able to find room for the paper in your small type. Lord Panmure paid all this great artist's expenses, not only while a student at the Academy, but until he acquired a name sufficient for his support. And I may fairly add, without that munificent aid it is highly improbable that we should have ever seen the "*Spanish Phillip*."

## THE EARLY DAYS OF THE LATE JOHN PHILLIP, ESQ., R.A.

AN ADDITIONAL CHAPTER TO THE "PURSUIT OF KNOWLEDGE UNDER DIFFICULTIES."

A youth in his seventeenth year, John Phillip, the son of an old soldier, has discovered a remarkable talent for design and colouring, which gives fair promise of his rising to eminence as an artist; and I am the more especially led to believe this, as he has had the rare good fortune to find a protector and patron to enable him to follow up his studies.

At the procession at Aberdeen, on the passing of the Reform Bill, this boy said to his father that "he thought he could paint flags," having seen some; and having been furnished with the necessary *appliances*, he designed a few *aprons* for the Painters' Trade. This first attempt was so successful, that he was encouraged, and tried his hand to make a portrait of his grandmother, producing a striking likeness. He now resolved that painting should be his profession, and with great simplicity went to study with a painter of *doors and windows*; who, instead of teaching him to paint "men and women," as he expected, set him to grind colours, prime boards, and clean windows! In this last task he fell from a pair of steps, and received considerable injury, having broken a lower rib—the effects of which he still occasionally feels; though we have reason to believe that no unpleasant consequences are likely to be the result of this accident.

The poor youth, thus disappointed in his prospects of becoming an artist (fortunately he was not indentured), started one morning from the shop, brush in hand; and, bedaubed with whitelead and oil, he presented himself to a painter of portraits, Mr. James Forbes—one of whose pictures he had seen. This proved a most lucky hit for the lad. To Mr. Forbes, on asking him what he wanted, he replied: "I should like to get two or three lessons, Sir." "Lessons! in what?" "In painting, Sir; *I am a bit of a painter*" (reminding one of Correggio's apocryphal speech when he first saw a work of Raphael—"I, too, am a painter!"). "What can you do?" "I will bring you something," said he, and disappeared; returning, in a few minutes, with a little group of children at breakfast. The artist was astonished at this extraordinary specimen of precocity; and more so, when he found that Phillip had not received the smallest instruction. The boy's diffidence and modesty also pleased Mr. Forbes, who showed him how to set his palette; and, with a few other instructions, desired him to return when he liked. Thus set up with some mechanical knowledge of the art he was hitherto ignorant of, our juvenile Apelles returned to his father's house, abandoning the shop at all risks; and provided with a board of eight inches by six, he produced another little group, and carried it to his kind new friend, who gave him due praise. Encouraged by Mr. Forbes, he communicated to him his ardent desire to visit London and the Exhibition of the Royal Academy—a catalogue of which his friend had shown him. He had already paved the way to accomplish this object; as by painting what he called "pictures" of some of his acquaintances, he had actually accumulated the enormous sum of *twenty shillings*, which he converted into a note of the Aberdeen bank! If anyone will think what labour this industrious lad bestowed to procure this sum, small as it was, from his poor friends, to gratify his curiosity, they must bestow on him the praise he merits. I am also happy to add that this remarkable youth has preserved the best principles of honesty and integrity, religion and morality. His father, with a numerous family, could afford very small means for their education, yet he sent John to school, where he remained till his eleventh year; from thence he attended a Lancasterian institution,

and became one of the monitors. But to return to his favourite object, a trip to the modern Babylon. Mr. Forbes, continuing his protection, gave him a letter to his friend Mr. Alexander Chisholm, an artist of considerable celebrity in the North. The great obstacle, however, was the expense of transport to and from the metropolis; but here our little hero's ingenuity did not fail him. His father had an acquaintance, the skipper of a brig trading to the Thames: with a portrait of him in his hand, he called on Captain H. "Do you ken wha that is?" said he. "Why, that's your father; who did it?" "Myself; and if you will tak me up to Lunnon, and bring me hame, I'll paint you or your wife." The jolly tar readily consented to the proposal, and in July landed the young artist at Miller's wharf. So eager, however, was he to deliver his credentials and gratify his curiosity, that he would not wait for a guide. It will be considered a bold measure for such a youth, who is delicately and slenderly formed, and who never before had been south of the Dee or north of the Don, to walk from Wapping to the Hampstead Road without any other guide than a pocket-map of London, which Mr. Forbes had given him. He accomplished the task, however, in an extraordinarily short time. Fortunately he found Mr. Chisholm at home, who kindly accompanied him to the National Gallery; thinking that, at that late hour, the crowd at the Royal Academy would be too great for the gratification of the youth's curiosity.

To the ignorant multitude, this gallery is not so attractive as the Royal Academy; but nature had given this boy a mind—he could discriminate, and thereby was capable of comparing nature with art, in some degree. But with such enthusiasm, it may naturally be supposed that his eye would wander over such a multitude of objects for some time, and that his head was bewildered. At length he stopped, and his eye rested on Wilkie's picture of "The Blind Fiddler," on which he gazed for several minutes with open mouth: when, turning to his conductor, he whispered into his ear—"Oh! hoo natural!" This sight had the advantage of being gratuitous, which to him was an object; and when he was departing, at a late hour, and saw no demand on the only two shillings he had in his pocket (for he had cautiously left the rest with the skipper), he observed: "Fat,\* Sir, a' this for naething!" I will not follow him to the six successive visits he paid daily to the Royal Academy and to other galleries. He was every morning, during the week, at the doors of Somerset House as they opened, returning when they closed to Miller's Wharf. His three favourite masters were Wilkie, E. Landseer, and Collins; and he had the sagacity to study their works, wherever he found them, with the greatest attention, in preference to all the gay and gaudy colouring that covered the walls.

As the captain of the brig supplied him with food, his only expenses were his visits to the galleries; and on Saturday, the eighth night of his sojourn, he found himself still in possession of eighteenpence, after purchasing seven camel-hair pencils! During the night of Sunday, the vessel dropped down with the tide to Greenwich while he slept; and great was his disappointment, for he had not seen the Elgin Marbles, nor the British Institution. He was, however, informed that the vessel would not sail till the evening, and that he had still sufficient time to go to town and return. This eighteenpence would have taken him in an omnibus, and the captain offered to supply him with any small sum he required; besides, he had been entrusted with one pound by a friend at Aberdeen, to pay to some person in town, who could not be found; but Johnny would not *borrow*,

neither would he touch the funds entrusted to his care; and following the multitude, stick in hand, he found himself in no long time in Pall Mall, and had a high treat at the Institution; but alas! on that day the marbles were not to be seen. He returned in good time, though jaded and craving for food. On his return home, he lost no time to return to his labours; and shortly composed a small group of four figures, one of them an old man reading the newspaper to the others, which he carried to his friend Mr. Forbes. I was then residing in this city, and was acquainted with this worthy man, who presented his young *élève* to me, thinking I could appreciate his merits and would give him every assistance in my power. He was not mistaken. I was so much struck with the boy's genius, and so much interested in his progress, that I had him frequently in my house, for many weeks, and have felt for him almost parental kindness. And I have so strongly recommended him to the notice of a nobleman with whom I have been long intimate—whose generosity and benevolence are well known in the North—Lord Panmure, that his Lordship has desired he may be clothed and well lodged in the mean time, and has directed me to propose a plan for his future education and studies. A rare and truly noble example of benevolence, which I trust and believe, from the boy's good qualities, as well as his genius, his Lordship will have no reason to regret; but, on the contrary, have the satisfaction of finding that his liberality has been bestowed on a deserving object.

Aberdeen, 1835.

PRYSE L. GORDON.\*

Never were prophetic words more remarkably verified than the conclusion of the above sentence! I find appended to the above MS. the following note:—

"1st Sept. 1836. J. Phillip departed this day for London, to study drawing at the Royal Academy under the protection of Mr. T. M. Joy, an artist, with whom he is to live—at the expense of his noble patron.—P. L. G."

March, 1868.

G. HUNTLY GORDON.

#### IRISH FOLK-LORE.

The following curious instance of Irish folklore is given in a note, vol. v. p. 26, of the *Transactions of the Ossianic Society*; to me it appears to be not unworthy of a place in "N. & Q.":—

"The *Dubh Dael*, or *Dara Dael*, *Forficula oleus*, is a black insect of the earwig class; the meaning of the name in English is the *Black* or the *Other Devil*. In creeping along, whenever it hears any noise, it always halts, cocks up its tail, and protrudes its sting, which is similar to that of the bee. No reptile has been so much abhorred or dreaded by the peasantry of Ireland as the *Dara Dael*, as it is popularly believed that this insect betrayed to the Jews the way in which our Lord went when they were in search of him, and that whoever kills it seven sins are taken off his soul. Its sting is thought to be very poisonous, if not mortal; and it is believed that it is possessed of a demoniac spirit, the emissary of Satan or the arch-fiend

\* More than thirty years ago Mr. Gordon published two volumes of *Personal Memoirs*, which were quoted at considerable length by Lockhart in his *Life of Scott*, and Moore in his *Life of Byron*. Of these volumes Lord Lytton said, twenty years ago, "they contain more knowledge of others, with less egotism, than any memoirs I remember," and "materials for a dozen dramas, and half as many novels."

\* *Aberdonicè* for *what!*

himself. Under this impression, whenever it is seen in a house it is destroyed by placing a coal of fire over it, and, when burnt, the ashes are carefully swept out. The fire in Ireland is considered the exterminating element of evil spirits. It is never trodden under foot as a common beetle would be, nor is it killed with a stick, as it is supposed that the demoniac essence would be conveyed to the hands and body through the leather or wood; therefore, if met with out of doors, it is stoned to death. In the field, if turned up with the spade or shovel, it may be killed with that instrument, the iron being deemed a non-conductor.\*

Many stories have been related of the *Dara Dael*, and among them the following:—

There flourished in olden time a young man of ordinary size and appearance in a secluded district whose fame as a great corn-thresher spread far and wide, for he was known to thresh as much as any six men; he was therefore eagerly sought for by the large farmers, who paid him in proportion with quantity. His earnings were consequently large, and this was popularly thought to be to the disadvantage of other labourers of the same craft. In the course of his peregrinations he happened to be employed by a farmer who wished to send all his corn to market by a certain day. This the thresher engaged to do. Whilst engaged in the performance of his task, he was watched by a village sage, who had become curious to see the operations of this uncommon character. He soon observed that it was not the man, but the implement, that did the work; he therefore took an opportunity by night, while the thresher slept, to examine his flail, and he detected a peg stuck into the colpan, *Angl.* handle; this he extracted, and to his surprise and alarm out jumped the *Dara Dael*. A council of the villagers was held, the thresher was brought to account, and obliged to confess that he had entered into a compact with the *Ould Boy*, who had instructed him to put the *Dara Dael* in his flail.

The demon-character of the *Dara Dael* is of great antiquity. Mention is made of it in the oldest Irish tales, and very probably the superstition, which has come down to our days, existed when Druidism flourished in the "Britannic Isles." I should be thankful for information of its existence in any shape or form in England, Wales, or Scotland, or in any other portion of the globe.

JOHN EUGENE O'CAVANAGH.

#### SHAKSPEARE AND MIRABEAU.

I have just come across a curious testimony to the genius of Shakspeare; one which, as far as I know, has hitherto remained unrecorded. In a volume of facsimiled autographs in my possession (it bears no title) is a sufficiently long "Extrait d'une Lettre au Roi," written by the great Mirabeau from the fortress of Vincennes in May, 1778: it comes from the collection of the Marquis de

Château-Giron. The object of the letter is to solicit that the king would cause to be investigated the matters in dispute between the imprisoned Mirabeau and his father, with a view to the petitioner's release. It is written with extreme calligraphic neatness, as if copied out clean for the royal eye; but, before sending it off, Mirabeau has bethought himself to add, which he does by a long marginal interpolation, some further pleadings which shall work powerfully on the king's sympathies. And what are these pleadings? Simply a free translation, of course unavowed, from a famous passage in Hamlet's soliloquy, "To be or not to be." Here is the extract from Mirabeau's letter:—

"Il est affreux de punir des erreurs de jeunesse comme des forfaits atroces. C'est rendre les hommes indifférens au crime et à la vertu, et leur faire désirer et chercher la mort comme l'unique remède à leurs maux. Car qui voudroit supporter les coups et les injures du sort, les torts de l'oppresser, les dédains de l'orgueilleux, les outrages d'un ennemi, les angoisses des inquiétudes les plus cruelles, les délais\* et les dénis de justice, lorsqu'il peut en un moment s'affranchir de tous ces intolérables fardeaux?"

What Englishman does not recognise in these words, beginning with the three which I have italicised, the lines—

"For who would bear the whips and scorns of time,  
The oppressor's wrong, the proud man's contumely,  
The pangs of despised love, the law's delay,  
The insolence of office, and the spurns  
That patient merit of the unworthy takes,  
When he himself might his quietus make  
With a bare bodkin? Who would fardels bear?"

When we call in mind that the letter-writer is a man of such splendid eloquence as Mirabeau; that he is pleading his own cause in deadly earnest; and that, after drawing upon his own powers of persuasion exercised on realities, he has recourse finally to the pathos of Shakspeare exercised on a figment of the brain; we shall, I think, confess that a more signal proof of the depth, and especially the *reality* of Shakspeare's creative and dramatic insight, could not easily be given.

W. M. ROSSETTI.

#### "INSTRUCTIONS FOR PARISH PRIESTS BY JOHN MYRE," E. E. T. S. 1868.

In line 654 the words "as ston" seem corrupt. Myre is writing of confirmation:—

"bat sacrament mote nede be done,  
Of a bysschope nede as ston  
ber nys no mon of lower degre,  
bat may bat do but onlyche he."

We get "stille as ston" in line 889; but here I can make nothing of the simile. Might we not read "nede as-stou = nede hast thou"? The joining of verb and pronoun are common enough

\* I am not quite sure whether I read this word correctly.

in Chaucer and elsewhere: *e. g.* "Hastow nat herd how saved was Noe," "Milleres Tale," line 348.

May not "weynt" (line 1214) = "queynt" (see line 1194) = "quenched"? In the lines (1282) —

"Hast þow wynlet by couetysse  
Worldes gode ouer syse," &c.

does not "ouer syse" = "over much, beyond measure"?

"Nyste" (1321) seems scarcely to mean "ignorance." Can it not be derived from A.-N. rather than from A.-S., in connection with our English "nice" and Fr. "niais"? The meaning seems exactly that of the Fr. "niaiserie."

"Hast þou by malys or by nyste  
I made any mon dronke to be,  
For þou woldest þe mene whyle  
Any þynge of hym by-gyle,  
Or for þow woldest borde haue,  
To se hym dronke and to raze?"

"Laske" (line 1736) —

"Hyt schale do gode here or henne,  
Laske hys paynes or cese hys synne,"

surely means "lessen." (See Halliwell's *Dict.*)

"ȝore" simply = "yore," I think, in lines 9 and 1304.

I ask specially for information about the word "vse" in line 1940 —

"ȝef any flye, gnat, or coppe  
Down in-to þe chalys droppe,  
ȝef þow darst for castynge þere,  
Vse hyt hol alle I-ferre," &c.

The side-note explains "swallow it," which seems clearly the required meaning. There is, if I mistake not, a confusion in the text sometimes between "vse" = "use," and "vys" = "advice." (See Gloss.) Compare, *e. g.*, lines 1319 and 1337. In line 1945 "vse" is again used strangely, especially in comparison with its use in line 1940.

"Hodymoke," in line 2031 (a new word to me), clearly = "in secret." Compare "hugger-mugger."  
JOHN ADDIS, JUN.

Rustington, Littlehampton, Sussex.

#### INEDITED POEMS BY WM. ROSCOE.

The poetical works of William Roscoe were first collected in 1857,\* and the interest attaching to all that has any connection with a man so great and good induces me to think that a note on a production of his muse which has escaped the notice of the editor of the little volume just named may not be without interest. This poem is printed in the *Manchester Observer*, Feb. 28, 1818, and is taken from the *Liverpool Mercury*. As it is not very

accessible in its present position, it may perhaps be thought worth while to reprint it.

"Lines on receiving from Dr. Rush, of Philadelphia, a piece of the tree under which William Penn made his treaty with the Indians, and which was blown down in 1812, converted to the purpose of an inkstand. By Mr. Roscoe.—(From the *Liverpool Mercury*):—

"From clime to clime, from shore to shore,  
The war-fiend raised his hateful yell,  
And midst the storm that realms deplore,  
Penn's honoured tree of concord fell.

"And of that tree, that ne'er again  
Shall Spring's reviving influence know,  
A relic, o'er the Atlantic main,  
Was sent—the gift of foe to foe!

"But though no more its ample shade  
Wave green beneath Columbia's sky,  
Though every branch be now decayed,  
And all its scattered leaves be dry;

"Yet midst this relic's sainted space,  
A health-restoring flood shall spring,  
In which the angel-form of Peace  
May stoop to dip her dove-like wing.

"So once the staff the prophet bore  
By wondering eyes again was seen  
To swell with life through every pore,  
And bud afresh with foliage green.

"The withered branch again shall grow,  
Till o'er the earth its shade extend—  
And this—the gift of foe to foe—  
Become the gift of friend to friend."

In the *Transactions of the Historic Society of Lancashire and Cheshire* (New Series, vol. lxxvi.) is an interesting paper on the Pamphlet Literature of Liverpool, by Thomas Dawson, Esq., M.R.C.S., from which we learn that one of the earliest poetical works issued from the Liverpool press was "An Ode on the Institution of the Society for the Encouragement of the Arts. By W. Roscoe," published in 1774. This also is omitted in the collected edition of Roscoe's poems.

WILLIAM E. A. AXON.

Joynson Street, Strangeways.

NOTEWORTHY.—I see this word in a recent and very entertaining string of new words and phrases in "N. & Q." Common as the word is now, it has till recently so entirely dropped out of use as to be absent from Johnson and Richardson's dictionaries. It occurs, however, in Shakspeare's *Two Gentlemen of Verona*, Act I. Sc. 1, l. 11:—

"Some rare noteworthy object in thy travel."

FRANCIS TRENCH.

Islip Rectory.

LIBEL ON BISHOP HURD.—

"Some are best known, and others are only known, by the reputation of their enemies. Horace, Persius, Juvenal, Voltaire, Pope, and Byron have immortalized many a blockhead; and Hurd, Bishop of Worcester, will be less known by his edition of Cowley, his Dissertations, or even his Dialogues, than by his remarks on the *Essay on*

\* *The Poetical Works of William Roscoe*. First collected edition. London: Ward & Lock, 1857, 12mo, pp. 104.

*Human Understanding*; so ably, and indeed, in most instances, so triumphantly commented on by the admirable Locke."—From the *Book of Human Character*, p. 62, by Charles Bucke, Esq. C. Knight & Co. 1837.

As this book is prefaced by an "introduction" of great pretensions, and from the press of a careful publisher, I think no serious error should be allowed to pass without correction, particularly when, as in this instance, it affects the reputation of two eminent bishops.

In the first place, Bishop Hurd never wrote against Locke; and if he had, the latter could not have answered him, seeing that he had been dead some sixteen years before the birth of the former; so that this elegant and correct writer may yet hold his own on the basis of Cowley's *Poems*, &c., and not from any castigation of another.

In the next place, the Bishop of Worcester, to whom the remark, if just, might have applied (Dr. Ed. Stillingfleet), had built him so strong and durable a monument in his learned works, that no reply to an injudicious attack, however overwhelming, could have lowered the reputation he had established. Still less would Locke's able defence have branded him with fame; for Locke, who contended for truth and not for victory, mingled no invective in his justification of a theory new, and, as he was well aware, open to objections from those who took their stand-point from the bishop's station.

J. A. G.

Carisbrook.

INVENTION OF THE "COMPTÉ RENDU."—The following extract is from the *Times* of January 16, 1868:—

"The person who invented the '*compte rendu*' in France, in 1830 or 1832—that is, the analysis of the debate accompanied by a running commentary—was the Viscount Cormenin, better known by his *nom-de-plume* of 'Timon,' under which name he wrote his '*Orateurs*.' There is this difference, he observed, between the shorthand report and the *compte rendu*, that the former reproduces the speeches as they are delivered, and the latter condenses and comments upon them. Cormenin, though professing to belong to that party whose organ the *National* was, says:—

"I certainly introduced passion into my *compte rendu*, but I also introduced fairness; and I was not in the habit of *always, always, always* maligning my adversaries. Since then, however, the *compte rendu* has, I hear, been brought to perfection—a little too much indeed, if we may judge from the following specimens." [Specimens given.]

I wish to point out that the *compte rendu* was not a French invention, as the analysis of a debate interspersed with a running commentary was known in England some time before. Those of your readers who have copies, or can refer to a file of the *British Luminary*—a paper started in 1818, will see that it contains the *compte rendu*.

WILLIAM RAYNER.

DUTCH "NOTES AND QUERIES."—Our "Notes and Queries," called the *Navorscher* (Investigator),

has undergone an important change just now. The monthly has no longer the square and elongated form, which was so inconvenient; the new costume under which the January number made its appearance yesterday (January 8, 1868), looks like the *Cornhill* and *Macmillan's* magazines. The division of the contents has also been altered, inasmuch as each number will contain an article of some length (on historical and other subjects) by one of our most competent literary men. These *leading articles* will open the monthly numbers. Then follow the divisions which have hitherto existed in the text of our "Notes and Queries," viz., 1. History; 2. Archæology and Numismatics; 3. Literary History; 4. Art History; 5. Philology; 6. Genealogy and Heraldry; 7. Miscellany. Sub-divisions for minor questions and notes have been created for each rubric.

H. TIEDEMAN.

Amsterdam.

HUGH LATIMER: WILLIAM LATIMER.—I wish to call attention to an error in Seebohm's *Oxford Reformers* of 1498, by which William Latimer, the friend and correspondent of Erasmus, is confounded with Hugh Latimer, Bishop of Worcester. It is said (p. 324), "Latimer, now professor of Greek at Cambridge, and one of the earliest Greek scholars in England, expressed his ardent approval of the new Latin translation." The authority for this statement is given as "Eras. *Epist.* lxxxvii. App." It has been repeated in the review of Mr. Seebohm's book in the *Times* of Sept. 13, 1867, and again quite recently in the *Chronicle* of Hugh Latimer's life, prefixed to the *Sermon on the Ploughers* in Mr. Arber's excellent series of English reprints. William Latimer, the Greek scholar and friend of Erasmus, was an Oxford man (*Wood's Athenæ Oxon.* i. 147, ed. Bliss, 1813). It is not certain that Hugh Latimer knew any Greek at all.

W. ALDIS WRIGHT.

AMERICAN PRIVATE LIBRARIES.—The following newspaper extract may be worth preserving in your pages. I have taken it from the *Newcastle Daily Chronicle*, Feb. 7:—

"An American paper gives the following statistics of private libraries in the neighbourhood of Boston:—The library of the late Mr. Everett contains 7,000 vols.; of the late Mr. Prescott, the historian, 6,000 vols.; of the late Abbot Lawrence, 10,000 vols.; of the late Daniel Webster, 5,000 vols.; of the late Thomas Dowse, the learned leather dresser, 4,000 vols.; of the late George Livermore, rich in Bibles and biblical works, 4,000 vols.; of the late Theodore Parker, 10,000 vols.; of the late Rufus Choate, 7,000 vols.; and of Mr. Adams, the present American Minister in England, 18,000 vols."

J. MANUEL.

Newcastle-on-Tyne.

THE SHIP BARNACLE.—The following remarks on this strange animal, the fanciful existence of which has delighted all readers of dear old *Gerarde*, appeared in the *Manchester Guardian*,

November 27, 1867, and are worthy of being preserved in "N. & Q.":—

"At the last meeting of the Microscopical and Natural History Section, Mr. T. Sidebotham in the chair, this gentleman read the following 'Note on the Ship Barnacle':—'On the 28th of September I was at Lytham with my family. The day was very stormy, and the previous night there had been a strong south-west wind, and evidences of a very stormy tide outside the banks. Two of my children came running to tell me of a very strange creature that had been washed up on the shore. They had seen it from the pier, and pointed it out to a sailor, thinking it was a large dog with long hair. On reaching the shore I found a fine mass of barnacles (*Pentastinus anatifera*) attached to some staves of a cask, the whole being between four and five feet long. Several sailors had secured the prize, and were getting it on a truck to carry it away. The appearance was most remarkable, the hundreds of long tubes with their curious shells looking like what one could fancy the fabled gorgon's head, with its snaky locks. The curiosity was carried to a yard, where it was to be exhibited, and the bellman went round to announce it under the name of the sea-lioness, or the great sea-serpent. I arranged with the proprietor for a private view, took my camera and a collodio-albumen plate, and obtained the photograph I now exhibit. The afternoon was very dull, and the plate would have done with a little more exposure, but this, along with the specimens I show, will give some idea of the strange appearance of this mass of creatures. This barnacle is of interest as being the one figured by Gerarde as the young of the barnacle goose. I may just mention that another mass of barnacles was washed up at Lytham, and also one at Blackpool, the same day or the day following. I did not see either, but from description neither was so fine as the one I have described. This mass of barnacles was evidently just such a one as that seen by Gerarde at the Pile of Foulders. It is rare to have such a specimen on our coasts. The sailors at Lytham had never seen anything like it, although some of them were old men who had spent all their lives on the coast."

H—K—.

CALVIN AND SERVETUS.—In the last number of *The Popular Educator*, the writer of the historical sketch (No. 6) falls into the commonly received opinion that Calvin was the cause of the death of Servetus; but the author of the *Faiths of the World* has the following remark on the subject, under the head of "Calvin":—

"M. Albert Rilliet, a Unitarian clergyman of Geneva has discovered the original records of the trial of Servetus before the 'Little Council of Geneva,' and published in 1844 a small treatise on the subject."

He further adds:—

"Rilliet arrives at the conclusion that Servetus was condemned by the majority of his judges, not at all as the opponent of Calvin, scarcely as a heretic, but essentially as *seditious*."

It appears Calvin was not a member of the council. The knowledge of these facts may deserve a place in your wide-spreading "N. & Q.," if not already noticed. E. L.

TAVERN SIGNS.—There is a poetical one which existed some years since, and may still exist, at Stevenon or Drayton in Berks, not far south of

Abingdon. The painted sign was a fox chained. The inscription on one side was—

"I am a Fox here you may see,  
No harm there can be found in me;  
My master he confines me here  
Because I know he sells good beer."

On the other side of the board was inscribed—

"Here's punch, and all sorts of the best;  
Here's ducks and geese *galore*,  
Step in and drink, sit down and rest,  
And taste our plenteous store."

F. FITZ-HENRY.

SHELLEY'S "QUEEN MAB."—The following is from the last Catalogue of Mr. Burton of Ashton-under-Lyme:—

"287. SHELLEY (P. B.) *Queen Mab, the rare privately printed first edition, bds., uncut, 35s.* 1813.

"According to Lowndes printed without a title page, but the present copy has one, with the famous motto from Voltaire. As it was rigidly suppressed three or four copies only are known."

I have a similar copy. The title-page has "printed by P. B. Shelley, 23, Chapel Street, Grosvenor Square." It was given to me by a friend who tore out the fly-leaf, on which was Shelley's autograph, because he would not preserve evidence that one of his family had known Shelley and accepted such a book. I doubt the extreme scarcity. In England a book can be effectually suppressed only by the author or publisher, and it is not likely that Shelley destroyed any copies. From 1813 to 1825, booksellers were afraid to sell *Queen Mab*. Was the 1813 edition ever on sale? Did Shelley print two editions, one with and one without a title-page? I do not know that of "Clerk, 1821," mentioned by Lowndes; but about that time I saw a copy on bad paper 18mo size, printed, I think, by Benbow. It was procured by a vendor of prohibited books at Cambridge, who said he would not incur the risk of getting another.

FITZHOPKINS.

Garrick Club.

### Queries.

BAYEUX TAPESTRY.—Perhaps some of your correspondents can answer this question. Dean Stanley, in his *Memorials of Westminster Abbey*, refers, rather fancifully I think, to the representation on the Bayeux tapestry of a man standing on the roof of the neighbouring palace, and having his hand on the vane of the abbey. From this hint is drawn an inference of the assumed intention of the artist of the tapestry to signalise the close connection between the palace as the royal house and the royal abbey in question. To me the action of the man appears to be that of taking down the vane. Now, I remember to have met somewhere an allusion to such a removal of a vane as a sign of mourning for the death of a founder, or of humili-



liation. Can any one direct me to a particular reference to such a custom? Has it a connection with the maritime practice of placing ships' flags "half-mast high" in sign of mourning?

F. G. S.

LORD BYRON.—There are a great number of works, pamphlets, squibs, &c., written about Lord Byron. Some are mentioned in Lowndes by Bohn. I believe none of the following are. I am desirous of obtaining something like a complete list; and, therefore, venture to trouble you with these few titles in hopes that they will be augmented:—

1. Continuation of Don Juan, 5 Cantos: Lond., Paget & Co., Bury Street, St. James's (1842). [See "N. & Q.," 3rd S. ii. 439.]

2. Don Juan Junior, by Byron's Ghost, edited by Baxter: Lond., Thomas. [18—?]

3. Don Juan, continued by \*\*\*\*, Canto xvii.: Lond., Churton. [18—?]. [Are 2 and 3 in the British Museum?]

4. Georgian Revelations! or, &c., with 20 suppressed stanzas of "Don Juan," with Byron's own Historical Notes from a MS. in the possession of Captain Medwin. [Lond.? publisher? date?]. 8vo, price 1s. 6d. Only 100 Privately Printed.

5. Lord Byron's Pilgrimage to the Holy Land; a poem, &c.: Lond., Johnson, 1816; 8vo, 72. [Anonymous?] [An injunction was issued to restrain the use of Lord Byron's name to this.—*Q. Merivale*, 30.]

6. A Poetical Epistle from Alma Mater [?] to Lord Byron. [Cambridge, 1819?]

7. Poems written by Somebody, most respectfully dedicated to Nobody. . . . By Lord Byron. Lond. [publisher?], 1818.

8. Rodolph, a dramatic fragment in continuation of "Don Juan" and other poems, by a Minor. [Imprint?]. [See "N. & Q.," 3rd S. ii. 229.]

Who is the author of the following:—

"An Address to the Rt. Hon. Lord Byron, by T. H. B. Lond., 1817."

RALPH THOMAS.

CANNING, A SATIRICAL POET.—A very interesting controversy is going on at present in our "Notes & Queries" about some verses attributed to Canning, the famous British statesman. Mr. Van Lennep, our well-known poet, had published the following anecdote some months ago:—

"In the days of King William I. (of Holland), when a treaty of commerce with Great Britain was being discussed, it happened that the English ambassador received a dispatch from his ministry in the moment that he was paying a visit to the king. He begged for leave to open it, which was immediately granted; but then it appeared that the letter was in cipher, and as the envoy had not the key with him, he could do nothing else but to ask a second permission, viz. that of retiring himself. Coming home he deciphered the dispatch, which contained the following:—

"In matters of commerce, the fault of the Dutch  
Is giving too little, and asking too much;  
With equal advantage the French are content,  
So we'll clap on Dutch cottons with twenty per cent,  
Twenty per cent,  
Twenty per cent,  
Twenty per cent,  
Nous frapperons Falck with our twenty per cent."

"Falck was then, as we know, our ambassador in London.

(*Navorscher*, p. 164.)

"(Sign.) J. VAN LENNEP."

"*Nil Admirari*" (*Navorscher*, p. 292) doubts very much the truth of the above. He thinks that he has seen the same lines printed in the *Quarterly Review* (between the years 1830 and 1840), and believes them to be an invention of the editor of that review, or of one of his correspondents. He maintains that Canning, who in his youth had some reputation as a poet, could not write such "trash" as the above, and certainly would not have done so in an official dispatch.

I bring this question before the readers of "N. & Q." Perhaps they will be able to settle it.

H. TIEDEMAN.

Amsterdam.

DRAMATIC.—In *The Theatre* for May 1, 1819, is an article on "Dramatic Truth," which seems borrowed from some better work, and not well put together. The following passage has excited my curiosity, which perhaps some correspondent may satisfy by a reference:—

"Otway, who could not read Aristophanes, gives to a lazy Englishman the same notion of enjoyment which the Greek does to an Athenian farmer; and Jones, who was a bricklayer, though not learned like Ben Jonson, makes Anna Bullen lament her coming execution almost in the very words of Iphigenia."

*The Theatre* was a weekly paper, of which I have only four odd numbers, the last being No. 11 for May 1. They are bound with other pamphlets, and have not the publisher's name, which was probably on the wrapper. The editor appears to have been illiterate, but some articles are well written. At p. 138 is a good notice of Yates's first appearance in Falstaff, and at p. 139 a wretched one of a Mr. Grove as Hamlet: from which I infer that the first was copied, and the second original. Still *The Theatre* contains matter which I cannot find elsewhere, and I shall be glad to know how long it lasted and who was the publisher.

In the season of 1819, *The Italians*, a tragedy, was produced at Drury Lane and failed: according to some from the badness of the piece, according to others from the wilfully negligent acting of Edmund Kean. Was it printed? I have inquired for a copy, but have never heard of one.

C. T.

DUELLING: SUB-BRIGADIER: EXEMPT.—

"25 Aug. (1717). A duel on horseback fought at Hampton Court by Mr. Merriot, a Sub-Brigadier in the 4th Troop of Horse Guards, and Mr Dentye, an Exempt in the 2nd Troop. They were both slightly wounded."

"9 Sept. (1722). A duel fought in Totehill fields between Capt. Merriot of the 4th Troop of Guards, and Capt. Scroggs of the 3rd Regiment of Foot Guards, in which they were both wounded, and Capt. Scroggs dy'd the day following of his wounds."

"13 Oct. (1722). Dy'd, Capt. Merriot of the wounds he received in a duel with Capt. Scroggs."

The above extracts are from the *Historical Register*, published, I think, by the Sun Insurance Office.

What was a Sub-Brigadier, or an Exempt? I find an entry of a lieutenant in the Foot Guards made a brigadier in the Horse Guards. S. P. V.

"FOOTPRINTS ON THE SANDS OF TIME."—An original subscriber would be glad to receive a notice touching the alleged letter of Napoleon I. to his Minister of the Interior on the subject of the Poor Laws, thus negating Longfellow's poem as to the line—

"Footprints on the sands of time."

"FOOTPRINTS ON THE SANDS OF TIME.—Everybody knows Longfellow's poem from which the above is the most celebrated line. Everybody does not know, however, that with Longfellow the thought was not original. Napoleon I., when writing on the subject of the Poor Laws to his Minister of the Interior, said:—'It is melancholy to see time passing away without being put to its full value. Surely in a matter of this kind we should endeavour to do something, that we may say that we have lived, that we have not lived in vain, that we may leave some impress of ourselves on the sands of time.'—*The Press*, Feb. 1. 1868.

Netherton Hall, Honiton.

GUNDRED DE WARREN.—In county histories of Hertfordshire I find, under "Watton-at-Stone," that—

"Derman and Aluard, two thanes or gentlemen-retainers of William the Conqueror, personally attending on him, held these lands; afterwards granted to Peter de Valoines, whose heir, Roger, obtained all held by his father from the Empress Maud. Peter, his heir, married Gundred de Warren: his second daughter, Christian, married first William de Mandeville; second, Peter de Mayne: her elder sister, Lora, married Alexander de Bailioll, brother of John de Bailioll, King of Scotland."

Was the Gundred de Warren mentioned in the foregoing extract daughter of Gundred (fifth daughter and youngest child of William the Conqueror) who married William de Warren, created Earl of Surrey by William Rufus?

Were the sisters Christian and Lora de Valoines (mentioned in the extract) daughters or sisters of the Peter de Valoines who married Gundred de Warren? W. C. M.

HORACE.—Where is to be found, and by whom was written, a bilingual version of Horace's second Epode: "Beatus ille qui procul," etc. (see "N & Q," 2nd S. x. 512). I have seen in some periodical, or elsewhere, the whole Epode thus versified; and I think it ran as follows:—

"Blest man, who far from human hum,  
Ut prisca gens mortalium," etc.—

and not exactly as quoted in the number of N. & Q." referred to. It was in some notice, I think, of Dr. Maginn: perhaps in a review of his works collected by an American author, Mackenzie.

SCRUTATOR.

#### HUME ON MIRACLES.—

"A very famous sceptic once embodied his objections to Revelation in a sentence which became immortalized from the demolition it received at the hands of a still more famous divine. 'It is contrary to experience,' said Hume, 'that miracles should be true, but it is not contrary to experience that testimony should be false.'—*The Times*, Feb. 27, 1868.

Who immortalised Hume? I have read many—certainly not fewer than a hundred—works in which the sentence has been more or less answered; and had I known who did it so completely, I might have skipped all other confutations and saved much time. Perhaps I have missed the best, so I inquire for the benefit of myself and future students. It would have been as easy to write one name as "a still more famous divine."  
FITZHOPEKINS.

Garrick Club.

LONDON MUSICK SOCIETY, 1667: PLAYFORD: VAN DUNK.—The dedication of John Playford's *Catch that Catch can*, oblong 4to, 1667, is to his endeared friends of the late Musick Society and meeting in the Old Jury, London. From the use of the word "late" it is evident that the association had broken up. The members were—Charles Pigon, Esq.; Mr. Thomas Tempest, Gent.; Mr. Herbert Pelham, Gent.; Mr. John Pelling, Citizen; Mr. Benjamin Walington, Citizen; Mr. George Piggot, Gent.; Mr. Francis Piggot, Citizen; Mr. John Rogers, Gent. Is anything known about these gentlemen, or why their "excellent musical performances" came to an end?

In an advertisement Playford says:—

"This book had been much sooner abroad, had not the late sad calamities retarded both the printer and publisher."

This probably refers to the great fire of London.

In this volume there is the following catch for three voices, the music by Mr. John Hilton:—

"Van Dunk's an ass  
With his monumental bottle,  
Conceives a little glass  
To hold a full pottle;  
No pastime ever was  
Like musick and prattle."

There is a well-known modern glee commencing—

"Mynheer Van Dunk,  
Though he never got drunk," &c.

in Colman's *Law of Java*, the music by Bishop.\*

1. Is the music taken from the old catch?  
2. Was Van Dunk a real or imaginary Dutchman? and what is the meaning of his "monumental bottle"? J. M.

PLAGIARISM.—I wish to know whether Gover's *Handy Book for all Readers* (London, Edward Thomas Gover, 1858) has anything to do with

\* This has been again recently introduced in *Rip Van Winkle* with Colman's words.

Shaw's *New Dictionary of Quotations* (London, John Shaw & Co., 1868). I do not like to make false accusations, therefore I put this question to the readers and editors of "N. & Q." before publishing extracts from the above two volumes, which would show a curious harmony of thought. If Gover's book has been incorporated with Shaw's by mutual agreement, I have nothing more to say; if not, I shall prove by quotations that almost the whole of Shaw's dictionary amounts to nothing less than a downright plagiarism.

H. TIEDEMAN.

Amsterdam.

POEM.—Can any one furnish a reference to a short poem, met with some years ago, describing a mother's fear lest her sleeping child should be dead, translated from the French? Reference wanted to the English version as well as to the original.

G. K.

QUOTATIONS WANTED.—Where can I see the original of a Greek epigram, thus translated by an old divine?—

"The rose is faire and fading, short and sweet,  
Passe softly by her:  
And in a moment you shall see her fleet  
And turne a bryar."

Who is the Greek poet (thus translated) who sings—

"She's black: what then? so are dead coales, but cherish  
And with soft breath them blow,  
And you shall see them glow as bright and flourish  
As spring-born roses grow."

Where is the original of this couplet?—

"Death and the grave makes even all estates;  
There, high and low and rich and poor are mates."

And of this?—

"The poor man dies but once: but O that I,  
Already dead, have yet three deaths to die."

And of this?—

"Fain would the ox the horses trappings weare,  
And faine the horse the oxes yoke would beare."

STUDENT.

Could the gifted author of *Dombey and Son* supply a clue to the line asked for on pp. 77, 161? Captain Cuttle quotes (p. 474):

"Though lost to sight, to memory dear,  
And England, home, and beauty."

LYDIARD.

Who is the author of the following lines, or where can I find the entire piece from which they are apparently an extract?—

"Behind, he hears Time's iron gates close faintly,  
He is now far from them;  
For he has reached the city of the saintly,  
The New-Jerusalem . . . .  
The mourners through the ways, and from the steeple  
The funeral bells toll slow;  
But in the golden streets the holy people  
Are passing to and fro;

And saying as they meet—'Rejoice! another  
Long waited for is come;  
The Saviour's heart is glad: a younger brother  
Hath reached the Father's home!'"

WILLIAM BATES.

Birmingham.

ROMAN INSCRIPTION AT CANNES.—There are many Roman inscriptions in this part of France, but none more touching than the following, which I found lying on the ground on the floor in front of a little chapel (St. Nicholas) near this place. It is a block of mountain limestone, well cut, and of a well-known classical form. The front is panelled, and this inscription occurs upon it, the letters being remarkably well cut:—

VENVSILE  
ANTHIMIL  
LAE.  
C. VENVSIVS  
ANDRON. SEX  
VIR. AVG. CORP.  
FILLAE  
DVLCISSIMAE.

Where shall I find the best and fullest account of the *Sevirii*, or *Seviri Augustales*?

Cannes.

W. TITE.

SHUTTLEWORTH FAMILY.—In Baines's *History of the County of Lancashire* there is the following entry:—

"Jan'y, 1716. Richard Shuttleworth of Preston. Hanged on the Gallows Hill, Preston, Lancas.  
"Oct'r 2<sup>nd</sup>, 1716. Thomas Shuttleworth. Hanged at Lancaster."

Were these Shuttleworths brothers; and if married, what were the maiden names of their wives? Lady Cowper in her *Diary* also mentions the execution of a Shuttleworth of Preston. Were these sufferers in 1716 members of the old Lancashire family of the same name? I shall feel obliged by any information on this subject?

M. L.

OLD SONG.—Where can I find a ballad commencing—

"Feather beds are soft,  
Painted rooms are bonnie?"

A. B. C.

SUNDAY SCHOOLS.—Towards the close of the last, or commencement of the present century, a prize of one or two hundred pounds was offered for the best poem on Sunday Schools. The prize was obtained by a Mr. Whitechurch, and his poem commences as follows:—

"Praised be the system that has given  
The poor man's child the Book of Heaven;  
And unimplored and free,  
Taught lowly ranks and tribes forlorn,  
Nurtured in ignorance, or born  
To toil and penury."

\* These words are erased in the MS.

Have any of your readers ever seen or heard of this composition? FELIX.

DOGE OF VENICE. — Charles, fourth Earl and first Duke of Manchester, went twice to Venice; as an ambassador in 1697, and in 1707. In Kimbolton Castle, the seat of the present Duke of Manchester, is a portrait of "The Doge of Venice," most probably of the Doge at one of the above-named dates. No name is given. Can any of your readers furnish it? T. P. F.

ELIZABETH WALKER'S MANUSCRIPT "MEMORIALS." — In 1690 was published a small volume, called —

"The Holy Life of Mrs Elizabeth Walker, late wife of A. W[alker], D.D., rector of Fyfield, in Essex."

This book contains several extracts from Mrs. Walker's MS. "Memorials of God's Providences to my husband, self, and children." If this MS. be still in existence, a reference to its locality will be thought a great favour. H.

JOHN WERDEN. — When Sir W. Temple was ambassador at the Hague in 1669, the English ministers sent a special agent to him. His name was John Werden: —

"Little is known of Werden: he was afterwards minister at Stockholm." — *Life of Sir William Temple*, by Courtenay, i. 322, note.

I should like to know where anything further respecting him is to be met with. E. H. A.

WHEAT. — What was the cost of wheat about the end of the first century of the Christian era? What may have been the average price per *modius* during the period from Vespasian to Hadrian? M.

### Queries with Answers.

SMOKING IN THE STREETS. — A countryman of mine states that he has read somewhere that, in either Boston or Philadelphia (U.S.), tobacco-smoking is strictly prohibited in the streets. Should one of your correspondents kindly enlighten me on the subject by mentioning whether such a prohibition has ever existed, and if so, when it was first enacted, I would feel very much obliged. FRENCH INQUIRER.

Manchester.

[In an Act to secure the town of Boston (U.S.) from damage by fire, passed Feb. 23, 1818, it was enacted (sec. 1), "That if any person shall have in his or her possession, in any rope walk, or in any barn or stable within the said town, any fire, lighted pipe or segar, lighted candle or lamp, except such candle or lamp is kept in a secure lantern, the person so offending shall forfeit and pay for each offence a sum not exceeding one hundred dollars, nor less than twenty dollars." — *The Charter and Ordinances of the City of Boston*, 8vo, 1834, p. 111.]

In Russia, also, a penalty is inflicted for smoking in the streets. It is related by Mr. J. L. Stephens, that one morning "we stopped at a little town, where the post-house had in front four Corinthian columns supporting a balcony. We brought the tea-urn out on the balcony, and had a cow brought up and milked in our presence. After breakfast we lighted our pipes and strolled up the street. At the upper end, an old man in a civil uniform hailed us from the opposite side, and crossed over to meet us; supposing him to be some dignitary disposed to show us the civilities of the town, we waited to receive him with all becoming respect; but, as he approached, were rather startled by the loud tone of his voice and the angry expression of his face, and more so when, as soon as within reach, he gave my pipe-stick a severe rap with his cane, which knocked it out of my mouth, broke the bowl, and scattered the contents on the ground. I picked up the stick, and should perhaps have laid it over his head but for his grey hairs; and my companion, seeing him tread out the sparks of fire, recollected that there was a severe penalty in Russia against smoking in the streets, the houses being all of wood." — *Incidents of Travel in the Russian and Turkish Empires*, ii. 35, edit. 1839.]

CHURCHWARDENS' ACCOUNTS. — In the churchwardens' accounts for the parochial chapelry of Burnley, I find the following entries: —

"A.D. 1730-1. Paid for a Book to Mr. Hopkins called 'The Five Offices,' 2s. 6d.

"A.D. 1740-1. Paid for 'Answer to the Book of Articles,' 2s. 6d.

"A.D. 1745-6. Paid for 'Interrogatories,' 2s. 6d.

"A.D. 1760-1. Paid for Umbrella, £2 10s. 0d."

Query. What works are meant by the above, and what kind of umbrella could this be? T. T. W.

["The Five Offices," usually called "The Occasional Offices," are those following the Office of Holy Communion, bound in a separate volume. — "The Book of Articles" and the "Interrogatories" we take to be the same work; that is, the "Articles of Inquiry" ordered by Canon 119, to be delivered to the churchwardens, questmen, and sidesmen, previous to the visitation of the archdeacon. — A notice of an umbrella also occurs in the new volume published by the Surtees Society, *Memoir of Ambrose Barnes*, Appendix, p. 460: "1718. St. Nicholas. An umbrella for the church's use, 25s." The umbrella was required at funerals in the churchyard, in summer as a shade from the sun, as well as shelter from rain. To the umbrella succeeded a box somewhat similar in appearance to the one formerly provided for old local watchmen.]

SCOTTISH WORDS. — Can any of your readers oblige me with the derivation of the following words? —

*Baukie*. A narrow strip of land separating two farms.

*Tines*. The name given to the iron spikes fas-

tened in the wooden frames for harrowing the soil.

*Forhooy*, verb. To forsake, to abandon. Thus a bird is spoken of as *forhooying* her nest.

*Tyauve*, verb. To exert one's self, to strive hard.

Neither of the above are given in Jamieson's *Scottish Dictionary*, but all are frequently used in Aberdeenshire. MACKENZIE COBBAN. Manchester.

[All these words are of Anglo-Saxon derivation, and are found in Jamieson's *Dictionary*, if carefully consulted.

1. Baukie is a diminutive of *Bauk*, under which it will be found in the dictionary.

2. Tines under *Tynd* in the same; to which we may add Bosworth, *sub voce* "Tine."

3. Forhooy under *Forhow*, to forsake.

4. Tyauve, in the Supplement, with a reference to *Tuave* in the same.]

MASON'S POEMS: COX'S MUSEUM.—I want to procure a copy containing an ode to James Cox, a celebrated mechanic and jeweller of the middle of the last century. The ode begins with—

"Great Cox by his mechanic call,  
Birds orient pearls from golden dragons fall."

There were so many poets of the name of Mason, that I find a difficulty in giving an order to dealers in old books for the copy I want. Can any of your readers kindly help me? W. M.

[The "Mason" to whom our correspondent refers is William Mason, the celebrated friend and correspondent of Gray and Horace Walpole, and who is now well known to have been the author of the *Heroic Epistle to Sir William Chambers*, and many similar satires. These will not, however, be found in any edition of Mason's works. The lines which W. M. quotes are not the commencement of an ode to Mr. Cox (we are not aware that Mason ever wrote such an ode), but form a part of his "Epistle to Dr. Shebbeare, printed in *The New Foundling Hospital for Wit*, vol. ii. p. 30 *et seq.* ed. 1784. In one of his mystifying letters to Mason—purposely mystifying for fear their secret should be discovered by the prying eyes of the then Post Office authorities—Walpole writes (Aug. 4, 1777, vol. vi. p. 463, ed. Cunningham): "I think you are too difficult, however, about the 'Ode' and the 'Epistle to Shebbeare,' which will survive when all our trash is forgotten. What do you think of the immortal lines on Cox's Museum?"

Several of these caustic poems of Mason are also reprinted in the *School for Satire*, 8vo, 1802.]

TAPESTRY AT HAMPTON COURT.—What is the date of the tapestry in the Withdrawing Room behind the fine old hall at Hampton Court? It looks a century earlier than the specimens in the latter. Where can I find the best account of the fine collection of pictures, treated in their artistic and archæological aspect, as the guide books give only a bare catalogue? JOHN PIGGOR, JUN.

[An extended account of the pictures at Hampton Court is given by Mrs. Jameson in her *Handbook to the*

*Public Galleries of Art in and near London*, Part II. 221-442, Lond. 8vo, 1842.]

SWADDLER.—One sometimes hears an Irish Roman Catholic speak of the agents of the Reformation Society as *swaddlers*. What is the origin of this singular piece of slang? CORNUB.

[The term *Swaddler* was originally given by an Irish mob to the Wesleyan Methodists. It is said to have originated with an ignorant Romanist, to whom the words of the English Bible were a novelty, and who, hearing one of John Wesley's preachers mention the *swaddling* clothes of the Holy Infant, in a sermon on Christmas Day at Dublin, shouted out in derision, "A SWADDLER! A SWADDLER!" as if the whole story were the preacher's invention.—*Southey's Life of Wesley*, ii. 109.]

DOCTOR OF ECONOMIC SCIENCE.—Professor Leone Levi, in giving evidence before the Royal Commission on Capital Punishment, says, in answer to question 1931, "I am a barrister-at-law and a *doctor of economic science*." What does he mean? Have any of your readers heard of this degree or diploma? J. S. C.

[Professor Leone Levi was created a Doctor of Political and Economical Sciences by the University of Tübingen, in the year 1861.]

### Replies.

GILDAS.

(4th S. i. 171.)

In Stevenson's text of Gildas and Nennius, as republished at Berlin in 1844 with German introductions and notes by San-Marte, it is stated (p. 104) that there are only two MSS. known of Gildas: one, a MS. of the thirteenth century, containing the book "De excidio Britanniae." This is now in the University Library at Cambridge (T. f. l. 27); the other, of the end of the fourteenth or beginning of the fifteenth century, contains the book "De exc. Brit." (defective at the beginning), and also the "Epistola." This MS. is in the same library (Dd. l. 17).

The MS. from which the first edition of Gildas by Polydore Vergil in 1525 was printed is said to be now unknown. Camden, on the authority of Brisson, mentions MSS. of Gildas in France, which now seem to be equally unknown.

There certainly is a considerable interval between the age of Gildas and that of any known MS. of his writings; but I suppose that H. H. H. would hardly argue that the antiquity of books should be supposed to be no greater than that of the extant copies. On this principle, what would become of Herodotus and Thucydides as historians? Also of certain early writers, such as Tertullian; there are now no known MSS. of some of their works: there *were* such when they were

first printed, but since that was done they have been lost.

I may inform H. H. H. that he is not alone in doubting the authenticity of the works bearing the name of Gildas:—

“The reputed works of Gildas are written in the most hostile spirit, and are full of misrepresentations in order to depreciate the character of the Britons. The Rev. Peter Roberts has satisfactorily proved from internal evidence that the works attributed to Gildas are forgeries of later date, which though ancient, and framed to pass as the genuine works of the real Gildas, could not have been written by a Briton.”—*Biographical Dictionary of Eminent Welshmen*, by the Rev. Robert Williams, M.A., of Rhydyceosau, p. 166.

I always regret when I have to differ in judgment from the Rev. Robert Williams; but here I must do so very decidedly, for I cannot but feel that the internal evidence is quite the other way. The manner in which the Britons and their rulers are upbraided is such as to show that the writer knew what he was saying. He regarded the miseries caused by the Saxon invasion as chastisements which called for humiliation and repentance; he regarded the Britons as the *family of God* (§ 22), as dealt with by Him after the manner of Israel of old; and especially he deploras that the check which the Saxons had received at “the siege of the mountain of Bath, near the mouth of the Severn,” followed as it had been by forty-four years of tranquillity as far as foreign invasion had been concerned, had not led to true amendment.

The knowledge of the persons connected with British history in the former half of the sixth century, and the manner in which they are severally spoken of, show the acquaintance of a contemporary: the mystical allusion to Arthur under the translated name, *Ursus* (*Epistola*, § 6), when one who had succeeded to part of his authority was upbraided, is worthy of notice.

The external testimony to the writings of Gildas is more than is extant as to most writers in that age. The mention and citation by Bede and Alcuin is such as in general would be decisive.

There is one internal point not to be overlooked: the Scripture citations are given in such a form as to mark a writer of the sixth century. Archbishop Ussher says in his *Discourse of the Religion anciently professed by the Irish and British*:—

“Gildas the Briton in some books (as Deuteronomy, Isaiah, and Jeremy, for example,) used to follow the vulgar Latin translated out of the Hebrew [i. e. the version of Jerome]; in others, as the books of Chronicles, Job, Proverbs, Ezekiel, and the small prophets, the elder Latin translated out of the Greek.”—*Works*, iv. 247.

It is clear that both Latin versions were in use at that time, which could hardly be the case after the beginning of the seventh century. If an English writer is found sometimes quoting our present

authorised version, and at others an older translation, whether the Bishops' or the Geneva Bible, we may be sure that he belongs to the period from 1611 to the middle of the seventeenth century. This is the case with Archbishop Ussher himself, and just as plainly is Gildas shown internally to belong to an age not later than the sixth century.

In the same *Discourse*, Archbishop Ussher gives (pp. 307, 8) passages extracted from epistles of Gildas no longer extant.

Having thus replied to the inquiry of H. H. H. I have now to ask for information: in doing this I must premise that I have no Latin edition, but the Berlin reprint of Stevenson's text, and no opportunity of consulting any books out of my own study. In this edition the *Epistola* has its sections numbered separately from the twenty-six of *De Excidio*. In the *Epistola* they run on to the end of § 8. Then, after a mark of break, follows § 40, after § 41 is another break, and then comes as the conclusion § 84. There is thus an indication of *eighty-one* missing sections. Now, in Dr. Giles's English translation (1841), in which the sections run on in one series, all these are found. From what are they taken? In what copies are they contained? These are points which I much wish to ascertain, for the part of the *Epistola* in the reprint of Stevenson's text consists of *eleven* sections only. The Latin original of the translation of Dr. Giles is, I observe, cited by Archbishop Ussher—“*Vero sacerdoti dicitur, Tu es Petrus, et super hanc petram ædificabo Ecclesiam meam*” (*Works*, iv. 317), and there follow several other passages which also occur in Giles's translation of § 109 (of the continuous series, or the last but one of the *Epistola*).

I observe that the eighty-one sections of the *Epistola* not in the reprint of Stevenson's text are such as might easily be passed by, if such parts were *selected* as have any *historical* application. But still the question recurs—Where are they found in Latin, in what editions, and in what MSS. either extant or lost? Were the eleven historical sections extracted by Stevenson, or was this done by San-Marte, though keeping in his title the words (on that supposition wholly misleading) “*ex recensione Stevenson*”?

S. PRIDEAUX TREGELLES.

6, Portland Square, Plymouth.

#### GREYHOUND.

(4<sup>th</sup> S. i. 13, 61, 106, 208.)

If you can possibly find room, I should much like to add my mite on this subject.

Though we have received the word from the Saxons, I do not think it originated with them, but with their Celtic predecessors; if from the A.-S. it is traced to *crecca*, a creek, whence *grig*,

a small mud eel; lively enough, but I do not see the analogy; if from the Celtic, it is from *greigh*, a flock or herd, for which there is plenty of analogy.

A former correspondent quoted the following, and, as I would venture to suggest, dismissed it too hastily:—

“The *Grey-hound* (called by the Latins *Leporarius*) hath its name from the word *Gre*, which word soundeth *gradus* in Latine, in English *degree*.”

This word *gre* is, I think, the Gaelic *greigh*, and being pronounced as above quoted, accounts for the well-known diversity in spelling the word, *ex. gr.* grey-hound and gray-hound. Bailey has it both ways.

*Leporarium* is evidently from *lepus*, a hare; allied, I think, to *levo*, from whence we have *levis*, nimble, lightfooted, swift; and also *levare*, to lighten. There is also much the same analogy in the Gaelic *greigh*, which means a herd, also “a sudden burst of light,” from *grían*, the sun, and is allied to *gearr*, pronounced *gyárr*, their word for *hare*; this coincidence cannot be accidental. But further, in Latin dictionaries, greyhound is also called *vertagus*, “a hound that will hunt by himself, and bring home his game.” This of course points to the modern system of coursing, a result of training. Ainsworth says, “*Vertagus*, a Gallic dog”; so the derivation is Gaelic, not Teutonic.

A. H.

Surely MR. BRIERLEY is arguing that etymology ought to go by *fancy*, not by *facts*, which is precisely the position I deprecate. To derive *greyhound* from the French *gres* is a very pretty *fancy*, but what are the *facts*?

They are—(1.) That it is found in Icelandic. How did it get from France into Iceland? (2.) That it is found in Anglo-Saxon in Ælfric's *Glossary*, MS. Cott. Jul. A. 2. Was Ælfric a likely sort of man to have taken *half* a word from the French? and is there any sort of proof that the French word *gres* was used in *his* time? Or ought chronology to be shelved? (3.) The very fact that the *last* half of the word is Teutonic goes a long way to show that the *first* part is the same. Hybrid words are far less common than has been supposed, especially in Anglo-Saxon and Icelandic; they are generally a proof of a late stage of a language.

Mr. Wedgwood's account of it (which I cannot verify at the moment) is, that the Old Norse *grey* and *greyhound* are words that signify a *bitch* or *bitch-hound*. It seems more likely, certainly; and, if true, is quite as simple as any other. If, however, MR. BRIERLEY means that the French *gres* may have influenced the usage of the word, that is another matter altogether, and I know of nothing against it.

WALTER W. SKEAT.

PAULET OR PAWLETT FAMILY.

(4th S. i. 100, 208.)

In answer to MR. RUSSELL's query, I had better describe the font at Cockington, Devon. The manor belonged of old to the Carys of Cockington, now of Tor Abbey, by whom the church was rebuilt in the fifteenth century. A new font was thought necessary for the new church. It has an octagonal bowl, and round it are eight shields, all impaled, illustrating the connections of the donor and of his kindred:—

1. Cary of Cockington (*dexter*); Orchard of Orchard, Somerset (*sinister*).

Philip Cary, Esq. who died 1438, married Cristina, daughter of William Orchard, of Orchard.

2. Cary (*dexter*); Paulet (*sinister*).

Sir Wm. Cary, son of the above, slain at Tewkesbury, 1471, married in July, 1464, Anne, daughter of Sir Wm. Paulet.

3. Cary (*dexter*); Carew (*sinister*).

Robert Cary, Esq., son of the above, married, first, Jane, daughter of Sir Nicholas Carew. He died very aged, and his sepulchral brass remains at Clovelly. He must have been born between 1464 and 1465, and his brass shows that he died in 1540. His gift of the font at Cockington would appear to have taken place during the lifetime of his first wife, Jane Carew, who only lived long enough to bear him two sons. This would make the date of the font between 1485 and 1495. A brass inscription round the bowl of the font states that it was the gift of “Robert Cary, armigeri.”

4. Carew (*dexter*); Dinham, Baron Dinham (*sinister*).

Nicholas Carew, who died Nov. 26, 1471, married Margaretta, sister and co-heir of John, Lord Dinham.

5. Dinham (*dexter*); Arches, or De Arcis (*sinister*).

Dinham married the heiress of De Arcis.

6. Paulet (*dexter*); — (*sinister*), who bore [A.?] a fesse, in chief two mullets [S.?] ]

7. Esse of Sowton (*dexter*); Poer of Poer's Hayes (*sinister*).

8. Paulet (*dexter*); Denebaud of Hinton St. George, Somerset (*sinister*).

The authority, then, for my statement that a Paulet married a Valletort of Clyst St. Lawrence is the shield No. 6. I have supplied the tinctures between brackets. None remain on the font. Perhaps, as MR. RUSSELL has the whole story before him, he can supply some of the gaps. Can he give the date of the marriage No. 5? identify the sinister of No. 6? explain how No. 7 gets into the company? and, lastly, give the date of No. 8?

WILLIAM GREY.

## THE ANCIENT SCOTTISH PRONUNCIATION OF LATIN.

(4th S. i. 24, 89, 204.)

MR. NORMAN CLYNE totally mistakes the purpose of my reference to *Hudibras*, which was simply to show that poets of the class of Butler, Dunbar, and Kennedie held themselves bound by no rules of pronunciation whatever, and therefore are no authorities on a question of the kind.

MR. CLYNE will hardly, I think, venture to maintain that the Latin diphthong *æ* should be pronounced like the long *e* in modern English.

Yet Kennedie, in "His Testament," writes —

"In die meæ sepulturæ,  
I will have nain but our ain gang,  
Et duos rusticos de rure.

"Et unum Ale-wisp ante me,  
Instead of torches for to bring,  
Quatuor lagunas cervisiæ."

I answer MR. CLYNE's question, "Did Scotchmen of the fifteenth century, when they said 'we are all *here*,' utter the last word as if it were 'hair'?"—most decidedly in the negative, because it occurs as the *last* word of the phrase. Thus we have in "Robin and Makyne": —

"Makyne the morn be this ilk Tyde,  
Gif ye will meit me *heir*,  
May be my sheip may gang besyde,  
Quhyle we have liggid full *neir*."

But the contrary occurs when these words are in the earlier part of the sentence, as for instance, "Hère maun kep," and "Nër Edinbro' toon," or "Gang far aboot tae seek the *nerest*."

I could quote numerous instances of the *queer* rhymes of these old Scotch poets, but content myself with two: 1. In the "Borrowstoun Mous," stanza 4: —

"Cum forth to me my awin sweet sister deir,  
Cry peip anes. With that the mous *couth heir*."

*i. e.* knew her. 2. In Stewart's "Complaint to his Mistress," stanza 5: —

"Zit Jason did enjoy Medea,  
Dido dissaved was with *Enea*."

What has become of the final *s* in the latter name? MR. CLYNE will, I think, admit that in the second half of last century the Scotch (please, Mr. Editor, not Scottish) pronunciation of Latin was established; but nevertheless, the musical Earl of Kellie wrote to a friend he found from home: —

"By my certie I came *heerie*,  
Your shaukling shanks unto *videre*,  
But in your *domus* I found *nihil*,  
Save small *cervisia* and sneefling Michel."

I may add, explanatory of this, that I have often heard old Scotch people pronounce *nihil* as *nichel*.

Lord Hailes's corrections of a Scotch ballad,

when an earlier text is known, have about the same weight as Bentley's emendations of Milton.  
GEORGE VERE IRVING.

## THE FRENCH KING'S DEVICE: "NEC PLURIBUS IMPAR."

(4th S. i. 203.)

MR. TIEDEMAN ends his interesting note with this query: "What is the Spanish expression for the device?"

I will not venture to say that there is no other. But Ruscelli, in his *Le Imprese Illustri*, "in Venetia, M.DLXVI," gives, at p. 233, an engraved page of the *imprese* of "Philippo d'Austria, secondo Re di Spagna," and a chapter explaining it.

The *impresa*, surrounded by elaborate Renaissance work, is Apollo in the chariot: his head surrounded by a halo of rays, giving it the appearance of a sun. Above the horses' backs is a crown; and a long label, beginning behind Phœbus and passing under his head, shows the device: "JAM ILLUSTRABIT OMNIA." In the base is the sea, with a piece of land on each side. Outside the oval of the *impresa*, at the top, is a part of the signs of the zodiac in a circle below it. Below the oval is a terrestrial globe.

Ruscelli, quoting the words "Jam illustrabit omnia," says: —

"Cioè, fra poco tempo quel sole, e quel lume divino (già tanto desiderato dall' union cristiana) illustrerà, rassenerà ogni cosa, alludendo al profeta Dauti, quanto egli nel Salmo 33 disse: 'Accedite ad eum et illuminamini, et facies vestre non confundentur.' . . . Et però sapendosi, che molto spesso non solamente i Filosofi, ma ancora i Teologi stessi sotto nome di Sole intendono Iddio santissimo, primo, vero, ed incomprendibil lume di tutti gli altri. . . . si può dire che detto Re voglia inferire che con la chiarezza e co' splendor di Dio, e con la gratia di quello infusa nella mente sua illustrerà di vera fede e Catolica Religione tutto questo nostro mondo."

Then he goes on to speak of the *impresa* of Henry II., King of France: —

"Et per potere intendere questo che s'è detto con ogni chiarezza, è da ricordare come l'Impresa del Re Enrico veramente Cristianissimo è una mezza Luna co' motto: 'Donec totum impleat orbem.' Et si può giudiosamente credere, che sia fatta non senza divina inspiratione ancor ella, e come auguratrice di questa gran pace ed union di esso Re Catolico co' Cristianissimo Re Enrico, si come distesamente s'è detto nella Impresa sua."

This had been given with a disquisition at p. 181, and he there denies that this "mezza luna" had any reference to Diane de Poitiers, as had been suggested by Paolo Giovio; in which opinion of Ruscelli I concur.

There is, undoubtedly, a great similarity of design in the three *imprese*: the two of Louis XIV., and the one of Philip II. The one of Louis XIV. shows a chariot, and has the "Légende: 'Ortus Solis Gallici.'" But "Le char est mené par la



Victoire," and is driven by a sitting genius: the whole design being surrounded by the signs of the zodiac, in order, "transmettre à la postérité la mémoire de la position, où se trouvoit le ciel dans le moment que Dieu donna à la France le Prince, qui la rend la plus florissante monarchie du monde." The other has the sun, not in a chariot, but as a radiant face, and the globe below it. This has the "Nec pluribus impar," as I said in my note in the 3rd S. xii.

The *imprese* of Philip II. I have described in this paper. As far as I can see, the suggestion made in the *Siccle de Louis XIV.*, quoted by MR. TIEDEMAN, might be a true one: "L'idée était un peu imitée d'une devise espagnole," etc. But the entire difference of the words of the devices, and the details of the *imprese*, seems sufficiently to separate the French from the Spanish. D. P.

Stuarts Lodge, Malvern Wells.

The literal meaning of these words is, "Very superior to many." According to the context they may mean, "Very superior to the dead"; but there is no context here, and such sense is absurd. In this phrase *nec* is equal to *non*, and *impar* is equal to *non par*. There are, therefore, two negatives, which constitute an affirmative proposition; as Zunapt has pointed out (§ 83) "*neque hæc non evenerunt*"—"and these things actually took place"; "*neque tamen ea non pia et probanda fuerunt*"—"and yet these things were right and praiseworthy." "*Homo non indoctus*," is equivalent to "*homo sane doctus*"; "*auctor haud spernendus*," to "*auctor luculentus*" or "*idoneus*"—especially with superlatives; "*non imperitissimus*," a man of great experience. So "*non ignoro, non sum nescius*"—"I know very well." In this device *plures* is in the comparative, and implies *very* in English. Neither Voltaire nor Schiller were critical Latin scholars. Larousse and Fournier are equally at fault. The device confirms my translation, for the sun is very superior to all the planets and many fixed stars.

T. J. BUCKTON.

Wiltshire Road, Stockwell, S.W.

#### THUD AND SUGH.

(3rd S. xii. 460; 4th S. i. 34, 115, 163.)

The former word—perhaps not very elegant in itself, but certainly highly expressive of the sound it is intended to represent—has royal sanction for its use,—that of James VI. of Scotland, our own scholar-king James I. It occurs more than once in his "Lepanto," published among "*His Maiesties Poeticall Exercises at vacant Houres*," At Edinburgh, printed by Robert Walde-graue," &c. (1591). Here are the following lines:—

"Their Cannons rummisht all at once,  
Whose mortal *thudding* draue  
The fatall Turks to be content  
With Thetis for their graue.

. . . . .

"Who made their Cannons bray so fast,  
And Hagbuts cracke so thicke,  
As Christians dead in number almost  
Did countervaille the quicke,  
And sent full many carcages  
Of Seas to lowest ground,  
The Cannons *thuds* and cries of men,  
Did in the Skie resound," &c.

"*The Lepanto of James the Sixt, King of Scotland*," &c.

To this is appended the very curious French version of the same piece, "Faicte francoise, par le Sieur Du Bartas." The royal poet had previously translated the "*Uranie*" of this author, and published it among his *Essayes of a Prentice in the Divine Art of Poesie*, Edinburgh, 1584, and also, in 1591, the "*Fvries*," which he styles "a short poetique discourse which I haue selected and translated, from amongst the rest of the works of DV' BARTAS, as a viue mirror of this last and most decreeped age." To certain lines of the French version Du Bartas appends the side-note, "j'ay voulu icy imiter l'Onomatopæe de l'auteur"; and hereabouts I hoped to find a French equivalent for the word in question; the translator has, however, omitted it, perhaps failing to understand exactly the sound it was intended to represent to the ear. As I have said, this French version is extremely curious, and will well repay the study of those curious in word-painting; while the original poem of King James affords a most vigorous and animated description of a fight at sea, and is otherwise of considerable poetic merit.—But to return to the word "*thud*." Another instance of its use occurs in an ancient Scottish poem, entitled "*The Vision*,"—"compylit in Latin be a most lernit Clerk in Tyme of our Hairship and Oppression, anno 1300, and translait in 1524":—

"The Air grew ruch with bousteous *Thuds*,  
Bauld Boreas braught outhrow the Cluds,  
Maist lyke a drunken wicht."

Allan Ramsay, who has given this poem in his *Evergreen*, &c., Glasgow, 2 vols. 12mo, 1824, vol. i. p. 211, explains the word in his glossary as signifying "the noise rather stronger than sharp that things make that come on other with force and quickness."

The word is indeed a thorough Scottish one. Burns uses it more than once:—

"Here, *Doon* pour'd down his far-fetch'd floods;  
There, well-fed *Irvine* stately *thuds*, &c."

*The Vision.*

"I saw the battle, sair and tough,  
And reckin-red ran mony a sheugh,  
To hear the *thuds*, and see the cluds,  
O' clans frae woods, in tartan duds," &c.

*On the Battle of Sherriffmuir.*

Currie explains the word *thud*, as a verb, "to make a loud intermittent noise."

In the extensive glossary at the end of *The Tourifications of Malachi Meldrum, Esq., of Meldrum Hall*, by Dr. Robert Cowper (2 vols. 12mo, Aberdeen, 1803),—a little work containing some exquisitely touching ballads in the Scottish dialect,—the word is explained to mean "a sudden blast, or blow, or the sound of these."

The other word mentioned by MR. IRVING is a similar and equally effective instance of word-painting. But, like "thud," the sister-word "sugh" is essentially Scotch, and would have an equally exotic, and consequently unpleasing, look and sound, if transferred to the English language. Burns, I need not remind the reader, was quite as fond of the latter word:—

"The clanging *sugh* of whistling winds he heard."

"Like a rash-bush stood in sight,  
Wi' waving *sugh*."

"November chill blows loud wi' angry *sugh*."

In this last and well-known line Burns evidently remembered his predecessor Ferguson:—

"Cauld blows the nippin north wi' angry *sough*."  
*The Ghaists.*

This word is sometimes used figuratively. In the edition of Ferguson's *Works*, published in 1851, the "Eclogue to the Memory of Dr. William Wilkie" is prefaced by an editorial note, in which occurs the passage:—

"The *sough* of his eccentricities, however, has not yet departed from St. Andrews."—P. 29.

I remember in this author, too, an instance of the use of the former word:—

"Ere that day come, I'll mang our spirits pick  
Some ghaist that trokes and conjures wi' Auld Nick.  
To gar the wind wi' rougher rumbles blaw,  
And weightier *thuds* than ever mortal saw."

Our own "thump" is very similar in origin, appearance sound, and meaning; custom has rendered familiar to us a visage equally unprepossessing with that of the alien word.

WILLIAM BATES.

Birmingham.

FENIANS (4th S. i. 234.)—Permit me to inform your correspondent A. H. that the word *Fenians* is in Irish *Fene*, and has no relation to *Fin*. The hero Finn Mac Cumhal is called Fingal in Macpherson's *Ossian*; and from his name comes Fingal's Cave, and perhaps some other places. The Fingal, the name of a district north of Dublin, is really *Fine-gall*, meaning country or district of the foreigners. *Fine* signifies a district of land, and *gall* is the genitive plural of *gail*, foreigners. Finnan's Bay in Kerry, and Craig Phinian in Scotland, derive their names from the celebrated St. Finnan or Finnian. Your correspondent will find a short account of the ancient

Fenians in my edition of the *Wars of the Danes and Irish*, published in the Series of the Master of the Rolls.

I ought to have explained that *Fenian* in the singular number is *Fiadhain* or *Fian*, a wild savage man, who lives in the woods, a hunter of game or wild beasts. The plural of *Fian* is *Fene* or *Fianaidhe*, the old Irish militia who were embodied in defence of the crown and nobility of Ireland in the third century. *Fine-gall*, as I have said, is the territory of the foreigners or Norsemen. *Finis*, boundary or territory. There is no such *district* as Dubh-gall; that term was the name given to the Black Foreigners or Danes. In such names as *Finn-loch*, the word *Finn* signifies white, bright, shining, and is an epithet given to many lakes and rivers in Ireland and Scotland. J. H. TODD.

Trin. Coll. Dublin.

JUNIUS, FRANCIS, AND LORD MANSFIELD (4th S. i. 217, 252.)—I am as unwilling as MR. MERIVALE can be to prolong this controversy, especially on points that do not affect the merits of the case.

He has not attempted to solve the difficulty which I specified in my former communication, but falls back on what he conceives to be an inconsistency on my part, in applying the word *original* to a document which I have elsewhere supposed to have been "transcribed from the author's copy." MR. MERIVALE might surely have understood from the context that the term *original*, as there used by me, applies to the *composition* of the author, and not to the autograph. I meant, of course, transcribed from his foul copy or draught.

I have no doubt that the very identical paper which Calcraft received from his anonymous correspondent was by him transmitted on the same day to Lord Chatham, with the simple addition of the well-known endorsement.

Francis's claim to it is that of a man who, declaring himself the owner of a lost and found bank-note, should mis-state the amount, the number, the date, and the signature, and be unable to specify when and where he first missed it.

That Junius should have forgotten all about such a matter, is to my mind a moral impossibility.

MR. MERIVALE says: he "can conceive plenty of reasons why Calcraft might not have thought it advisable to forward to Lord Chatham the whole of Francis's letter in original."

Can he conceive plenty of reasons why Calcraft endorsed the document *anonymous*, if he knew it to come from Francis? If he did not wish the writer to be known, he would simply have sent the letter without naming him. And why so much mystery about a law argument?

WILLIAM JAMES SMITH.

Conservative Club, S.W.

NELSON'S LAST ORDER (4th S. i. 223.)—Your correspondent, H. TIEDEMAN, perhaps will be better satisfied with the account given of this glorious signal by the officer who made it, the late Admiral Pasco, than with the extract with which you furnished him from Clarke and McArthur's *Life of Nelson*. In vol. vii. of *Lord Nelson's Dispatches and Letters*, p. 150, Admiral Pasco, who acted as flag-lieutenant on board the Victory, makes the following statement:—

"His Lordship came to me on the poop, and after ordering certain signals to be made, about a quarter to noon, he said, 'Mr. Pasco, I wish to say to the Fleet, England *confides* that every man will do his duty;' and he added, 'you must be quick, for I have one more to make, which is for close action.' I replied, 'If your Lordship will permit me to substitute *expects* for *confides* the signal will soon be completed, because the word *expects* is in the vocabulary, and *confides* must be spelt.' His Lordship replied with seeming satisfaction, 'That will do, Pasco, make it directly.' When it had been answered by a few ships in the van, he ordered me to make the signal for close action, and to *keep it up*. Accordingly I hoisted No. 16 at the top-gallant-mast head, and there it remained until shot away."

In a note (p. 149) the editor gives the numbers of Sir Home Popham's telegraphic code of signals, by which Nelson transmitted his own spirit throughout the fleet:—

"Nos.	253	269	863	261	471	958	220
	England	expects	that	every	man	will	do
	374	4	21	19	24		
	his	D	U	T	Y."		

I hope my extracts will lead your correspondent to correct his own version of Nelson's words by substituting "every man" for "every body," and convince him that, though "close action" was really Nelson's last order, there is no doubt about the authenticity of his memorable signal. M.

REFERENCES WANTED (4th S. i. 170.)—

27. The "sapiens" referred to by St. Bernard is doubtless Anacharsis, to whom the following words are assigned by Diogenes Laertius, i. §103:

μαθὼν τέτταρας δακτύλους εἶναι τὸ πάχος τῆς νεῶς, τοσοῦτον εἶη τοῦ θανάτου τοῦς πλέοντας ἀπέχευ.

The passage "Tabulam unam," &c., seems to be made up of two passages of Juvenal (*Sat.* xvi. 288); *tabulâ distinguitur undâ*"; and xii. 53, "*digitis a morte remotus Quatuor aut septem*."

36. Οἱ ἀγαθοὶ δ' ἀριδάρκεις ἄνδρες. I do not think these words are in Homer; they are quoted by Blomfield in his glossary on the *Persæ* of Æschylus, v. 941, thus,—"*Notum illud proverbium*." (*Zenob.* i. 14.) I fancy the bishop and Zenobius were too well read in Homer to set down as "a proverb" what belonged to the Poet.

41. Appears to be slightly varied from Virgil (*Georg.* iii. 8, 9)—

"Tentanda via est qua me quoque possim  
Tollere humo."

ETONENSIS.

27. A sea-captain boasting to one of the Seven Sages, his passenger, that the ship's planks were three inches thick, "Then," said the sage, "we are within three inches of death." I think Cicero quotes the saying, but I have forgotten the name of the sage in question. B. L. W.

34. "Magnum iter adscendo; sed dat mihi gloria vires."  
*Propertius*, lib. iv. ep. x. 3.

J. B. SHAW.

36. The proverb ἀγαθοὶ δ' ἀριδάρκεις ἄνδρες is quoted thrice in the notes of Eustathius to the *Iliad* (α, 349), at p. 87 line 7; again (γ, 165), p. 302, line 7; and at (π, 29) p. 1054, line 23. (Basileæ, 1560.) CRAUFURD TAIT RAMAGE.

IDEAN VINE (3rd S. xii. 329.)—Not having observed any answer to the above query, I venture to send you the following suggestion from the pen of my brother, William Howitt. His compliment to me in this instance is certainly undeserved, as I signally failed in my own search after the *Idean vine*. The note, as you will see by its date, has been some time written, illness preventing me from forwarding it you at the time when received. ANNA HARRISON.

Beckenham, Kent, March 2, 1868.

"Nov. 15, '67.

"MY DEAR SISTER,—I have no idea about the *Idean* plants, except that I suppose they are found on one of the Mounts Ida, either Cretan or Trojan. I suppose that must be it. They are all belonging to hills and heaths, and probably were called *Idean*, as the *Athamanta* was formerly called *Athamanta Libanotis*, or *Athamanta* of Lebanon, because probably found there too. Scott's *Vitis Ideæ*, or *Idean vine*, was probably merely the ordinary clematis of our hedges, the *Vitalba*, which seems a contraction of white vine. But you are far more learned in plants than I am, with whom half a century almost has intervened since I was something up in them."

ALTON (3rd S. xii. 373, 468, 513.)—The following extract from p. 107 of the late T. Hudson Turner's *Account of Domestic Architecture of the Thirteenth Century* would seem to fix the disreputable notoriety referred to by M. D. on Alton, Hants.

"The wooded pass of Alton, on the borders of Surrey and Hampshire, which was not disafforested until the end of Henry's reign, was a favourite ambush for outlaws, who there awaited the merchants and their trains of sumpter horses travelling to or from Winchester: even in the fourteenth century the wardens of the great fair of St. Giles held in that city, paid five mounted sergeants-at-arms to keep the pass of Alton during the continuance of the fair, 'according to custom.'"

Mr. Turner refers, in a footnote, to *Feriæ S. Egidii Winton*, 17 Edw. II., Chapter House, Westminster.

The word *pass* may be used in the meaning of district, which would obviate Mr. Wickham's objection in 3rd S. xii. 468. W. H. R. M.

WELLS IN CHURCHES (3rd S. xii. 383.)—In the S.E. corner of the crypt of the Chapel of St.

Joseph of Arimathea, in the ruins of Glastonbury, is a well.

In the Chapel of St. Wilfred, at Brougham Castle, Westmorland, there is also a well supplied by a spring which formerly rose up in the bowl of the font. W. H. R. M.

"*ICONOGRAPHIE AVEC PORTRAITS*" (4th S. i. 171.)—I fancy this must be the very interesting series of portraits, the copper-plates of which were purchased some years ago for the Calcographie at the Louvre. There are 124 of them, etched in aqua fortis by Van Dyck, and engraved by the best artists of his day; Luc. Vorstermans, Pet. de Jode, Paul Pontius, Jac. Neefs, S. a Bolewert, Wencesl. Hollar, R. v. Voerst, Pet. Clouet, &c. The work I allude to has, at the first page, underneath a smaller portrait of Van Dyck himself:—

"*Icones Principum virorum Doctorum, Pictorum, Chalcographorum, Statuorum necnon amatorum Pictoriae artis numero Centum ab Antonio van Dyck Pictore ad vivum expressæ eiusque sumptibus æri incisæ. Antverpiæ, Gillis Hendricæ excudit.*"

There is no text to mine, which I got at the Louvre some years ago. The value of course depends much on the state of the plates.

P. A. L.

HIPPOPHAGY (4th S. i. 194.)—The following paragraph appeared in the *Pall Mall Gazette* a short time since:—

"The growing desire for horseflesh is neither more nor less than a return to the Pagan practices of our earliest ancestors, a relapse into the precise wickedness which cost the Christian missionaries so much trouble 1200 or 1800 years ago.

"Horseflesh was eaten in those times as meat offered to idols, and was valued accordingly; and the missionaries forbid their converts to keep up a taste for it, hoping thereby to eradicate the lust for idolatrous offerings from the hearts of the new Christians."

In England, where great care was taken not to deter the Pagans from Christianity by too sudden a demand for change of customs, the penitential of Archbishop Egbert rules that "horseflesh is not prohibited,"—adding, however, a hint to all respectable persons, "though many families will not buy it." At a council held in the year 785 under the presidency of Gregory, Bishop of Ostia, it was decreed as follows:—

"Many among you eat horses, which is not done by any Christians in the East. Avoid this."

With strict missionaries eating horseflesh was classed with idol-worship and the exposure of infants as three things which a heathen man must renounce when he became a Christian.

R. F. W. S.

POKER DRAWINGS (3rd S. xii. 524; 4th S. i. 135, 211.)—If additional evidence be desirable towards determining the time of the invention of poker-drawings, I may mention that I also, more than

fifty years ago, lived in an establishment where, among other pictures, there was a very admirable poker-drawing representing Our Blessed Saviour carrying his cross. It was a very spirited execution; but I never heard any surmise as to its age, or the name of the painter, nor do I know whether it is now in existence. F. C. H.

I am unable to give the date, but probably near the close of the last century or early in this, a Mrs. Nelson exhibited poker-drawings in London. There were fifty-three her own work, and thirteen by a Miss Nelson. The list is called—

"A Catalogue of Mrs. Nelson's Pictures drawn on Wood with Hot Pokers. To be seen from 10 in the Morning till 8 in the Evening, at the Farrier's adjoining the Lyceum in the Strand.—Admittance One Shilling."

FELIX LAURENT.

Salicy.

BISHOP OF SALISBURY (4th S. i. 172.)—The contraction "Gott." in the document referred to is certainly intended for "Gotelino," the Latin form (by no means unusual) of the Norman name Jocelin, and the person intended was Jocelin de Bailleul, bishop of Salisbury from 1142 to 1184.

EXPERTO CREDE.

SOVEREIGN: SUVERIN (3rd S. xii. 507; 4th S. i. 85.)—Mr. C. Ross has well observed, that the uniform sound of the *o* (as indeed of the other four "little airy creatures" so prettily enigmatised by the patrician dean) would render our English "an unknown tongue to Englishmen;" at all events, would take from it nearly all its harmony. But he has omitted to tell us in *which* of its several sounds—over, oven, from, cost, prove, gone, and their undescrivable gradations of tone—he places this uniformity, the distinctions whereof no marks or figures can make known in type or script.

Sound cannot be *represented*, as the great glottologist himself must have been well aware when he informed us that *glove* is pronounced like *love*, and *love* like *lwo*; then, after rhyming *do* with *who*—no surer mode of communicating the sound of *who* presented itself to him than *rhyming* it with *do*, so true is it that, as orthography is taught by the eye, orthoepy can only be acquired by the ear.

The difficulty lies, however, on *one* syllable alone, even in the longest words—*indefatigability*, for example, being accentuated; while all the others are capable of gently opening the semimute sound of their own vowel: as we every day find, not only in the pulpit and the senate, but in our courts and on the stage, and in all educated society. For we are not so *addicti jurare in verba* of John Walker as to shut up our nouns, substantive and adjective, in his terminals of *-shun* and *-zhun*, *-shus* and *-jus*. I can call to mind but one word which has irrecoverably lost its orthoepy—*colonel* (noticed by myself in "N. & Q." 3rd S. i. 130, and more pertinently by MR. DE MORGAN,

p. 198). Accepting MR. C. Ross's prolation of London, with due regard to its semi-mute final, I am sure that he is as little inclined as myself to say *Bustian* or *Uxford*.

My especial purpose is, however, to rescue *sovereign* from its impending dethronisation by *suverin*. Custom is, I know, the law of pronunciation, but I am yet to learn that this shabby slipsloppery has become established among (not among) us. If etymology may decide, *sub*, as identical with *sub* (*v* for *b*), is directly adverse to the meaning of the term; while *sove*, being the immediate derivative of the old French *sobre* (*supra*), as directly upholds it. The deprivation of *rin* for *reign* is not worth an argument.

I will but add Johnson's opinion: "For pronunciation, the best general rule is to consider those the most elegant speakers who deviate least from the written words." E. L. S.

LINGARD (4th S. i. 195).—The late learned Mr. Tierney (with whom I had the honour of a slight acquaintance) says in a foot-note to his Memoir of Lingard prefixed to that author's *History of England*, that—

"The family name, with the accent on the first syllable, is still common in the district (the North Woods of Lincolnshire), which within the memory of persons yet alive was a wild expanse covered with furze or *ling*."

In the *Manipulus Vocabulorum*, published by the Early English Text Society, I find under words ending in *ard* this observation—

"There be diuers other ending in *yard*, names of places where things do grow, or are kept, as these that follow—*An Hopyard, ye Appleyard, the Fygyeard,*" &c.

Let it be granted, then, that *yeard* or *yard* may in composition become *ard*, and the thing is done. The name Lingard is given to a family from living in a locality famous for the growth of *ling*. I am here surrounded by woods abounding with *birch*, and consequently the name of *Birchfield* is as common as blackberries.

I observe also that in *Manipulus Vocabulorum*, *yearde* is rendered by *virga* in Latin; so that taking this meaning, *Lingard* might signify a *ling twig*, or rod or staff. EDMUND TEW.

Arundel.

There can be no need, in my opinion, to seek for any foreign or far-fetched derivation for the name of the historian. We have only, I think, to follow a very common analogy in our own language. We have the word *drunkard*, for one who drinks to excess; *dotard*, for one who dotes; *dullard*, for one who is dull; *stinkard*, for a nasty fellow; and why may not *Lingard* have originally meant one who lingers? F. C. H.

This, like so many of our Northern family names, is doubtless Danish: *Linn*, linen cloth, and *gaard*, an enclosure; and *Lingard* would simply mean a bleach green. OUTIS.

Risely, Beds.

I should think the township of Lingarths in Yorkshire not unlikely to have originated the surname—a confusion between *d* and *th* at the end of a word not being uncommon among the vulgar. P. P.

NO LOVE LOST (4th S. i. 29.)—Whenever I have heard this expression used (almost a proverb in the Midland Counties) it has always conveyed to my mind the idea that there was no love at all between the persons of whom it was spoken.

Love may be said to be lost, or thrown away, when it is exhibited by one person towards another who neither values nor returns it. So that when of both it can be said that there is no love between them, it may fairly be said that there is no love lost, or thrown away, on either side. Very near akin this to the old Latin proverb, "Perit quod facis ingrato." EDMUND TEW.

HUNTERIAN SOCIETY (3rd S. vii. 296.)—The Havre tradesman's card reminds me of an advertisement I once read in the same locality. Some people are very fond of eating tripe, and Caen is famous for a particular preparation of it for cooking. You often see written over butchers' shops, "X vend les tripes à la mode de Caen," to which a Havre man added the following translation: "Sells the guts to the fashion of Caen." P. A. L.

CHATEAUX OF FRANCE (4th S. i. 173.)—There is a work in my possession entitled "*Chateaux et Ruines Historiques de France*, par Alex<sup>r</sup> de La-vergne," Paris, 1845, 8vo, which contains historic notices as well as illustrations of the French chateaux. THOS. E. WINNINGTON.

JANNOCK (4th S. i. 28.)—Hartshorne, in his *Salopia Antiqua*, has the following:—

"JONNOCK. I imagine that it signifies that a matter is conclusive; for, when a person seems unlikely to yield or retract, the fiat he pronounces is said to be *jonnock*; there's no appeal that can avail when a man utters this decisive word:—'That's *jonnock*.' And sometimes we hear an independent, lawless-living fellow described as *jonnock*:—'He's *jonnock*.' The word must assuredly be tralatitious, and is, very like, most limited in circulation." WALTER W. SKEAT.

Cambridge.

HANDWRITING OF THE SIXTEENTH AND SEVENTEENTH CENTURIES (4th S. i. 174).—A new edition, revised, of Wright's *Court Hand Restored*; or, *Student's Assistant in reading Old Deeds, Charters, Records, &c.*, has been recently published by Mr. Hotten of Piccadilly. It contains an enlarged "Dictionary of the Abbreviations" so frequently found in ancient documents. J. E. C.

"RABBIT" (4th S. i. 125, 207.)—No doubt F. C. H. is right. Compare the account of the word in Hartshorne's *Salopia Antiqua*, which contains a list of Salopian expressions:—

"RABBIT IT, *phr.* The evidently profane phrase 'Od rabbit it' is not local. The *Od* in this case is but a corruption of *God*, and the other part of the oath has become changed to its present form from the Old English *rabate*, *rebate*, which in its turn is altered from the French *rebatre*; Teut. *rabatten*, de summa detrahere."

*Rebate*, in Old English, means to *drive back*, *repulse*:—

"This is the city of great Babylon,  
Where proud Darius was *rebated* from."

(R. Greene, "Orlando Furioso," *Works*, vol. i. p. 34 (ed. 1831).

MR. ADDIS'S explanation comes to much the same thing, and helps further to elucidate the word. But *rabbit*, and much more *d'rabbit*, has no more to do with the animal than *d'rat* has to do with a *rat*. Of course both *rabbit* and *rat* are *verbs* in the optative mood (if one may call it so); and, as the former is a corruption of *rebate*, so is the latter a corruption of *rot*. Further explanation seems unnecessary. WALTER W. SKEAT.  
Cambridge.

Are we not inquiring too curiously into the meaning of the vulgar expression "rabbit it"? Many people who wish to use an oath are sensible that it is not very well bred, and often not a little profane. They therefore use the emphatic word with a *difference*; as, the "devil," "tarnation," and "nation," or express a wish that an individual may be "dd." One of the most offensive of curses is "rot it," which has accordingly been softened into "rat it" and "rat me," so common once on the stage; and these have passed into "drat it" and "rabbit it." I do not believe that in this last modified curse there is any allusion to the harmless rodent, any more than in the word "tarnation" there is any allusion to tar, the result of the distillation of coal. J. C. M.

There may be something in my friend MR. TEW'S conjecture when he couples this term of reprobation with the mischievous quadruped. But the other term "drat," which he mentions, is *not* a parallel case; for if the author of *The Spiritual Quixote* is to be believed, it is "rot" coupled with a very unsuitable name. W. G.

RICHARD CRASHAW (4th S. i. 208.)—While this poet's name is before us, let me remind readers of "N. & Q." that his beautiful translation from Strada, *Musc's Duel*, has a companion in Ford's *Lover's Melancholy*, Act I. Sc. 1. Those who have not compared them will thank me, I am sure. There is a criticism upon Crashaw in the *Retrospective Review*, vol. i. p. 225.

JOHN ADDIS, JUN.

ONEYERS: AN-HEIRES (4th S. i. 168.)—MR. W. L. RUSHTON'S suggestion of "one-ears" in place of the above words in well-known Shakespearian passages, may find some illustration in incidents introduced by other dramatists. For instance, in

Marlowe's *Massacre at Paris*, a cutpurse is thus punished:—

"Mugeron. Then may it please your majesty to give me leave

To punish those that do profane this holy feast.

"Henry. How mean'st thou that?

[Mugeron cuts off the Cutpurse's ear, for cutting the gold buttons off his cloak.]

"Cutpurse. O Lord, mine ear!

"Mugeron. Come, sir, give me my buttons, and here's your ear."

Though I cannot on the spur of the moment recollect where to find a repetition of this incident among the Elizabethan dramatists, I am sure it occurs in more than one other place. Collier (*History of English Dramatic Poetry*, iii. 413) relates a later nondramatic story precisely similar. I am under the impression it was a familiar comic incident of the stage.

No doubt it came down from the Peter and Malchus episode of the Mysteries. In all plays of "the Betrayal of Christ," this is given with some prominence. Thus, for instance, in the "Chester Series":—

"Malchus. False theiffe, thou shalt gone

To bushope Cayphas, & that anon,  
Or I shall breake thy bodye & bone,  
And thou be to late.

Petrus. Theiffe, & thou be so boulede  
My maister so for to houlde,  
Thou shalbe quite a hundreth foulede,  
And onewarde take thou this!  
Be thou so boulede, as thrive I,  
To houlde my maister here in hye,  
Full deare thou shall it bye!  
But thou thee heithen dighte,  
Thy eare shall of, by Godes grace,  
Or thou passe from this place.

[Tunc extrahet gladium, et abscedet auriculum Malchi.]

Goe now to Cayphas,  
And byde hym doe thee righte.

Malchus. Out! alas! alas! alas!  
By Cokes bones! my eare he hase!  
Me is betyde a harde case,  
That ever I come here!

Jesus. Petter, put up thy sworde in hye!  
Whosoever with the sworde smiteth gladlye,  
With sworde shall perishe hastelye,  
I tell thee, withouten were.

[Tunc Jesus tetigerit auriculum et sanabit.]

Malchus. A! well ys me! well is me!  
My eare is healed well, I see!  
So mercifull a man is he,  
Knewe I never non."

Again, in the "Coventry Series," the stage direction runs:—

"[And forthwith he smytyth of Malchus here, & he cryeth 'Help myn here! myn here!' & Cryst blyssyth it, & tys hol.]"

And so also in the *Towneley Mysteries*.

Thus dramatically, as well as legally, the term "one-ears" might be familiar to Shakespeare's audience. But does the term occur elsewhere?

JOHN ADDIS, JUN.

CLAN CHATTAN (4th S. i. 123.)—In reply to the question—What names undoubtedly belonged to the clan Chattan?—I mention the following on the authority of Shaw's *History of the Province of Moray*, published in Edinburgh in 1775:—Catenach, which seems to have been a general name for the confederation: Mackintosh, Macpherson, Maclean, Shaw, Macgillivray, Macqueen, Macphail, Smith, Macintyre, Cateigh; "the Keiths are likewise said to have descended from them" (Shaw's *Hist.*, p. 51). Shaw derives Chattan from *Catan*, now Sutherland; or, he goes on to say:—

"If they were so called from Saint Catan, or Cathain, an ancient Scottish saint to whom the Priory of *Ardchattan* in Lorn was dedicated, and the Priory of Searinch in Lewis—'ubi exuvie Sancti Cattani asservantur' [Keith's *Catalogue*]—they might have given their name to the country."

I have often heard the name connected with the wild cat—the crest of, at all events, the chief families of the confederation. I should be glad, as I am interested in the subject, if your correspondent would state the grounds on which he asserts that "it seems now to be pretty generally admitted that the confederation of clans . . . derives, at all events, its name from an old convent of St. Kattan." Of a family name from a clerical source, Macpherson is an example, assumed by the descendants of a parson of Kin-gusie (*vide* Shaw's *Hist.*, p. 52).

#### ONE OF THEM.

DISTANCE TRAVERSED BY SOUND (4th S. i. 121.) It is an acknowledged fact, that sound travels with much greater facility by water than by land, and there can be no doubt as to the correctness of the late Sir Edmund Head's statement communicated by SIR J. E. TENNENT. As collateral evidence however of the fact, I may mention that an intimate friend of mine who, in 1815, was living at Sizewell Gap, near Aldborough, Suffolk, informed me, many years since, that he among others heard the report of the guns at Waterloo so distinctly, that the sound was supposed to have originated in a naval encounter in the German Ocean, at no great distance beyond the visible horizon. C. PETTET.

WESTON AND NAYLOR (4th S. i. 173.)—I am glad to be able to answer a portion of MR. H. LOFUS TOTTENHAM's questions as to Weston and Naylor. In the very full pedigrees of the Weston family, in Erdeswicke's *Stafford*, Robert Weston is said to have married "Alicia filia magistri Jenyns de Barre juxta Lichfield." He was third son of John Weston, of Lichfield, by "Cecilia soror Radulphi Comitiss Westmorelandiæ, filia Radulphi domini Neville." Which marriage, I should say, wanted confirmation.

In a pedigree of the Drew family in Ulster's Office, I found that Robert Naylor was son of

John, and grandson of Richard, which names coincide with the first three in the Naylor pedigree given in Berry's *Kentish Genealogies*.

EDMUND M. BOYLE.

Christ Church, Oxford.

HOMILIES (4th S. i. 146.)—I know two clergymen, and I know of a third, who have occasionally read a homily in church. P. P.

ST. SIMON: LETTRES D'ÉTAT (3rd S. xii. 414.) I have been watching each successive issue of "N. & Q." for above three months in expectation that some French lawyer versed in the legal phraseology of his country would have answered the question put by your learned correspondent L. H. L., viz., "What is the nature of a *lettre d'état*? In the absence of such a reply, although as ignorant of the legal technicalities of the French courts as a Frenchman would be of our *ca. sa., fi. fa.*, and other legal expressions here, I venture to suggest a probable solution, first referring L. H. L. to *Les Six Codes de France* (Paris, 1828), which, though modern law, I presume contains a consolidation of what was good in the old law.

In p. 328 he will find, under the number 2124—

"Les droits et créances auxquels l'hypothèque légale est attribuée, sont,

"Ceux de l'état, des communes et des établissemens publics, sur les biens des receveurs et administrateurs comptables."

I therefore conceive that a *lettre d'état* is simply a public charge on the property of a receiver or other public accountant, and that the *lettres d'état* which St. Simon produced were *hypothèques légales* of some ancestor of his who was a public officer and accountant, of dates sufficiently prior to the claim set up by M. de Luxembourg to the Duché-Pairie to overcome his pretensions.

L. H. L., I suspect, is better able to solve his own riddle than D. S.

ORATORIO OF "ABRAHAM" (3rd S. x. 247.)—The author of this was Mr. Torrance, now the Rev. George Wm. Torrance, M.A., Curate-Assistant of S. Ann's, Dublin. C. M'C.

LAAR'S REGIMENT (4th S. i. 221.)—The title of this well-known regiment frequently occurs in the proceedings of the Scotch Parliament at the time. It is—"Col. Campbell of *Lavers* his regiment."

I should not have expected to find a Captain Agnew among its officers, but rather in the list of those of another Scotch regiment which also served in Ulster at the period, viz. that known as "The Earl of Kirkcubright's," the lieutenant-colonel of which was James Agnew, a son of Agnew of Locknaw, the head of the family, many branches of which were then settled in the North of Ireland. This latter regiment was nearly annihilated

at Lesnegarvey in 1649. There is some doubt, however, whether Lt.-Col. James had not been succeeded before that year in its command by a younger brother, Lt.-Col. Alexander Agnew.

GEORGE VERE IRVING.

THE CIVIL SERVANT'S POSITION (4th S. i. 220.) MR. SATCHEL will find the information he requires in the successive Reports of the Civil Service Commissioners laid before Parliament.

I also saw, some three years ago, a *non-official* publication, entitled *A Guide to the Civil Service*, but I do not recollect the name of the publisher, and am not aware whether it has been continued.

RUSTIUS.

PERSHORE (4th S. i. 30, 110.)—I think this etymology must be taken literally: it was the Saxon *Per-seora*, subsequently called *Pyrorum Regia*, now Pershore.

The initial syllable thus remaining unchanged, is the root-word of the name of that Celtic saint Perran, or Piran, who sailed across the Irish Channel on a millstone, and became the apostle and patron saint of British miners: hence *Perran Zabuloe* (Sandy Piran) and several other places. This looks like a form of Pierre, or Peter; but in Welsh, *peran* is the pear. Assuming that *Per* is thus the fruit *pyrum*, or pear, which grows freely in Worcestershire, the remainder is the Saxon *shore*, as we find in the historical Shoreham, Sussex—anciently, *Score-ham* (shore = a landing place). A. H.

INSCRIPTION OVER RAPHAEL'S DOOR IN 1483 (4th S. i. 144.)—I find this mode of expressing numbers used with greater simplicity in my copy of what Dibdin terms the "beautiful and rare edition" of *Angelus Politianus*, printed in the year 1498, within a few years of the time of the inscription quoted in "N. & Q.":—

"VENETHIS: IN ÆDIBUS ALDI ROMANI, MENSE JULIO  
MIDD."

LANCASTRIENSIS.

THE CREED AND THE LORD'S PRAYER (4th S. i. 13, 91.)—I know not when the custom of setting up these in our English churches commenced, but it may be interesting to compare the silver plates set up by Leo III.:—

"Leo tertius Romæ (Symboli) transcriptum in tabula argentea, post altare B. Pauli posita, posteris reliquit."—P. Lombardus (*ap.* Pearson), *On the Creed*, Art. 8.

Anastasius (*ap.* Pearson), referring to the same, speaks of—

"in B. Petri basilica, scuta argentea duo scripta utraque Symbolo, unum quidem literis Græcis, et alium Latinis, sedentia dextra lavaque super ingressum corporis."

E. S. D.

CURIOUS OLD CUSTOM (4th S. i. 147.)—I may inform S. L. and G. P. D. that shoes are still paid for by barons on visiting Oakham for the first

time. The shoes are placed inside the old castle, where there is a large collection. Amongst the most recent contributors are Earl Granville, the Earl of Ilchester, the Marquis of Tweeddale, and the Earl of Gainsborough. Two spiritual peers, I understand, have declined to comply with the custom; though both of them, I believe, offered to hand over the fee usually paid for a shoe to any local charity named by the bailiff of the castle.

Is not Rutland more correct than Rutlandshire? We never hear of Northumberlandshire.

G. S.

THE ASH-TREE (4th S. i. 170, 225.)—With reference to a query by SIR J. EMERSON TENNENT, BART., as to the cause of the mysterious veneration of the ash-tree, a correspondent in your last number raises a doubt as to the correct translation in English of the word אֲשֵׁר in the Hebrew original. About the meaning of this word (Isaiah xlv. 14) a great diversity of opinion prevails. According to the Mishna, אֲשֵׁר is cognate with אֲרֵז, a word which is most generally translated "cedar," and occasionally in the Talmud "pine." In the Septuagint it is rendered by *stros*, and in the Vulgate by "pinus." Celsius maintains that אֲשֵׁר is one

and the same with the Arabic <sup>عَرَبِيَّة</sup>أَرَان, a species of thorny tree, like the *Capparis spinosa* of Linneus. Cahen, in his French translation of the Bible, says, "אֲשֵׁר Gesenius dit *Fichte*, le pin, et selon d'autres c'est le *charme*." He does not, however, mention the names of the scholars to whom "d'autres" refers. Certain it is that אֲשֵׁר is intended to describe a tree of great strength, as אֲשֵׁרִי, a kindred noun, is used for the mast of a ship. It would also appear from the use which Isaiah makes of אֲשֵׁר, that it was capable of being carved into idols. In fact there is nothing more uncertain than the Hebrew names of trees. The same difficulty attends the rendering of פְּרוֹשֵׁט (Isaiah, xiv. 8), which is translated "cypress, fir, pine." Amidst such conflicting opinions it is rash to pronounce authoritatively. For my own part, I am inclined to agree with those who render אֲשֵׁר "ash-tree."

D. W. MARKS,

Professor of Hebrew, University College.

30, Dorset Square.

BLOODY BRIDGE (4th S. i. 194.)—Bloody Bridge was a bridge over what is now called the Ranelagh Sewer. It stood where CHITTELDRÖG supposes, on the King's Road between Sloane Square and Coleshill Street. It is now but a culvert. It is said to have obtained its ugly name from the ugly deeds of the footpads and ruffians who infested the road about there, and who made this bridge and the "Five Fields" (where Eaton Square stands) a terror to passers by.

C. W. BARKLEY.



"BLOODY" (4th S. i. 41, 88, 132.)—I am surprised that none of your correspondents on this expression has noticed the analogous words in Greek and English, evidently originating in the same metaphor as "bloody," viz., deadly; see Halliwell's *Dictionary*, s. v.; αἱμῖλος, see Stephani *Thesaurus Græcæ Linguae*, s. v.; Eustathii *Comment. Græca in Homerum*, p. 1391; and Damm's *Lexicon*. A. B. C.

"PROPERTY HAS ITS DUTIES," ETC. (3rd S. xi. 153.)—As Mr. Friswell does not apparently give his authority for attributing this saying to Baron Woulfe, will you allow me to state that I find in S. N. Elrington's *Literary Piracies, &c.*, p. 43, it is from *A Sketch of the State of Ireland, Past and Present*, Dublin, 1808, where Chief Baron Woulfe says,—"A landlord is not a land merchant; he has duties to perform as well as rents to receive."

RALPH THOMAS.

SARUM BREVILIARIES (4th S. i. 149, 206.)—It is surprising that your learned correspondent F. C. H. does not know where a copy of the Sarum Breviary is now to be found. One hundred and fifty printed copies at least are existing in various public and private libraries in England, while MS. ones are far from being "of extreme rarity." The libraries of the British Museum, Oxford and Cambridge, and of York Minster, can boast of many Sarum Breviaries. But the finest in England is a magnificent folio MS. belonging to the Dean and Chapter of Salisbury, whose courteous librarian will readily show it to inquirers. This copy is very interesting, from containing a vernacular "Aspersio," commonly attributed to Latimer, but written on a fly-leaf of the Salisbury MS., with musical notes, about 1450. This "Aspersio" and an opening of the Breviary have both been photographed. J. H. B.

LACKINGTON'S ADVERTISEMENT (4th S. i. 174.) Fanaticism and profanity are confined to no age, as witness the following:—

"The *Pall Mall Gazette* of last night, Feb. 20, inserts the following paragraph:—

"A pathetic advertisement appears in the *Record* of last night, announcing that 'A Believer seeks a small temporary loan to stay legal proceedings.' Persons willing to accommodate are to address, 'Jehovah-jireh,' at the office of the *Record*."

A. B.

"SIR FON" (4th S. i. 29.)—These words simply mean "the county of Anglesea." I suppose that the reference is to some collection of pedigrees belonging to that part of Wales. Of course it looks like the title of a knight or baronet prefixed to some unknown abbreviation of a Christian name; but the Welsh "sir" is simply an adaptation of the English word *shire*, and in Welsh its proper pronunciation is *seer*. *Môn*, the Welsh

name of Anglesea, becomes in construction inflected by the initial change into *Fôn* (i. e. *von*, as pronounced. This may be information of some use to the querist. LÆLIUS.

MACCABEES (4th S. i. 54, 136.)—In the church of San Pietro in Vincoli at Rome (the same which contains the Moses of Michel Angelo) there is an inscription stating that the bodies of the seven Maccabean brethren are inclosed in the high altar. I believe that several have been surprised at hearing them called *Maccabees*, not knowing how that name has been extended, from its original application to Judas Maccabeus, to all those who were then witnesses for God and His revelation, whether in doing or suffering. In Southey's noble poem, "Roderick," the name of Maccabee is applied to the repentant monarch in his opposition to Mahometan error and ravage. LÆLIUS.

### Miscellaneous.

#### NOTES ON BOOKS, ETC.

*An Inquiry into the Difference of Style observable in Ancient Glass Paintings, especially in England, with Hints on Glass Painting. By the late Charles Winston. With Illustrations from the Author's own Drawings, by Philip H. Delamotte, F.S.A. Second Edition. In Two Volumes. (Parker.)*

When we consider how largely painted glass continues to enter into the decoration of our churches and other public buildings, and remember what a remarkable pictorial history of this effective branch of ornamental art was laid before the public in 1865 at the rooms of the Arundel Society, when Mr. Winston's wonderful series of drawings was there exhibited by the Archaeological Institute, it is not matter for wonder that a new edition of that lamented and accomplished gentleman's admirable *Inquiry and Hints* should be called for. The object of the *Inquiry*, it will be remembered, was to show that the varieties of ancient glass painting were capable of a classification similar to that established by the late Mr. Rickman with regard to Gothic Architecture. As early as 1838, he had sketched out a little work upon the subject, but it was not until 1846 that he gave his views to the public. How matured and well considered these were, is shown by the fact that, in this posthumous second edition, which has been prepared from the interleaved copy, in which Mr. Winston was in the habit of inserting his additions and corrections, the changes are neither numerous nor important. All the plates and woodcuts which were in the first edition are reproduced in the present, and several new ones have been added; and the book, which is beautifully got up, well deserves to find a place in the library of every antiquary and of every admirer of Ancient Painted Glass.

*The Poems and Translations in Verse (including Fifty-nine hitherto unpublished Epigrams) of Thomas Fuller, D.D., and his much-wished Form of Prayer. For the First Time collected and edited, with Introduction and Notes, by the Rev. Alexander Grosart. (Printed for Private Circulation.)*

Mr. Grosart has laid the lovers of old English literature under fresh obligation by the present interesting volume. Few of the admirers of the quaint, witty, and conceit-loving historian of the Church, and biographer of

our English Worthies, will be prepared to find a handsome volume of nearly three hundred pages filled with the poetry of Thomas Fuller. His "David's Hainous Sinne," which fetches when it comes into the market more than its weight in sovereigns, is here reprinted in a volume which, though but a small number have been printed, may be procured for a few shillings. To these Mr. Grosart has judiciously added all the other poems of Fuller, and the occasional translations from the Latin scattered through his various works, which are all characterised, as Mr. Grosart remarks, "by the salt of wit, the dainty fancies, the inimitable word-play and alliteration, the brilliant conceits and kindly humour," which made Fuller so especial a favourite with Charles Lamb. Lastly, by the liberality of Mr. Gibbs, he has been enabled to include in it the curious collection of Epigrams described by MR. HAZLITT in our columns (3rd S. vii. 352). Our readers will, we are sure, join in our appreciation of the value and interest of this curious volume.

*Recollections of the Paris Exhibition of 1867.* By Eugene Rimmel. (Chapman & Hall.)

It is clear that the proprietors of the *Courrier de l'Europe* and the *Patrie* believed that one who has laboured successfully to attain eminence in his own department of industrial art, is a most fitting person to appreciate the value and success of those who have laboured to acquire similar distinction in other branches. Mr. Rimmel, whose name invariably reminds us of Shakespeare's "sweet south," was requested to communicate to the journals we have just named his impressions of the Great International Exhibition of 1867. These were so favourably received that Mr. Rimmel was induced to print them in a separate volume, under the title of *Souvenirs de l'Exposition*. The work before us is an English translation of the book in question. It is illustrated with a number of engravings principally borrowed from the excellent Illustrated Catalogue published by Mr. Carter Hall in the *Art Journal*, and furnishes in a convenient form a pleasant reminiscence of the great French Palace of Art and Industry.

*Philobiblion. Revue Bibliographique Universelle. Publication de la Société Bibliographique.* 1ère Livraison. Février. (Paris.)

We are glad to call the attention of our readers to a new monthly journal designed to keep scholars informed of all the most important books which appear in France or elsewhere. In addition, it has a portion devoted to literary gossip—a portion devoted to correspondence, occupied in the present number with a bibliography of the controversy on the genuineness of the letters attributed to Marie Antoinette—a List of recent Publications—and lastly, a Summary of all the Articles on Literary Subjects in the principal Periodicals of France and the Continent, and (what will give it especial interest to English readers), in our own chief journals.

Mr. A. W. BENNETT has in the press the following new poetical works:—"Jean D'Arc," by Robert Steggall; "Harp-Echoes, and other Poems," by John Poyer; and "Poems" by A. A. Le Gros.

Our readers will be glad to hear that Mr. Richard Sims has just been promoted to the rank of Assistant in the British Museum. Mr. Sims is a most hard-working man, who has been upwards of a quarter of a century in the service of his department (to which he was originally introduced by the late Dr. Bliss), and who is well known to scholars by his *Index to the Herald's Visitations, Handbook to the Library of the British Museum, Handbook to Autographs*, and especially his most useful *Manual for the Genealogist, Topographer, and Antiquary*.

## BOOKS AND ODD VOLUMES

### WANTED TO PURCHASE.

Particulars of Price, &c., of the following Books, to be sent direct to the gentlemen by whom they are required, whose names and addresses are given for that purpose:—

GIL BLAS. (Roscoe's Novelists.) 2 Vols. 1833. In boards.

Wanted by Mr. Charles Wolfe, 3, Earl's Terrace, Kensington, W.

COLLECTION OF OLD ENGLISH CUSTOMS AND CURIOUS BEQUESTS AND CHARITIES, &c., by Henry Edwards. London, 1812. The Laneshire Part of Report of Commissioners for Enquiring into the Charities of England and Wales.

Wanted by Major Fishwick, Rochdale.

THE CHRONICLE OF THE KINGS OF ENGLAND. DERBY BLUES.

RHODE'S PEAK SCENERY. Part IV. Imperial 4to.

Wanted by E. Clulow & Son, 36, Victoria Street, Derby.

PORTRAIT INTIME DE BALZAC, par Edmond Verdet. Paris: E. Dentu.

Wanted by Mr. J. Knight, 8, Warden Road, Haverstock Hill, N. W.

## Notices to Correspondents.

UNIVERSAL CATALOGUE OF BOOKS ON ART.—All additions and Corrections should be addressed to the Editor, South Kensington Museum, London, W.

SCIENTIFIC QUERIES. Our literary queries increase so rapidly that we must adhere to our rule of excluding scientific queries.

THE FABLE OF THE BEES is by the well-known Bernard Mandeville.

T. P. N. The superstition respecting the nightingale is referred to by Shakespeare in his "Passionate Pilgrim"

"Everything did banish moan,  
Save the nightingale alone;  
She, poor bird, as all forlorn,  
Lean'd her breast up-hill a thorn," &c.

RECENT ANONYMOUS WORKS. We receive many queries on this subject, but we advisedly omit them. Writers may have reasons for withholding their names, which would be admitted by others to be as perfectly satisfactory as they are to the writers. Why should their wishes on this subject be disregarded?

E. S. The Annual Register will certainly be found in the London Institution and other libraries, which are open in the evening.

T. H. P. We cannot open our columns to a discussion of the question to which our Correspondent refers.

C. D. LAMONT. We do not consider the date (1609) on the second title-page of Nicoll's edition of A Mirror for Magistrates a misprint. No doubt the printing of the volume was commenced in that year, but not completed till 1610. The twenty prefatory pages, containing also the list of "Faulis Escaped," must have been printed after the body of the work.

H. M. B. HOLLINGS (OXON.) Two of the sayings have been discussed in "N. & Q."—(1.) *Corruptio optima pessima*, in 3rd S. xl. 216, 266, 390; (2.) "Amicus Plato," &c. in 1st S. iii. 393, 468, 484; 3rd S. viii. 160, 219, 275, 411, 527; ix. 24.

MACKENZIE COBBAN. The poem entitled "On the Buck of a Gothic Seat," is printed in Shenstone's Poetical Works, edited by the Rev. George Gilfillan, p. 275, 8vo, 1831.

A SUBSCRIBER. We would recommend J. H. to submit a list of his old books to a second hand bookseller.

M. J. T. The bands worn by clergymen and barristers are a remnant of the old round collar, which by degrees became a square, and gradually decreasing in size, dwindled into the relic now called bands. An early example of the collar may be seen in the portrait of Cardinal Geccon, engraved in Lodge's Portraits, and in the portrait of Shakespeare by Cornelius Jansen. A similar modification has taken place in the dress of the "Blue" at Christ's Hospital. Formerly the boys wore a great white falling collar, which nearly covered the shoulders, and resembled the collars of the sixteenth century.

D. J. K. Three different versions of the Latin weather proposition (St. Paul's Dog) are given in Brand's Popular Antiquities, ed. 1848, i. 40, 42.

A Reading Case for holding the weekly Nos. of "N. & Q." is now ready, and may be had of all Booksellers and Newsmen, price 1s. 6d., or, free by post, direct from the publisher, for 1s. 8d.

\*\*\* Cases for binding the volumes of "N. & Q." may be had of the Publisher, and of all Booksellers and Newsmen.

"NOTES AND QUERIES" is published at noon on Friday, and is also issued in MONTHLY PARTS. The Subscription for STAMPED COPIES for six Months forwarded direct from the Publisher (including the Half-yearly INDEX) is 11s. 6d., which may be paid by Post Office Orders payable at the Street Post Office, in favour of WILLIAM G. SWIFT, 43, WELLINGTON STREET, STRAND, W.C., where also all COMMUNICATIONS FOR THE EDITOR should be addressed.

We understand that the exquisite cabinet from the Paris Exhibition, manufactured by Messrs. Wright & Mansfield, of Great Portland Street, and which was awarded a gold medal, has been purchased by the authorities of the South Kensington Museum.

"NOTES & QUERIES" is registered for transmission abroad.

LONDON, SATURDAY, MARCH 28, 1868.

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## Notes.

## RICHARDSON'S NOVELS.

I am afraid that the author of the article "Richardson's Novels," in the January number of the *Cornhill Magazine*, hardly does full justice to the epistolary powers of the "steady old Printer." His morality may be "twopenny tract morality," but the author of *Clarissa* was terribly in earnest as far as his light permitted; such earnestness may be decidedly twaddly in comparison with what is recognised as earnestness now: but so popular were his works in their day, that, wet from the press, they were translated into the French and German languages, and read by everybody. His very printers' devils were bribed by the Dublin publishers to filch the sheets wet from his press for their pirated editions.

If there be "reason in roasting eggs," there should have been some reason for this success. Your space is too valuable for such discussion, but probably you may not object to print the following indignant composition (I believe unpublished) of the little apoplectic moralist and printer who received such female adulation in his day as no worked-slipper curate dares hope to realize.

The capitals, italics, and brackets are Richardson's.

F. W. C.

Clapham Park, S.

"As Sincerity has hitherto been one of your principal Characteristics" Miss— you must therefore be in a passion child cannot young ladies be *sincere* without being in a *Passion* Madam? Of all my correspondents, of all the young ladies who ever honoured me—the *object of your wrath* [your WRATH] you can't yet say of your *contempt* [CONTEMPT Madam] because disdainful *Silence* would then have been the mark of it.

Why Miss— Why Child— But you go on—and all to show your *spirit*.—Who ever questioned a Ladies Spirit when she imagined herself neglected?—yet *had* I neglected you.— But to your own words "Do you look upon it Sir as a matter of small consequence to draw a young woman into a correspondence and then to leave her in so contemptuous a manner as you have done me [I leave Miss— in a contemptuous manner!—What a charge is here]" "without any other Provocation than that of not striving, as you I presume expected and so Madam you resolve to quit the milder glare and blaze!"—"Victim of Revenge!" Where picked you up where collected you such words— But I think you refer me in another place to the *natural Haughtiness of your Temper!*—If Miss— is just in the use of these Five words I confess that I have indeed been deceived in outward appearances.

"You see Sir, say you, that I am very angry with you."—I do see that you are Madam very angry indeed—so far unreasonably angry as that you have not thought it worth while to call upon me with that descending gentleness that I thought belonged to you. I protest it is good sometimes slightly to provoke a Lady, to know her.— If I were a young Fellow I would blow up a quarrel now and then with the young lady I loved, to see in what manner she chose to resent, or whether she could use the words *Wrath, Contempt, Indignation*, and such like, and upon what occasion she could exert her latent Talents.— "But for my sake you could almost resolve" [I am glad that in your *wrath*, you had the Precaution to say *almost*] "Never to put yourself in the Power of our Sex again" "Since by you I am taught say you that married or Single "you'll omit no opportunity of Seducing"— [Was ever the like heard!—Were I not a weak old man you would not treat me thus Madam] "and with no other view than that of a poor low Triumph" [Be quiet Miss— No young Fellow can ever give a young lady of your merit occasion, or I should think you made me a Whet-stone to give your wrath an Edge and to show your Spirit] "A poor low Triumph" Where got you those words child "bought at the expense of your Sincerity!" So then!— So then! So! So! So! I wish I could stroke down this *natural Vivacity*, ally this *Wrath* pacify this *Indignation* curb this *Haughtiness*.—But thus you proceed "This well for you Sir" [What a haughty Sir is that] "That you have the Sanction of Matrimony on your side" [I always loved my wife; but Miss— has laid me under a new obligation to her] "or I should be tempted to denounce you as one who was not only versed in the Theory of Mr. Lovelace's Behaviour but a perfect master of the practical Part." Let me tell you Miss— [I don't often pun But people of gentle Names should have gentle Natures] I can't bear this.

And what is all this for? Why truly because Miss Fanny— has taken always so much time in answering my letters that it was possible amidst a Variety of Business and Correspondences I *might* have forgot whether I or she sent the last letter. I value myself on my causelessly impeached Sincerity too much to say that this was the case But twenty much stronger Pleas could I have made, had you called upon me in that gentle manner which I by *outward appearances*—upon my life Madam— there is no knowing a woman till she thinks herself provoked, or till one has lived with her a month or two. But I am angry myself too—And why? Because I knew

my own innocence and so I will not plead as I might that I never was so busy in my acc<sup>s</sup> and in business that required my *profound* Application as for the last four or five months in so much.—But as I said I will not plead—I, to have all the Patience—all the Meekness because you are a lady truly! I, who never thought of anything but Mind in the correspondence between us, only that I love to see Ladies in every *humour*, or else your *Lady-Airs* I can tell you!—But no story's shall you have from me.—A little peevish tho' I may be it will soon be over and no Vehemence will I show—and yet nobody can be more convinced than I am that ladies love not a *tame man*.

“How cautious ought we to be of Furnishing our Enemies with Weapons.”—Enemies Madam! Is my fair Correspondent then my Enemy? But what are the Weapons I have furnished you with? Why a Paragraph truly in a letter of mine complaining of such another Fault in you as is that you tax me with.

I am not fond of Transcribing my own words But on this occasion it is excusable “Was it necessary for me to intimate to your Papa questioned I, and your Papa to his beloved Daughter that a letter was due to me for months together; and then to express herself as if she knew not that a Debt was a Debt &c. You see Madam that the fault found was in your careless expression, as if you were above *owning* a Debt to be a Debt, not so much in your Silence for months on a Plea, which I am truly sorry you have ever had occasion to make, and which I hope you never will have occasion to make again, tho' I were to be ever such a Sufferer by the Return of your Charming *Spirits*. Nevertheless, there is not in the above poor blunt weapons any *Wrath*, *Contempt*, *Indignation* expressed.—No *Remuneration* menaces!—no Lovelacian imputations.—In fine tho' the occasion is the same there are here no trace of an Example which you have found somewhere else. I know not where Far from home I am sure—not surely from your *Natural Haughtiness of Temper*.—Dear young Lady angry as you have made me I will not allow you so heavily to charge yourself. But well may you be eccentric with me who so little spare yourself.

“Do me the favour Sir request you to recollect whether I have not more Reason for Complaints of this sort than any you ever met with from me.” You will now Madam be able to answer this question yourself; and would be still better able, were you to know one half of my Avocations for the past months which have hindered me from going down to my family oftener than y<sup>e</sup> poor distant working Labourer, *Once a Week*.—“Especially, proceed you as I failed not to make all the Acknowledgements in my power.”—Was it not unlucky Madam for you to transcribe a paragraph intently in my Disfavour which acquits me and condemns yourself and then with an air of Self acquittal you quote the words of a *Mild Beauty* “That next to not committing a Fault is the owning of it,” Says *Miss Clarissa Harlowe*.—Says *Miss Clarissa Harlowe* Madam? Pray, for the future, if you please, quote from *Miss Howe* your Sentences; and then perhaps it will become me to reply to you from *Clarissa*.—“Rage is the shortest-lived passion of our Souls.”—So it had need. Upon my word young lady had you gone on as you set out—“you find returning calmness flowing in apace.” Very well it does I hoped it was too violent to last before I came to this Recollecting Passage. But if your Rage (a terrible hard word from the pen of a young Lady; but indeed of Kindred with *Wrath* *Contempt* *Indignation*) was well grounded let me tell you in return for your caution to me, that you came off it too soon my Dear. If not well grounded your Acknowledgements ought to flow more freely and not leave you a thought of the Words *Perverts* and *Intimidations* or of any Idea not

proper to mingle with the Temper of Mind favourable to the *returning Calmness* you boast of.

“And now Sir that I have in a manner obliged you to ask my Pardon.” No such obligation Madam. I am very stout in my turn. Have you not yourself broken the Peace? Is it not the custom of Princes in amity with each other, in case of Misunderstanding to send an Ambassador to inquire into Reasons and to demand Satisfaction or Reparation of Damages. Does the offended without Expostulation enter with an Army into the Territories of his Neighbour with Fire and sword (with *Rage Indignation* *wrath*) and after he has burned, and destroyed, and called Names, and compared his late Ally to the most Flagitious of Wretches turning upon him a Character which he had Reason to think he abhorred; and which he had exposed as a character of general abhorrence, then insist upon the injured Monarch asking him pardon for an Act of Omission only, so many Acts of Commission perpetrated of his own Side and royally exalt himself with the boasted Pride of *returning Calmness* from the effect of his own goodness and condescension;—This would be very Sovereign in one Prince to another would it not?

No my dear Miss — no submitting thus far neither when you have taken such a Revenge, as you have taken But thus it must be you must ask my Pardon *twenty* times for *real* offences; and I must then ask yours for a single one, and if I were to insist, that you make your appearance, your *personal* appearance; with a veil of Penitence covering your agreeable Person, supported by *Miss Kitty* who seems to me too likely to copy your example on the like occasions; at our Place of Residence in Salisbury Court it would be but right, and the more right as it will give you an opportunity of discharging a Promise above 40 times repeated of visiting me here: tho' I never treated you severely upon the Breach of it. Be pleased to remember that I leave the Colour of the Veil to your choice but White I should think best for a Maiden Penitent. You'll give me Intimation of your Solemn approach and I promise to receive you as a contrite Lady, at my *second* door, and conduct you into the Parlour of Audience; and there save you the Confusion of apologies and sign and seal with you a treaty of perpetual Alliance, Amity, and good Correspondence. But if you think not fit to concede to these Forms—Why then—Why then—I think—and yet I am loth—to consider you as *Body* rather than *Mind* you will then be a *Lady* of course and I in *gallantry* shall be obliged to overlook Faults that otherwise ought not to be overlooked, and you must in such case make your own Terms which shall be complied with by

Dear Miss —

Your true friend and Faithful

Humble Servant

S. RICHARDSON.

Nov. 9. 1749

10 in ye morning.

Be pleased to know that altho' yours is dated the 7<sup>th</sup> I received it not till last night 11 o'clock. Passion is a hurrying thing.

#### SIR WALTER SCOTT'S HEAD.

In the very interesting narrative of the life of “Sir Walter Scott,” in the last number of the *Quarterly Review*, the judicious writer remarks that “Sir Walter's forehead was broad and high, but not particularly so.” True enough, perhaps, as respects the *breadth*, but as to the *height*, I must take the liberty of dissenting entirely from this opinion. If the author ever saw Scott without

his hat, surely his "organ of comparison" must have been asleep! I have a perfect recollection that, on this subject, my excellent friend, the late Allan Cunningham, told me the following very striking and curious anecdote, well worthy of preservation in your columns. When Sir F. Chantrey visited the tomb of Shakspeare at Stratford, he got a ladder and went up close to the bust. He observed that the muscle under the left eye was invisible (though developed on the other side), and that the nostril on the same side was rather less open than on the right; from which he came to the conclusion that the bust had been made from a *cast taken after death*.\* His faith in this theory, however, was shaken when he measured the head, and found that from the apex to the eyes, it was higher than any one he had ever sculptured, and he therefore thought it exaggerated. But not long after, when engaged in modelling his famous bust of Scott (the *only* good likeness), his original impression of the *truth* of the Stratford bust was revived, when he found, to his no small surprise, on comparing the measurement of Scott's head with the bust, that they were identical (or almost so) in height above the eyes.

It was refreshing to me to observe that at length, under the management of the *facile princeps* of editors, Dr. Wm. Smith, justice had been rendered to Sir W. Scott, and to one of the best biographies in our language, in the pages of that celebrated *quarterly* journal, of which Scott was one of the founders. I fancy I recognise in the article traces of an ingenious, skilful, and much-practised hand. The few extracts he gives from Lockhart are selected with good taste. Yet there are a few trifling errors, which I take this opportunity of correcting. In p. 8 he speaks of Evans's *Old Ballads* and Mickle's "Cumnor Hall." Now it was in Evans's collection that this ballad first appeared, I think. At any rate, I am sure it was there Scott first read it. *Kenilworth* was not so called by "accident." On the contrary, Scott and John Ballantyne were urgent for "Cumnor Hall," but Constable insisted on dubbing it "Kenilworth;" and there is a ludicrous sketch of him by Cadell (*Life*, chap. 50) stalking about the room, when his wishes were yielded to on this occasion, exclaiming "By G—, I am all but the author of the *Waverley Novels*!"† In p. 11, the

\* Any person may verify this observation by examining a very good cast of the *face* (the *only* cast—Malone's was a bad *copy*) of which there are many copies here, done some twenty years ago, by a young native of Stratford. It was taken "by stealth," in the middle of the night; and when I asked him why he did not take the *whole* head, he said he was afraid of being captured in *flagranti delicto*. The Vestry would not allow the bust to be touched after Malone white-washed it.

† Constable was sometimes slightly demented. I suppose this "vain boast" chiefly originated in his having

author tells us that Dugald Stewart succeeded the celebrated metaphysician, Dr. Reid, in the chair of Moral Philosophy at Edinburgh. Now Reid never filled any chair in the University of Edinburgh, but at Glasgow. Stewart's immediate predecessor was Dr. Adam Ferguson.

G. HUNTLY GORDON.

March, 1868.

#### MIGNONETTE: RESEDA ODORATA.

"Madonna, wherefore hast thou sent to me

Sweet basil and mignonette?

Embleming love and health, which never yet

In the same wreath might be.

Alas, and they are wet!

Is it with thy kisses or thy tears?

For never rain or dew

Such fragrance drew

From plant or flower—the very doubt endears

My sadness ever new,

The sighs I breathe, the tears I shed for thee!"\*

Reading again lately these elegiac lines of one whose artlessness—that great art—reminds me so much of Goethe, I have wondered how so thoroughly French a word (although it does not exist in French (?)) has become so familiar to all grades and shades of English society. I have never heard it named by any other name in England, not even in the wilds—not wolds—of *ultima* Yorkshire, where a friendly old landlady put the customary "mignonette-box" outside my bedroom window. I remember, too, how a friendly, motherly farmer's wife, one of those matrons of whom good old England may be so proud, told me that she liked mignonette best of all French things she ever saw or heard of. But then, as I have said before, there is not such a *French* word as *mignonette*, and it must be an adaptation of the Spanish *miñoneta*, as this fragrant weed has probably been introduced from Spain, where it may have been cultivated by the Moors for its supposed medicinal qualities. I have heard it pronounced to be a native of Egypt, from whence it was brought to the South of Europe, "whence it was sent to England about 1752, where it was cultivated by Miller in the Botanical Garden, Chelsea, and soon became a popular flower." (*vide The Flowers of the Year*, London, no date.)

On the continent of Europe it generally goes by its melodious botanical name *Reseda*, which was given to it by Pliny. The latter—who, I believe, called the plant *Eruca peregrina*—tells us that it was regarded as a charm, and applies the name of *Reseda* to it on this account; viz. from *resedo*, to calm, to appease, to quiet. This word was murmured by Roman matrons as a charm whilst

really baptized *Rob Roy*, much against Scott's will, who was averse from "having to write up to a name." See Lockhart's *Life*, chap. xxxviii.

\* Shelley: To E . . . V . . . Written in March, 1821.

applying the plant in swellings, wounds, &c., calming therewith especially the irritations accompanying wounds. Shelley may have probably thought of this when speaking of the plant as "embleming . . . health."

At one time, when applying myself assiduously to my dear old friend Gerarde, I have almost fancied that this fragrant herb was known and cultivated long before 1752, and that one of those foreign *βοτανis* beauties of the "merry monarch," who had taken a fancy to the simple flower, had given it its darling name.

Gerarde himself, however, does not seem to have been taken with its fragrance, for in describing the flower he says that it is "garnished with many small yellowish floures like the middle part of Tansie floures, of a naughty savor or smell." (*Vide Gerarde's Herball*, Johnson's edition, 1636, p. 277.)

But Gerarde also speaks, if I remember right, of the lily of the valley as having a "naughty savor." He calls the mignonet the *Italian rocket*: *Rheseda Pliny*, and describes it as growing—"in sandy, gravelly, stony, and chalky barren grounds. I have found them in sundry places of Kent, as at Southfleet upon Longfield Downes, which is chalky and hilly ground, very barren."—*Vide Herball*, &c., p. 277.

Whether this *Italian rocket* of a "naughty savor or smell" was the same as "the Frenchman's darling" and Shelley's "sweet . . . mignonette" (*sic*), is difficult to say. But the dear old herbalist is in so far right that it grows best in "sandy, gravelly, stony, and chalky barren grounds"; for the lighter and more sandy the ground in which it is sown, the more fragrant the flowers. A rich soil will produce strong, healthy-looking plants, of a rich luxuriant green colour: but their "naughty savor" will be less powerful than if grown in poor soil. The leaves of mignonette ought to be yellowish green or reddish green; the whole plant not higher than about a foot; the flowers set in a thick, rich, orchis-like cluster, and then we may truly apply to the fragrant weed the darling name of *mignonette*.

HERMANN KINDT.

#### THE BOSTON (N.E.) LIBRARY CATALOGUE.

When any one wishes to express that he has been employed on a very dull and uninteresting labour, he is apt to say that it was as great drudgery as it would be to read a dictionary or a library catalogue. Now, tastes differ: what is hard work to one person is play to another. I have known men so lost to all sense of shame as to avow that pheasant-shooting was tedious, and a run with the hounds an absolute bore. Although I would not wish to be thought to have any sympathy with such misguided people, I must say that my taste differs very much from that of those who

think dictionary and catalogue reading a "hard thing" or a waste of time. In my opinion it is very often a great relaxation, and almost always a very profitable labour. Next to possessing a knowledge of a fact or a subject, the next best thing is to know where you may find such knowledge when you want it; and how better can any man attain to this than by diligent catalogue reading?

Book catalogues differ from each other almost as much as horses do. Most booksellers' catalogues are nearly worthless, except for sale purposes, and many of them very bad for that; others are valuable books enough, but quite unmanageable to persons possessed with only ordinary time, patience, and industry; a third class—a very small one, we admit—are almost all that could be wished.

We have made these remarks as a kind of preparatory flourish, after the manner of review-wrights, before the introduction of what we have got to say concerning one of the most useful book lists in this or any other tongue.

The Public Library of the city of Boston, in New England, has been in existence for a long period; but it is only fifteen or sixteen years since the assiduous collection of books was begun. The library now contains more than 150,000 volumes. These are made useful to the American public by a twofold arrangement. First: there is a full catalogue in manuscript, containing the title of every book in the library; each title written on a separate card, and the whole arranged alphabetically in drawers. This catalogue can be consulted, with the aid of an assistant, by all persons who frequent the library. Second: there is the printed catalogue, or rather index. This consists of three volumes—1. The Index to the books in the Lower Hall published in 1858; 2. The Index of those in the Upper Hall, published in 1861; and, 3. A Supplement containing an index to the books in the Bates Hall, published in 1866. They are all compiled on the same general plan; and although there are of course many startling omissions, the three volumes together form one of the best keys to general literature with which we are acquainted. The principle on which it is made is very simple; each book is entered at least twice, first under the author's name, when there is one, and, secondly, under the subject or leading word in the title. By this means one index forms both a catalogue of authors and subjects. Although the library cannot boast that it comes near the limits of perfection in any of its branches, there are few subjects of prominent interest on which a student would not consult it with advantage. The purely American part is, of course, the best. We believe that it contains the largest collection of American books in existence. Some of the facts disclosed by the pages of the catalogue are noteworthy, *e. g.*, the first and second parts do not contain the

name of Abraham Lincoln in them. He was at the date of their compilation a man almost unknown out of his own state. The third part has 204 entries under the name of the "Martyr President." Nearly the whole of these books have been brought together by the munificence of private persons, the most prominent among whom has ever been Mr. Joshua Bates, an American gentleman who resides in this country. Next to Mr. Bates in the bulk and value of his gift was the Rev. Theodore Parker, who left by his will 11,190 volumes of books and 2500 pamphlets to the Boston Library. That learned and eloquent man had united to his other good qualities a fervent love for and appreciation of books. Although the volumes forming his bequest are not distinguished by any mark from the rest, it is easy to identify many of them.

Although the more valuable books in this collection are reserved from circulation, yet the library has for its main object the lending of books to readers at their own homes. For this purpose its usefulness cannot be exaggerated. The only institution we have in England that in any way equals it, or attempts to cover the same ground, is the London Library in St. James's Square. This institution has not much more than half the number of volumes that are to be found on the shelves of its American sister, but it is, for practical purpose in England, a more useful collection. No library of unrestricted circulation can in any way rival this for the value of its contents. The series of Greek and Latin Classics, Fathers of the Church, Mediæval Chroniclers, Public Records, and County Histories, is very nearly complete. The London Library has not had the advantage of munificent patronage: almost all its books are the result of purchases. The consequence is, that while it is by far the best subscription library in Great Britain, it lacks many cheap and common books that are to be found on the shelves of some of the puniest of its rivals. These deficiencies are being slowly made up by gift and purchase. If the London Library were as well known as it deserves to be, on account both of its contents and its excellent system of management, it would soon become to dwellers in the country a very fair substitute for the Printed Book department of the British Museum. The catalogue of this library is arranged under authors names only. All the large collections, such as the *Bibliotheca Patrum*, *Lord Somers' Tracts*, and the *Harleian Miscellany*, have separate entries for each author. The volume has a very useful index of subjects at the end, on a somewhat similar plan to that which accompanies the Catalogue of Books in the Reading Room of the British Museum. I never read a catalogue so free from errors of the press as this one is.

CORNUB.

SHAKESPEARE ILLUSTRATED BY MASSINGER.

NO. II.\*

The *Merchant of Venice*, Act III. Sc. 2.

"Bass. Thus ornament is but the guiled shore  
To a most dangerous sea;—the beauteous scarf  
Veiling an Indian beauty."

When referring this I quoted from *A New Way to Pay Old Debts* a passage where the wording of the thought, and perhaps the thought itself, had been suggested by a remembrance of these lines. But I forgot to quote another passage where the same thought is again expressed by Massinger in a similar manner. In the *Unnatural Combat* (Act III. Sc. 2), the elder Beaufort says of Theocrine—

"Being herself,  
She cannot but be excellent; these rich  
And curious dressings, which in others might  
Cover deformities, from her take lustre,  
Nor can add to her."

Taken by itself the source of this is not evident, but taking it and Allworthy's words together, there can, I think, be little doubt as to their common origin. If it be said that neither passage makes for the validity of the disputed word "beauty," I answer that, on the contrary, it was this word that in all probability suggested to Massinger the new and contrasting thought which he has twice clothed in remnants from the elder author. Or, if the thought were otherwise suggested, it was this word which led Massinger to associate Shakespeare's phrase with the thought. Should such a reply be deemed over subtle, my further answer is, that the word-imitation being granted as an obvious fact, nothing can be more subtle than the manner in which a word will evoke phrases previously hidden in the memory: witness that remarkable instance in *Measure for Measure* where the religious Duke, led either by the double sense of the word "issues," or by the phrase "virtues go forth," or by both, uses the phraseology of the history recorded in St. Mark (v. 25) to express a different yet allied chain of thought. It should be remembered too that Massinger was held so great a follower and admirer of Shakespeare as to have received the jocular appointment of one of his body-guard.

*Caliban*.—In another part of the *Unnatural Combat* is a passage founded, as Coxeter remarks, on the address of Constance to her son in Act II. Sc. 2, of Shakespeare's *King John*. Malefort says of his daughter (Act IV. Sc. 1) —

"If thou hadst been born  
Deform'd and crooked in the features of  
Thy body, as the manners of thy mind;  
Moor-lipped, flat-nosed, dim-eyed, and beetle-brow'd,  
With a dwarf's stature to a giant's waist;  
Sour-breath'd, with claws for fingers on thy hands,

(\* Continued from 3rd S. xi. 433.)

Splay-footed, gouty-legg'd, and over all  
A loathsome leprosy had spread itself,  
And made these shunn'd of human fellowship,  
I had been bless'd."

There is, however, this difference between the passages:—Constance enumerates various deformities and blots of nature without presenting to the imagination any very definite figure: any leprous, lame, distorted idiot would stand for it. Malefort, on the other hand, puts together such ills as make up a monstrous yet congruous and visible whole, one modelled apparently after some known monster of nature. David Ritchie, for instance, had he then existed would have been such an original, or Elshender the recluse; and the likeness to these is so strangely great and so greatly assists my argument, that I quote from the descriptions of these two Timons of Scotland:—

David Ritchie, says Mr. Chambers, was not quite three feet and a half high, and his skull, which was of an oblong and rather unusual shape, was said to be of such strength that he could strike it with ease through the panel of a door. His laugh is said to have been quite horrible, and his screech-owl voice, shrill, uncouth, and dissonant, corresponded well with his other peculiarities. . . . . He never wore shoes, being unable to adapt them to his *mis-shapen fin-like feet*, but always had both feet and legs quite concealed and wrapt up with pieces of cloth. His habits were in many respects singular, and indicated a mind congenial to its uncouth tabernacle. A jealous, misanthropical, and irritable temper was his prominent characteristic. . . . . Even towards persons who had been his greatest benefactors, and who possessed the greatest share of his good will, he frequently displayed much caprice and jealousy. Scott, who had seen Ritchie, and says that the poor and ignorant held him to be "uncanny," an idea he did not altogether discourage, speaking of Elshender, says that his personal description has been generally allowed to be a tolerably exact and unexaggerated portrait of his prototype, and describes him as follows:—The height of the figure seemed to be under four feet, and its form, as far as the imperfect light afforded the means of discerning, was very nearly as broad as long, or rather of a spherical shape. . . . . To the third repeated demand of, "Who are you?" a voice replied, whose shrill, uncouth, and dissonant tones made Elliot step two paces back, and startled even his companion. . . . . To judge from the difficulties he had already surmounted he must have been of Herculean powers, for some of the stones he had succeeded in raising apparently required two men's strength to have moved them. . . . . When addressed he raised his eyes with a ghastly stare, and getting up from his stooping posture stood before them in all his native and hideous defor-

mity. His head was of uncommon size, covered with a fell of shaggy hair; his eyebrows, shaggy and prominent, overhung a pair of small, dark, piercing eyes, set far back in their sockets, that rolled with a portentous wildness indicative of a partial insanity. The rest of his features were of the coarse rough-hewn stamp with which a painter would equip a giant in romance; to which was added the wild, irregular, and peculiar expression so often seen in the countenances of those whose persons are deformed. His body, thick and square like that of a man of middle size, was mounted upon two large feet; but nature seemed to have forgotten the legs and thighs, or they were so very short as to be hidden by the dress he wore. His arms were long and brawny, furnished with two muscular hands, and where uncovered in the eagerness of his labour, were shagged with coarse black hair. It seemed as if nature had originally intended the separate parts of his body to be the members of a giant, but had afterwards capriciously assigned them to the person of a dwarf, so ill did the length of his arms and the iron strength of his frame correspond with the shortness of his stature. His clothing was a sort of coarse brown tunic like a monk's frock. On his head he had a cap made of badger's skin, which added considerably to the grotesque effect of his whole appearance and overshadowed features, whose habitual expression seemed that of sullen and malignant misanthropy.

So far David Ritchie and Sir Walter Scott; but the figure in the mind's eye of Malefort was that of Caliban, and his description and the hints scattered throughout the *Tempest* give us a tolerably distinct notion of the original stage get-up of the monster that Shakespeare intended to put before his audience. At all times Caliban is "a monster," and is called "a mis-shapen knave"—"as strange a thing as ere one looked on"—"as disproportioned in his manners as in his shape," and one who—"as with age his body uglier grows, so his mind cankers." He had also the look of a sea-monster. The court fool, Trinculo, in doubt whether he be man or fish, decides at first for the fish—

"What have we here? a man or a fish? Dead or alive? A fish: he smells like a fish; a very ancient and fish-like smell; a kind of, not of the newest, Poor-John. A strange fish! Were I in England now (as once I was), and had but this fish painted, not a holiday fool there but would give a piece of silver; there would this monster make a man."

So, too, he does not say that his arms are like fins, but that he is "legg'd like a man, and his fins like arms." It is only after touching him and finding him warm-blooded that he says—"I let loose my opinion, hold it no longer,—this is no fish, but an islander." Afterwards, when drunk, he depreciates him, and calls him "a deboshed fish," "but half a fish and half a monster." An-



tonio, another landsman, at first sight of him adorned with the slimy mantling of the pool, calls him "a plain fish and no doubt marketable." And though, with the quicker perception and better knowledge of a seaman, Stephano even in his drunkenness never mistakes his monster for a fish; yet he threatens to make a stock-fish of the reeling Trinculo—a phrase the more ludicrous as it is suggested by the thin figure of the fool as compared with the new monster's unwieldy and fish-like appearance. While, too, there can be no doubt that Prospero's "Come, thou tortoise! when?" is used in reference to Caliban's unwilling sloth, there is as little doubt that it was suggested by his make, and intended to prepare the spectators for the similitude that was about to appear. Throughout, too, he is a beast of burden, and being morally such, he would be physically fitted for his office. From Trinculo's jest we learn that he was not a standard, but of dwarf's stature. His lower limbs were large, for the lesser legs were Trinculo's; and as he was of dwarf's stature, the difference must have been in a girth of limb resembling that of a turtle. The corresponding feet to such limbs would, like Ritchie's, be large and "splay." The corresponding arms, short and strong, would be such as, with their claw-fingered hands, would resemble what sailors call the fore-fins of a turtle, and as such enable us to understand how he fed himself before Prospero's arrival, and why, with a consciousness of his greater powers, he offered with his long nails to dig pig-nuts, or climb for jays' nests, or clamber o'er precipitous cliffs for young sea-birds. Similarly, if the hardly human face were fashioned after that of a tortoise (as those of others have been likened to a lion's), the eyes would be "deep-set" by nature as well as by drink (Act III. Sc. 2), and he would be "dim-eyed" and "beetle-browed."

Lastly, the scabby spottings of the "freckled whelp," who calls Trinculo "Thou scurvy patch," would be the loathsome leprosy that had spread itself over all the other deformities, and also the analogue of the spotted and patch-like scales of the tortoise, and the hard, rough, knotted, diseased-like look of its skin and wrinkled neck.

Thus the personal resemblance is complete, but there is a verbal imitation in Massinger's description too confirmatory not to be noticed. Prospero had said of Caliban—

"as disproportioned in his manners  
As in his shape" (Act V. Sc. 1);

and Massinger, in imitation, makes Malefort wish his daughter had been born—

"Deform'd and crooked in the features of  
Thy body as the manners of thy mind."

Now the more natural construction is that Theocrina was then as fair of body as she was foul of

mind, whereas the whole play shows a most beautiful mind within a beautiful body. Besides, it would have been more than sufficient for Malefort's peace of mind had she been thus deformed of body. It is an unnecessary exaggeration, and most unnatural and unparental, to wish that her mind were also crooked and distort. Indeed it would have been more to the purpose to have desired a fair and upright mind in a foul body; and these oversights, both of expression and thought, are only to be explained by this—that the full image of Caliban, as described by Shakespeare, had too fully pervaded the mind of the younger poet.

One word more as to the conception of Caliban. Some such deformity as David Ritchie may have been seen by Shakespeare, but I cannot help thinking that the bringing to England and exhibition of one of the large tropical sea-turtles, and the seamen's relations of hideous idols seen or heard of, and their stories—such as are given in Raleigh's *Discovery of Guiana*, of monstrous nations, of anthropophagi, and men whose heads do grow beneath their shoulders—were the chief hints on which Shakespeare worked. Perhaps, too, the origin of the name is to be found in the Caribs of the isles and Spanish main rather than in the transposition of the syllables of the word cannibal.

It is certain that Shakespeare must have heard much of, and did hear much of, these strange new lands. In 1606, and especially in 1609, adventures east and west were all favourable with the public; and Virginia and the neighbouring coasts were to be the nurseries of new nations, and the soil where the mountain cedar was to flourish anew. The *Tempest* itself is clearly a wild far-off tale, based on Italian story, but mingled with imaginings drawn from beyond seas, where the vexed Bermoothes lie, and Setebos held sway. The Caribs were, it is true, one of the best formed races of America, but they must have appeared hideous to those who first saw them, from their custom of artificially flattening a naturally retreating forehead; and it seems not unlikely that Shakespeare was thinking of this when he makes Caliban fear that they will all be turned to apes, with foreheads villanous low. The Gentle termination "ano," pl. "anos," would easily give us Caliban; but I defer this and other conjectures until some reader of "N. & Q." nearer to civilisation than myself can give me the seventeenth century Spanish and Anglo-Spanish names for this Caribbee island race.

BRINSLEY NICHOLSON.

West Australia.

CONTRIBUTIONS FROM FOREIGN BALLAD  
LITERATURE.

## SIR OLAF AND THE FAIRY DANCE.

Absence from England prevents my knowing whether "Sir Olaf" has appeared in any recent ballad-book. I only know one translation—that in the *Tales of Terror*.\* I think it purports to be from the German, but I have not the book at hand. The commencement was truly ludicrous—

"O'er moorlands and mountains, Sir Olaf he wends,  
To bid to his wedding relations and friends!"

This may be in accordance with some German version; it certainly is not with any Swedish, Danish, or Norse one! The following is from a common Swedish song-book lent to me by a Swedish lady at Lausanne. There is a resemblance between some verses of "Sir Olaf" and certain stanzas in the "Ballad of Renaud" (3<sup>rd</sup> S. iv. 221). Compare the 7th stanza of "Renaud" with the 11th of "Sir Olaf"; also the 16th of "Renaud" with the 12th and 13th of "Sir Olaf." While on the subject of resemblances, I may observe that in the Breton ballad, "Aotrou Nann Hag, ar Gorrigan," there are no less than eight verses which are almost word for word with a similar number of stanzas in "Renaud." The following version of "Sir Olaf" is very literal. I have even given the unmeaning burden, which I fancy is the same as one given by Jamieson in his translation of some Danish ballad. I suppose that the chorus is a common one:—

"Sir Olaf bestrides his courser proud,  
When the matin sun shines fair;  
Sir Olaf rides thro' the green forest,  
When the moonbeams glimmer there.  
(The deer and the does sleep in the shaws, out.)

"A sound comes waft on the forest breeze,  
Of music and mirthsome glee;  
For the fairies are tripping their mystic round,  
All under the greenwood tree.

"And ay they sang and merrily sang  
'How blest is the elfin crew!  
O the dance is sweet, when the green-folk meet,  
And the sward is starred wi' the dew.'

"And out and spake the Elfin King,  
As his right arm tender'd he,  
'Welcome! sir knight, to our moon-lit dance;  
Sir Olaf! wilt dance with me?'

"Now, nay! now, nay! thou Elfin King,  
The evening speeds away;  
The night-shades fly, for the dawn is nigh,  
And the morn is my wedding day.'

\* I will take this opportunity of noting that the *Tales of Terror* are not, as some suppose, by M. G. Lewis, alias Monk Lewis. The work was a miserable attempt at imitation and burlesque of Lewis's style. Some of Lewis's ballads were bad enough, but he never wrote such stuff as we find in the *Tales of Terror*. The only readable ballad is "The Black Canon of Elham, or St. Edmund's Eve," and that is no great performance.—J. H. D.

"And out and spake the Elfin Queen,  
As her white arm tender'd she;  
'Welcome! sir knight, to our forest dance,  
Sir Olaf! wilt dance with me?'

"Now, nay! now, nay! thou Elfin Queen,  
I may not brook delay;  
Late, late is the night, and the morning light  
Will soon on the dim fells play.'

"And out and spake the Queen's sister,  
As she tender'd her lily hand;  
'Sir Olaf will sure be a gallant knight,  
And dance with our merry band?'

"Now, nay! now, nay! thou pretty elf,  
The morn is my wedding day;  
It would go to the heart of my fair young bride  
If I danced with another may.'

"Sir Olaf is sick at heart, at heart  
As he stands at his castle door:  
'Take my barb to his stable, brother,  
I never shall mount him more.

"Spread my couch, my dear sister,  
I am stricken by fairy spell;  
The morrow morn ye may sing my dirge,  
And may toll my passing-bell.'

"At early morn the bells rang out  
Slow and sad from the belfry gray;  
'Fain would I know why the bells are rung?'  
'They peal for your wedding-day.'

"But what is that solemn strain, mother,  
So unmeet for a bridal song?  
'Sir Olaf is dead, and the mass-rite is said,  
As his corse is aborne along.'

"Three are laid in the chapel-garth  
(All for grief they died),  
Sir Olaf the knight, and his mother dear,  
And Sir Olaf's fair young bride.  
(The deer and the does sleep in the shaws, out.)"

JAMES HENRY DIXON.

Florence, Dec. 26, 1867.

PICCADILLY.—It is usually stated, on the authority of Mr. Peter Cunningham's invaluable *Handbook of London*, that Piccadilly is mentioned in the first edition of Gerarde's *Herbal*, but this is not the case. The passage containing the name is only to be found in the two editions of the *Herbal* edited by Thomas Johnson, and published respectively in 1633 and 1636; it occurs in the chapter on the Buglosse, and is as follows:—

"These do grow in gardens every where.† The Lang de Beeffe grows wilde in many places, as betwene Redriffe and Deptford by the waterie ditch sides. The little wild Buglosse growes upon the drie ditch bankes about Piccadilla and almost every where."—P. 799.

The whole of the note following † is added in the new edition, for in the original book (London, 1597) there are only the words—"These do growe in gardens every where." As the passage in Gerarde's *Herbal* has been supposed to be by

far the earliest mention of Pickadilly, this correction materially affects the question of the antiquity of the name. HENRY B. WHEATLEY.

ENGLISH LETTER BY VOLTAIRE.—I transcribe the following letter from the *Bazar, or Literary and Scientific Repository*, 4to, 1824, an obscure and forgotten periodical published in Birmingham. It may probably have appeared elsewhere in print, but if so, will doubtless meet the eyes of many for the first time:—

“The subjoined letter is copied literally from the autograph of Voltaire, formerly in the possession of the Rev. Mr. Sim, the editor of *Mickle's Poems*:—

Sir,—j wish you good health, a quick sale of y<sup>r</sup> burgundy, much latin, and greeke to one of y<sup>r</sup> children, much Law, much of cooke and littleton, to the other. quiet and joy to mistress brinsden, money to all. when you'll drink y<sup>r</sup> burgundy with m<sup>r</sup> furneze, pray tell him j'll never forget his favours.

But dear john be so kind as to let me know how does my lady Bollingbroke, as to my lord j left him so well j dont doubt he is so still. but j am very uneasie about my lady. If she might have as much health as she has spirit & witt, Sure she would be the Strongest body in england. Pray dear s<sup>r</sup> write me Something of her, of my lord, and of you. direct y<sup>r</sup> letter by the penny post at m<sup>r</sup> Cavalier, Beldery square by the R Exchange. j am sincerely & heartily y<sup>r</sup> most humble most obedient rambling friend

VOLTAIRE.

john Brinsden, esq.

durham's yard

by charing cross.”—The *Bazar*, p. 355.

WILLIAM BATES.

EVENING COCK-CROW.—While conversing with an old Oxfordshire peasant a few days ago at sunset, a cock near us crowed loudly two or three times. “One does not often hear that,” said I. “Very seldom, Sir; and I don't like to hear it at all.” “Why not?” “It don't sound natural, and it's sure there's something coming.” “What do you think of the owl's hooting at night?” “No harm in that, Sir, but the other ain't natural, and it's a sure token of some mischief coming.”

This is just contrary to the same, for a favourable omen, at all events at Christmas time, as drawn in *Hamlet*, when, as “some say,”—

“This bird of dawning singeth all night long,  
And then, they say, no spirit dares stir abroad;  
The nights are wholesome: then no planets strike,  
No fairy takes, nor witch hath power to charm,  
So hallowed and so gracious is the time.”

FRANCIS TRENCH.

Islip Rectory.

QUEEN HENRIETTA AT BURLINGTON.—In an illustrated copy of Heath's *Chronicles*, 1663, against the passage that—

“Queen Henrietta having taken shipping on the 22 Dec. 1642, landed at Burlington-Key, where on the 24th came 4 ships of the Parliament, who made several shots of cross-bars against the house, so that she was forced to rise out of her bed and to get under a hill to save her life—

is this marginal MS. note, in a contemporary hand:—

“And was glad to rest herself in a poor woman's house, where, being hungry, she caused some milk to be boyled for her, and said it was y<sup>e</sup> sweetest meat y<sup>e</sup> ever she ate in her life. I heard it from her o—” (wn lips?)

ESLIGH.

A NEW WORD.—In this country, instead of saying that two vessels came into collision together, it is usual to say that they *collided* with each other. This word seems needed, and is formed from collision by analogy with collude and collusion.

BAR-POINT.

Philadelphia.

CALIFORNIAN ENGLISH.—A late writer from California mentions the great intermixture of races in that country, and the consequent corruption of the English language. He has heard of marriages between Yankees and Digger Indians, Irish and Chinese, Mexicans and Malays, Portuguese and Sandwich Islanders, Canadians and Negroes, and Frenchmen and Apache Indians. Many Spanish words are in daily use, and others from the Chinese and Indian tongues are working in. He adds that he lately went into the shop of a boot-maker, an Italian to have a little job done, and asked him if he spoke English?—

“His answer, delivered promptly and unhesitatingly, was ‘Si senor; certaintin; you bet!’ There were three languages in this answer, and the good man straightened himself up, with a look of proud satisfaction at the thought that he could speak English like a native.”

It may be necessary to add, for the information of English readers, that the expression “You bet!” is a Californian contraction of the sentence “You may bet on the truth of what I say.” UNEDA.

Philadelphia.

WESTMINSTER ABBEY.—It may be worth while to notice some trifling errors, with a view to correction in another edition, that occur in the *Memoirs of Westminster Abbey*. The name of the proud Duke of Somerset (*Vide* p. 319 and p. 199 note), was Charles, not Algernon; and it was not his daughter, but his granddaughter, who married Sir Hugh Smithson, first Duke of Northumberland. The Duchess of Somerset, Anne Seymour, widow of the Protector (*vide* p. 199), was sister-in-law, not aunt, of Queen Jane, mother of Edward VI. The dates of the deaths of Lord and Lady Delaval (*vide* p. 320) have been, or should be, transposed; and Lady Mexborough was not a daughter, but sister, of Lord Delaval.

E. H. A.

“WELLINGTON, WHO WAS HE?”—In a newspaper cutting of Jan. 1862, I find the following very remarkable extract from a speech of Mr. Roebuck at Salisbury. It is certainly worth perpetuating in the pages of “N. & Q.”:—

“Mr. Roebuck said:—I recollect some years ago being in Hampshire. I went out of my house in the morning with the *Times* in my hand, and going into the garden I found a labouring man whom I rather liked—a

shrewd, clever fellow. He said, "Any news, sir, this morning?" "Yes," I replied, "rather bad news." "Bad news; what's that, sir?" "Why," I said, "the Duke of Wellington is dead." "Ah, sir," he remarked, "I be very sorry for he; but who was he?" Now if I had not heard that I should not have believed it. The man who said it lived within one hundred miles of London, was a clever, shrewd fellow, and yet he wanted to know who was the Duke of Wellington. Could you have believed that within one hundred miles of London there was darkness so great that the name of Wellington was unknown to a man between fifty and sixty years of age? But so it was—"I'm very sorry for he, sir," he said, "but who was he?"

H. LOFTUS TOTTENHAM.

KNUR AND SPELL.—I send you a note which, if the subject is new to your readers, may be worth a corner in "N. & Q." The daily papers mention a fatal accident arising from this game at Higham, among the "Bairnsla foaks," in Yorkshire. Knur is a knob of wood fastened on to one end of a spell or spiel, a slender rod with which marbles are struck, a sort of golf or hockey. The knur coming loose, struck one player on the forehead, and killed him on the spot. A. H.

### Queries.

ARRESTING THE KING.—The other evening, while waiting for the commencement of Dr. Aveling's inaugural address on the formation of an Archaeological Society in Sheffield, a gentleman present showed me a photograph copy of the portrait of Samuel Walker, the founder of the once celebrated iron-works at Masbro', near Rotherham. "Aye," said a looker-on, "that was the man who arrested George III. for a heavy payment due for the casting and boring of cannon!" The tradition was new to me, and equally so to my friend, an adept in local history of the town above named. "It is a good story," he said, "but Sam Walker was too shrewd a man of business to do a thing like that—his early friendship with Tom Paine notwithstanding: but who was your informant?" The reply was: "I heard it many years since from Mr. Cowen, the artist; who added, that the legal formality consisted in throwing a ribbon over the horses of his majesty's carriage." I can only say, in the words of Sir Walter Scott, "I tell the story as it was told to me." Improbable as it seems, its authorship and its currency may justify two queries, viz.:—1. Is there any legal ground or actual precedent for the above-mentioned mode of "arresting the king"? 2. Is there any foundation for the act attributed to Mr. Walker? While I have the pen in hand, I may remark that the personal history of the worthy individual just named, and the relation of his sons to the town of Rotherham, are of considerable local, not to say of national, interest; and I anticipate that the portrait of the celebrated

cannon-founder of the latter part of the last century—the caster of the iron bridge over the Thames at Southwark—will occupy a conspicuous place in the forthcoming Exhibition at Leeds. The extensive works erected and carried on by the Walkers at Masbro' no longer exist; nor does any member of the family at present reside in the neighbourhood; but the name is still pronounced with respect, and their works of piety and charity still remain. D.

BISHOP BEDELL.—Can any of your readers tell me where a portrait of Bishop Bedell can be seen in any style or size? H. S. K.

ANNE BOLEYN'S ARMS.—On p. 90 of the *Archæological Journal*, vol. x. (being in the part for March, 1853,) is given a fine woodcut from Mr. Shaw's *Handbook of Mediæval Alphabets and Devices*. This is said to be "taken from a volume once in the possession of Anne Boleyn," whose arms and badge it displays. The shield has six quarters—1. England, with a label of three points, or. 2. France, semé, with a label of four argent, three gules, a lion passant gardant or. 4. Quarterly, first and fourth or, a chief indented azure; if not, per fesse indented azure and or. 5. As the first grand quarter. 6. Chequé or and azure.

I beg to inquire which of these quarters is supposed to belong to Anne Boleyn. The Boleyn coat is not among them. Let me mention beforehand that I am aware that the first and fourth quarters in fourth grand quarter may be the coat of the Ormonde Butlers, from whom Anne Boleyn had a descent by her paternal grandmother.

D. P.

Stuarts Lodge, Malvern Wells.

BUSSEY FAMILY.—The late Mr. Edward James Willson, of Lincoln, possessed "a vellum book of devotions," which formerly belonged to the family of Bussey of Haydor, in the county of Lincoln. It contained several notes of the births, deaths, and marriages of that family. See *Cressey's History of Steaford*, 1825, p. 227. I am anxious to know in whose possession this manuscript is at the present time.

EDWARD PEACOCK.

Bottesford Manor, Brigg.

### COSTUMES WANTED.—

"Ainsi les Asouras, enflammés de colère et l'arc tendu, dirigeaient vers un seul but leurs flèches rapides, terribles comme les coups que porte Câlâ à la fin des siècles. Ces combattants furieux apparaissent sous mille formes diverses; on voit dans cette foule des têtes d'âne, de poisson, de serpent, de cerf, de porc, de cygne, de coq, de corbeau, de vautour, de crocodile, de dragon à cinq gueules." M. Langlois, Translation of the *Harivansa Purâna*, vol. ii. p. 396.

Have we any picture in which the Oriental military head-dresses above described, supposed to have been Assyrians' in the sixteenth century,

are to be found? and if so, at what real period were they in use? R. R. W. ELLIS.

Starcross, near Exeter.

DISRAELI AND SIR G. C. LEWIS.—I believe, in a debate in the House of Commons, Mr. Disraeli quoted Sir G. C. Lewis from the *Arx Poetica*:

“Serpit humi cautus nimium timidusque procellæ,”

and Sir G. C. Lewis instantly replied from the same poem:—

“Dum vitat humum nubes et inania captat.”

But I have searched Hansard and the *Times* in vain. Can any of your readers supply the precise date? D. L.

“FORTUNATUS”: THOMAS CHURCHYARD.—MR. COLLIER observes (4th S. i. 2), that none of the editions of this curious romance, after the one printed by Purslow, 1676, have the two copies of verses by Churchyard. Now there is a copy before me, purchased from the late Mr. Rodd, in black-letter, with both sets of words and woodcuts: “London: Printed by T. B. for Hanna Sawbridge at the Sign of the Bible on Ludd-Gate-Hill near Fleet-bridge, 1682.”

As the volume is, I believe, fully as rare as the one dated in 1676, it may not be out of place to give the advertisement at the end:—

“This book having found very good acceptance for many impressions, some ill-minded persons (and particularly one Thomas Haley) have printed a counterfeit impression in quarto, therein falsifying the original, and endeavouring to deprive the true proprietors of the copy: Therefore let the buyer take heed of cheating himself and encouraging such base practices, the true copy being octavo, and so sold by H. Sawbridge at the Bible on Ludd-Gate-Hill.”

As the edition referred to by MR. COLLIER was printed for George Sawbridge, and the one now mentioned was printed for Hanna Sawbridge, it would seem that, in the interval between the two editions, George Sawbridge had died, and that Hanna Sawbridge, either his widow or daughter, had succeeded him. Copies of the pirated edition in quarto, perhaps, still may turn up; and it would be desirable to ascertain how far Churchyard's version had been tampered with. Who was this “Thomas Haley”? J. M.

GHOS AND VERNET.—

“Vernet painted a charge of cavalry, and asked Gros to look at it. ‘It's very innocent,’ said Gros; ‘your charge will do no mischief, as I see the horses have only two legs apiece.’ Gros painted an allegorical picture, and asked Vernet to look at it. Vernet came, and his first question was, ‘What is it meant to represent?’ ‘Weather,’ replied Gros. ‘What do you think of it?’ ‘Very bad weather,’ replied Vernet, putting up his umbrella, and walking out of the room.”—“Varieties,” *Birmingham Journal*, Feb. 22, 1868.

I wish to be referred to the above in the original. The joke is spoiled in the translation.

Vandervelde and Joseph Vernet painted very good pictures—not allegorical—of “very bad weather.” I presume that Gros painted “Le Temps,” with hour-glass and scythe, as we see him at the clock-maker's, and that Vernet said—“Très mauvais temps.” Are the names right? I do not remember any allegory by Gros. FITZHOPEKINS.

Garrick Club.

WM. HAWKINS: ROBERT CALLIS.—An inquiry was made in “N. & Q.” (3rd S. iii. 428) concerning Wm. Hawkins, Serjeant-at-Law. No response, I believe, was made. I am anxious to know something about him. He was for a very long time, indeed till the late great changes in the Criminal Law, a very chief authority on that subject; so much so that his book was edited and noted by the late Mr. Curwood, the well-known barrister. Also I am very desirous to learn some account of Robert Callis or Calloe, Serjeant-at-Law, a considerable authority on Sewers at this day, author of the famous reading on that subject. His book was edited by Mr. Broderip the magistrate.

H. W. WOOLRYCH, Serjeant-at-Law.

HERALDIC.—Can any of your correspondents inform me to what family the following coat of arms belongs? It is engraved on a plain silver goblet in my possession, which is apparently very old: azure on a fess argent, surrounded by three crescents of the second, two cross-crosslets; the tincture of the cross-crosslets is not indicated.

CAÇADORE.

INTERMENT ACT.—Can I be informed through the medium of your valuable paper whether, under the present law regarding interment in churches, there is *any possibility* of having a new vault made in the chancel of a Catholic church, and to remove there, after any lapse of time, relatives who have been buried elsewhere? An answer to this may be the means of giving much comfort to the writer; and if the probable expense of such an undertaking could be stated, she would be most grateful.\* VERITAS.

20, St. Ann's Villas, Notting Hill, W.

“JACHIN AND BOAZ.”—In 1788 appeared “a new edition, greatly enlarged and improved,” of *Jachin and Boaz; or, an Authentic Key to the Door of Freemasonry*, which originally appeared in 1752 or 1762. It professes to be written by one who had penetrated the secrets of Masonry.

“He acquired his knowledge at first from some loose papers belonging to a merchant to whom he was nearly related, which came into his possession, and excited his curiosity so far that he resolved on accomplishing his scheme without going through the ceremonies required by the society.”

The “advertisement” is signed “R. S.” In a Catalogue of Books on the Masonic Institution

[\* *Vide* “N. & Q.” 2nd S. v. 427. Ed.]

(Boston, 1852), published during the anti-Masonic agitation in America, is the following curious statement:—

“A pamphlet styled ‘Freemasonry,’ in reply to ‘Anti-masonry’ in the *American Quarterly Review*, printed in Boston, 1830, says, ‘the author of *Jachin and Boaz* was found murdered in the streets of London, with the Masonic mark, his throat cut from ear to ear, on his lifeless corpse.’—p. 3.

This strange tale will not find many believers. Who was the author of *Jachin and Boaz*?

W. E. A. A.

Strangeways.

“LISTENING BACKWARDS.”—Can you or any of your readers inform me of the meaning of the above expression? It has, I believe, an American origin, and I fancy it is used in the same sense as the “evil eye;” but I should be glad of a trustworthy opinion.

M. A. B.

MARY QUEEN OF SCOTS.—In whose collection is the original picture of “Mary Queen of Scots, and her Secretary Chatelar,” from which an engraving is taken by A. Duncan, and published by Moon, Boys, & Graves, 1830, dedicated to His Most Gracious Majesty George the Fourth?

JOHN TAYLOR.

Northampton.

PEACE.—She had a white victim offered to her. What was it? (*Fasti*, book i.)

E. L.

CONRAD KÜRSCHNER or PELLICAN are mentioned, *ante*, p. 46. Could K. P. D. E. or others give particulars about the family of Pellican? There was a Conrad Pellican, a Swiss divine, to whom Lady Jane Grey was much attached. I am informed by a friend skilled in genealogy, that the name occurs but once in any printed pedigrees which have come under his notice; but he states that application was made to him some years ago for information about a family of that name which intermarried with mine. A Captain Fuller, a dragoon in Cromwell's army, had issue Charity Fuller, who married Charles Pellican, and had issue Robert Pellican. I find that I derive from Pellican thus:—William Harnett, of Ballyhenry, co. Kerry, whose will (now in Cork) is dated May 30, 1727, and proved at Ardfort, August 3, 1733, married a sister of Rev. William Pellican, rector of Dingle, co. Kerry, and had issue Jane (buried August 1, 1741), who married William Fuller, of West Kerries, my great-great-grandfather. It appears to me probable that there may have been some connection between all these Pellicans; and I shall be extremely obliged to any of your readers or correspondents for clues or hints which may enable me to get at facts. The last of the Pellicans in Kerry was—within the memory of persons now living—a shoemaker in Tralee. He was a character in his way. “Agreed, my lord, as *Pellican said to the judge*,” is still a saying

in this town. The Rev. Conrad Pellican, or one of his family, may have been sent to Ireland, to be provided for there, by Queen Elizabeth, or may have gone to Kerry under the patronage of the Fuller family, two of whom were bishops of Ardferd and Aghadoo, — William, who died in 1675, and Thomas, who died in 1667.

JAMES FRANKLIN FULLER.

Killeshandra, co. Cavan, Ireland.

PORRIMA AND POSTYERTA.—Ovid speaks of these being propitiated. I shall feel obliged if anyone would give me the list of victims offered.

E. L.

PUNCHESTOWN.—In the *Misæ* and *Præstitæ* Roll of 9 King John is a list of the Flemish soldiers that accompanied him to Ireland. Amongst them is one Simon de Ponchez. Can his name be the origin of Punchestown near Naas, so celebrated now for its race-course? We know that the word *town* after a name became the common way of designating the property of settlers—as Halverstown, Yeomanstown, and various others in the county of Kildare and elsewhere in Leinster.

C. M. E.

PASSAGES IN ST. AUGUSTINE AND ST. CHRYSOSTOM.—I shall be much obliged to any of your patristic readers who would inform me where in the works of St. Augustine I may find the passage “*Deus quod penam dedit, medicinam fecit*”; and where in those of St. Chrysostom the *dictum* that we receive Christ's body in the sacrament “*Non per consubstantialitatem sed per germanissimam societatem*.”

N. E.

ST. LUKE'S DAY: SIR JOSHUA REYNOLDS.—How does it happen that the card of invitations, copied by a correspondent (3<sup>rd</sup> S. iii. 287), gives the 24th of November, instead of the 18th of October, for the Feast of St. Luke?

In connection with the annual dinner at Painters Stainers' Hall, the following letter, both on account of the writer and the person addressed, has some interest:—

“Wednesday.

“This being St. Luke's day, the Company of Painters dine in their Hall in the City, to which I am invited and desired to bring any friend with me.

“As you love to see life in all its modes, if you have a mind to go [I will call on you\*] I will can you about two o'clock, the blackguards dine at half an hour after.

“Yours,

“J. REYNOLDS.

“James Boswell, Esq.”

The letter in original (or, it may be, facsimile) is placed for exhibition in the Cottonian Library at Plymouth.

JOHN A. C. VINCENT.

SHELLEY'S “EPIPSYCHIDION.”—Is Shelley's poem, “*Epipsychidion*,” supposed to refer to his

\* These words are erased in the MS.

own history and feelings? When he addresses the —

“Twin spheres of light which rule this passive earth,” — and calls the mysterious Emily the Sun, does he mean his second wife by the Moon, and his first by the “Comet, beautiful and fierce”?

HARFRA.

“YELLOW JACK.”—Can any of your readers kindly inform me where I can procure a copy of a song called “Yellow Jack”? Is it published in any collection? I was walking last September in the Bernese Oberland, and in consequence of bad weather was compelled to pass a day and night in a Swiss chalet. Our party was enlivened by the society of an American gentleman, who, like ourselves, was weather-bound. He sang this song, and spoke of it as being extremely popular in the United States. I was very much struck with it: it reminded me of some of the best verses of Edgar Allan Poe. He said the author was the captain of an English man-of-war, whose ship was becalmed off the coast of Africa. The horrible plague known as Yellow Jack broke out amongst them; three fourths of the crew had died, and despairing of any help, the captain wrote the song, and having called the survivors together, told them discipline was at an end; the wine and spirits were brought up, and after singing the song, he invited them to a revel. Even those who were already attacked were carried on deck, and shared in the dreadful orgie. I have often felt a great desire to know if there is any truth in this story. Our American friend seemed surprised we had none of us heard the song. He had served through the war, and said he used to hear it when the men were sitting round the camp-fires after the march.

H. N.

Uttoxeter.

### Queries with Answers.

SIR JOHN DAVIES, ETC. — Everyone is familiar with the works of Sir John Davies, the eminent English lawyer who was Solicitor-General in Ireland in the reign of James I., and especially with his most popular production usually entitled briefly *The Discoverie*; in which so much justice is done to Ireland and the Irish character, and so little is censured except those “customs” which, as he states, stood in the way of, and obstructed the introduction of, the laws of England. This work, it must be observed, can never be studied or even cursorily perused without profit and advantage. In the memoir of his life prefixed to the edition of his *Historical Tracts*, printed in London in the year 1776, we are told: —

“He was appointed one of the Judges of Assize, who for the first time ever visited several counties of Ireland.”

It proceeds: —

“It was on these circuits probably that he met with Eleanor, the third daughter of Lord Audley . . . the lady he married; but from her eccentricity of temper, he could not derive much domestic happiness. She brought him only one son, who died a youth in his father's lifetime, and one daughter, Lucy.”

The obscurity in this passage, as to the infelicity of the domestic concerns of Sir John Davies and his family, receives a somewhat curious elucidation from the statement relative to this lady in the earlier edition of *The Discoverie*, published in Dublin in 1761, and stated to have been “printed exactly from the edition in 1612,” which was some fourteen years before his death, and which runs thus: —

“This Eleanor Touchet was a lady of a very extraordinary character: she had, or pretended to have, a spirit of prophecy. And her predictions, received from a voice she often heard, as she used to tell her daughter Lucy (and the others), were generally wrapped up in dark or obscure expressions. It was commonly reported that, on the Sunday before her husband's death, as she was sitting at dinner with him, she suddenly burst into tears, whereupon he asking her the occasion, she answered: ‘Husband, these are your funeral tears.’ To which he replied: ‘Pray, wife, spare your tears now, and I'll be contented that you shall laugh when I am dead.’”

“After Sir John's death she lived mostly at Parton, in Herefordshire; and in 1649 an account was published of her *strange and wonderful* prophecies.”

Can anyone inform us where is this “account” thus mentioned to have been published? In what form was it given to the world—whether in a small volume or pamphlet—or how otherwise? It is to be remarked that this latter passage was, for some reason or other which does not immediately appear, suppressed; or, at least, it is not to be found in the memoirs prefixed to the subsequent editions of the works of Sir John Davies.

J. HUBAND SMITH, M.R.I.A.

19, Dawson Street, Dublin.

[The singular production of Lady Eleanor Davies, in doggerel rhyme, is entitled “Strange and Wonderful Prophecies, by the Lady Eleanor Audley, who is yet alive, and lodgeth in White Hall, which she prophesied sixteen yeeres agoe, and had them printed in Holland, and there presented the said Prophecies to the Prince Elector, for which she was imprisoned seven yeeres here in England, by the late King and his Majesties Councill. First, she was put into the Gate-house, then into Bedlam, and afterwards into the Tower of London. With Notes upon the said Prophecies, how farre they are fulfilled, and what part remains yet unfulfilled, concerning the late King and Kingly Government, and the armies and people of England; and particularly White-Hall, and other wonderful Predictions. Imprimatur Theodore Jennings, August 27, 1649. London, Printed for Robert Ibbitson in Smithfield near the Queens-head Tavern, 1649.” Small 4to, pp. 8.

We are told, in a side-note, that “the King delivered his George to the Bishop of London for P. Charles, but

the Parliament considering his raising forces against them would not let him have it."

Lady Eleanor Davies was certainly a remarkable woman, but unfortunately believed that a prophetic mantle had descended upon her. The idea that she was a prophetess arose from finding that the letters of her name, twisted into anagram, might be read *Reveal, O Daniel!* For some of her prophetic visions she was summoned before the High Commission Court. "Much pains," says Dr. Heylin, "was taken by the Court to dispossess her of this spirit; but all would not do till the Dean of Arches shot her with an arrow from her own quiver, and hit upon the real anagram, Dame Eleanor Davies—*Never so mad a ladie!*" She was subsequently prosecuted for "An Enthusiastical Epistle to King Charles," for which she was fined 3000*l.*, and imprisoned two years in the Gate-house, Westminster. Soon after the death of Sir John Davies she married Sir Archibald Douglas (obit. July 28, 1644), but seems not to have lived happily with either of her husbands. She died in the year 1652. See more respecting her in Ballard's *Memoirs of British Ladies*, p. 191, and "N. & Q." 1<sup>st</sup> S. iii. 337.]

**PHILOMATHUS.**—Who was the modern Latin poet who wrote under the names of "Philomathus" and "Philomusus," and whose *Musæ Juveniles* are before me, a beautifully printed 8vo volume, published at Antwerp, "Ex officina Plantiniana," 1654. Among the *Poemata* of Jacobus Wallius, 8vo, Antverpiæ, 1656, I find (p. 190): "Elegia ad Philomathum, litteratum ejus otium celebrans." A note informs me that Philomathus was "Pontificii exercitus Commissarius"; and that his *insignia* were "Quercus et Montes, quibus Stella supereminet." Among the "Acclamations," at the end of the former volume, is "Jacobi Niiii, Senensis, Epigramma in Philomathum, suum vulgari nomen religiosè vetantem," and the following by Jacobus Philippus Camola:—

"Nequidquam tegitur, vir præclarissime, nomen:  
Luminis indicio prodit ubique tui.  
Diligis Aonidas, et habes quod amaris ab ipsis;  
Ex te, cur ipsas diligit orbis, habent."

I have, nevertheless, been unable to discover the real name of this poet, and shall be glad of information.

WILLIAM BATES.

[These are the youthful poems of Fabio Chigi, afterwards Pope Alexander VII. *Vide* the new edition of the *Biographie Universelle*, i. 421.]

"OLD TOM GIN."—What does this mean? Who was Old Tom? I find in all parts of the Continent that dealers in British spirits invariably sell an article advertised under the above designation. I and Ma like the spirit very much!

Paris. JULIA RAMSBOTTOM.

[We can solve this query upon the very highest authority. "Old Tom" takes its name from Old Tom Chamberlain, a relative and partner of Hodges the distiller, whose distillery was at the early part of the present century situated on Millbank. While Hodges managed

the commercial part of the business, Old Tom superintended the distillery and the manufacture of the compounds for which the firm was almost as celebrated as for its gin. For this purpose he had a small laboratory at the back of the premises, where he compounded the necessary ingredients; and where he always had a small supply of superior gin, flavoured in a peculiar way. When an ordinary customer came to give his orders, he was simply treated to a glass of ordinary gin, cloves, or whatever he preferred. But a desirable customer, whom it was considered advisable to propitiate, was invited into Old Tom's *sanctum* and treated to a glass of "his particular." The fame of this gradually spread; and when a customer was asked what he would have, "A glass of Old Tom" soon became such a regular reply, that the firm decided on manufacturing that especial good quality of gin for the trade, and giving it the name of its originator—"Old Tom.]"

**SILVER CRADLE.**—Can any of your learned contributors enlighten the family circle with the historical origin of "the silver cradle," now presented to mayors under the interesting position of a child being born to him during the mayoralty? I may add, that Froissart mentions (vol. i. p. 257) "the cradle," but not this speciality—"the silver cradle."

PATER FAMILIAS.

[The custom of presenting a silver cradle on a felicitous event occurring to the lady of a mayor is more local than general. It has been observed at Liverpool, York, and a few other cities, but we believe it has never been the etiquette of the corporation of the City of London. On Nov. 28, 1835, the wife of the Lord Mayor of London (Copeland) gave birth to a son; but we do not find that the citizens provided a silver cradle for the infant, although one was presented to the Lady Mayoress, probably by some personal friends.

On October 28, 1848, the mayoress of Liverpool, Mrs. Horsfall, was presented at Mill Bank House, in accordance with a tradition, with an elegant silver cradle by a number of the burgesses of the great "City of Ships." The general form of the body of it is that of a nautilus shell, on one side of which is chased, in high relief, a group of figures, representing a mother placing in the arms of its father their new-born child. On one side of the base is written the following:—

"Y<sup>e</sup> SPIRIT OF Y<sup>e</sup> LEGENDE.

"Gif Leverpooles good maior s<sup>d</sup> everre beec  
Made fatherine inne hys yere off maiorattee,  
Thenne sal be giften, bye y<sup>e</sup> townnemanne free,  
Ane silverre eradle too hys faire ladye."

The cradle, of the value of 120*l.*, was designed by Mr. Solomon Gibson, brother to the celebrated sculptor, and beautifully executed in silver by Mr. Mayer of Lord Street. There is a description of it, with an engraving, in the *Illustrated London News* of Nov. 4, 1848, p. 288.]

**GHOST IN THE WESLEY FAMILY.**—Can you discover for me in what periodical it was that an article appeared proving that the well-known



ghost, so long an inmate of the elder Wesley's house at Epworth, was entirely a trick of his daughter "Hetty"? It appeared as long as two or three years ago. A. B. C.

[Full particulars of the disturbances at the parsonage at Epworth are given in John Dove's *Biographical History of the Wesley Family*, Appendix D, pp. 279—288, Lond. 1833, 12mo, and in Southey's *Life of Wesley*, edit. 1864, pp. 16—19, pp. 593—611.]

THE DILETTANTI SOCIETY.—Is the "Dilettanti" Club still in existence? If not, to whom do the portraits in Willis's Rooms, painted by Sir Joshua Reynolds, belong? F. H. H.

[The Dilettanti Society, of which a very full account will be found in our 2nd S. ix. 201, still exists, and holds its meetings at Willis's Rooms. The portraits were removed there when the Thatched House Tavern was pulled down.]

### Replies.

#### SOME OF THE ERRORS OF LITERAL TRANSLATION.

(4th S. i. 168, 169.)

Were your correspondent HERMENTRUDE acquainted with the French language, she would be aware that *The Times* in translating the French word *loyal*, as applied to the conduct of King Victor Emmanuel by the corresponding English word, made a blunder. The fact is that this French word, like many others, has no exact equivalent in the English language; and is more approximately rendered by the terms "faithful" or "honourable," as inferred from the context by your correspondent, than by the English word "loyal." But it may be questioned whether we have any right, in deriving a word from a foreign language, to change its sense; and whether your correspondent is justified in requesting your aid to retain for the word "loyalty" a meaning which, specially applicable as it may be to the feelings and wants of Englishmen, is, nevertheless, not that which it originally possessed.

Of our tendency thus to divert words derived from the French from their original sense, numerous examples may be adduced. Thus, everyone knows that the true meaning of the French word *aimable* is "loveable," and not "amiable"; which, as well as the word "comfortable," has no equivalent in French. In the same way the French word *prejudice* conveys only one of the two meanings which it has in English, namely: (1) "damage" or "harm"; and (2), "bias" or "prepossession," in which latter sense the French employ the additional word *prejugés*.

Of the mischief, however, that may be occasioned by the national misconstruction of a single word, literally translated, no stronger illustration

can be found than the notable instance of the newspaper misinterpretation of the word which the Emperor Louis Napoleon employed in justifying to the French nation his acceptance of the Italian war. When he declared that he had gone to war "pour une idée," everyone acquainted with the French language knew that he meant to say that the war he waged was "for a principle,"—in this case the relief of the oppressed: a principle which, in the case of Italy, had been the dream of his early life.

That the English press, in hasty exultation, seized on this expression and fixed its misinterpretation on the public mind, and that the House of Commons re-echoed the ridicule which was cast upon this notion of going to war for "an idea"—"a mere fancy"—reflects little credit on either the one or the other.

That "N. & Q." affords an opportunity of redressing the long-standing literary injustice which has been done in this respect by the universal press of this country to a great man—whose signal knowledge of the power of language has rarely, if ever, misled him into a false expression—is an additional illustration, if one were wanted, of the thousand and one uses to which a journal of this kind is so conveniently adapted.

I hardly know how Lord Stanley could better justify to foreign governments his Abyssinian expedition than by explaining that it was undertaken "pour une idée," or, in other words, "to carry out a principle"; or how, on the other hand, he could realise more characteristically the popular conceptions abroad of the Quixotic nature of the typical Englishman, or more effectually astonish and disgust the House of Commons and the British tax-payer, than by declaring that it was undertaken "for an idea!"

EDMUND SHARPE.

Lancaster.

HERMENTRUDE is certainly wrong in supposing that "loyalty" had ever the *exclusive* meaning of "devotion to the crown." In Johnson's *Dictionary* "loyal" is defined as "true to a prince, a lady, or lover." The royal poet, James I. of Scotland, uses "loyalty" in the second of these senses. In French we have the phrases *vin* and *cheval loyal*. In Noehden's *German Dictionary* "loyalty" is defined as "Die Treue gegen dem Landesherrn," and "Treue in der Liebe."

GEORGE VERE IRVING.

I join HERMENTRUDE in asking you to arrest the rapid downward tendency of the word "loyalty." It would be an insult to the readers of "N. & Q." to say a word in explanation of a word so obvious in its meaning. I have ever looked upon Hampden, Pym, and Elliot as supremely *loyal* men, and Charles I. as most *disloyal*.

T. Q. C.

Bodmin, Cornwall.

## GRAVY.

(4th S. i. 124, 207.)

This word, spelled *gravè*, occurs in a MS. preserved in the library of the Royal Society,\* and printed in—

“A Collection of Ordinances and Regulations . . . . . Also Receipts in Ancient Cooking. Printed for the Society of Antiquaries. London, 1790.”

The manuscript is without title or date, or name of the author. It is—

“bound up with some other treatises upon Regimen and Medicine; one of which is stiled, ‘De Regimine Salutatis; edita a Magistro Johanne de Tholeto, A.D. 1285.’ The volume contains p. 1 to 445. From p. 9 to 15 is a chronicle of events, beginning A.D. 1326, and ending A.D. 1399: and it is evident from the hand [writing] that these treatises were written soon after that time; but they were probably then transcriptions from originals which had been long before composed by persons of fame and celebrity in the practice of Regimen and Cookery.” Vide *A Collection of Ordinances, &c.*, p. 424.

*Gravè*, written thus, occurs but *once* in the manuscript—viz. as the title of a receipt, “Eles in Gravè,” and the author or authoress—I almost fancy it was a kind of Dame Julyana Berners—has probably meant it for “the dressynge,” which word is mentioned at the end of the receipt in question—

“Take almonde mylke, and draw hit up with swete wyne, or white wyne, and put hit into a pot, . . . . .; and in the dressynge the culpons hole; and serve hit forth.”—*Ibid.* (verbatim), p. 463, and p. 424 of the MS.

I think that “the dressynge” forms the *gravè* for the latter word does not occur in the receipt, and altogether, as I have said before, but *once* in the manuscript. It is intimately connected, no doubt, with the German word *Griebe*, also written *Grebe* and *Greve*, which latter expression is perhaps the most commonly used. It is seldom employed in the singular, and *literally* means the small pieces of fat which remain at the bottom of vessels in which the leaf of pork is rendered or made into lard. (Vide Heysse’s *Handwörterbuch der deutschen Sprache*, Magdeburg, 1833, vol. i. p. 618.) The common English name is *scratchings*, but I find that the appellation *graves* is also used for them (vide *Critical Dictionary of the English and German Languages*, by F. W. Thieme. Leipzig, 1856, 6th ed. vol. i. p. 214), as well as *greaves*. (Vide Richardson’s *Dictionary of the English Language*, new ed. London, 1860, p. 356.) Dr. Richardson says of *greaves*:—

“The refuse of skin, gristle, bone, &c., of substances boiled to make tallow, is so called. See ‘Gravy.’”—Vide *Dictionary, &c.*, p. 356.

And referring to *gravy* itself in the same valuable lexicographical work, we find—

“*Gravy*, s. The juice that flows from flesh when dressed,

or while dressing. This word, though as old as Chapman [b. 1557, d. 1634], is not found in any of our old Dictionaries. Junius has *Greaves*, which he explains, the juice of boiled or roast meat, remaining in the dish after the meat is cut into pieces. And in Swedish *Gref-war* is sordes; whence probably *greaves*.” (Vide *Dictionary, &c.* pp. 355, 356.)

Thus, as I mentioned above, it *literally* means the small pieces of fat which remain in the dish or vessel after the rendering has taken place; for I consider the words *Griebe* and *Grebe* allied to *Gravpe* (English *groat*, *groats*—hulled oats—and *grout*, coarse meal, pollard; dregs), from the Old German verb *grōupin*, to break or rub to small pieces. (Vide Heysse’s *Handwörterbuch, &c.*, vol. i. p. 616.) Dr. Richardson speaks of *groats* or *grits*, and quotes Somner’s explanation of the Anglo-Saxon *Gritte*: “Bran, scurf, grit, druff; any dust or powder made by sawing, filing, grating, grinding,” &c.” (Vide Richardson’s *Dictionary, &c.* p. 358.) And, finally, *groats* or *grits* are *Grütze* in German, and *Grütt* and *Gorte* in Low German or Plattdeutsch. (Vide Heysse’s *Handwörterbuch, &c.*, vol. i. p. 631.) But I think that *gritta*, *grits*, *grütze*, *grütt*, *gorte*, *grout*, *groats*, *griebe*, *grebe*, *greve*, *graves*, *greaves*, *gravè*, and *gravy* are all “Welsh cousins,” and that *gravy* is the “Sir Watkin” of them.

HERMANN KINDT.

This word will be found in Webster if your correspondents consult Messrs. Bell & Daldy’s edition. A.-S. *greofa*, pot, or *greova*, allied to Icel. *grifta*, pit, &c. O. E. *greavie* I cannot find in Bayley nor in any other old dictionary in my possession, and Webster gives no reference to any author for its use.

J. A. G.

## NAMES RETAINING THEIR ANCIENT SOUND.

(4th S. i. 11.)

There is a hamlet, between my own and the neighbouring parish of Hilton, the name of which has caused some difficulty to topographers; though it may, I think, be probably established by the ordinary pronunciation of the people. By them it is called “Harpur Lane.”

Hutchins, who was himself rector of this parish, assumes, in his *Dissertation on Domesday Book*, that “Harpur Lane in Bingham’s *Melcombe*” was the Herpere of that survey (tit. lv.).

This conjecture has, however, been conclusively set aside by Mr. T. Bond in the third edition of Hutchins (vol. i. p. 609), where he identifies the said Domesday Herpere with Harpston, or Harpston, in the parish of Steple and Isle of Purbeck.

In the *Melcombe* register I find no notice of it till 1736, when Hutchins himself registered a baptism from Harper’s Lane. This spelling he repeats in the two following years; but in 1742, he writes it Harefoote Lane and Harefoot Lane,

\* Arundel Collection, No. 344, pp. 275–445.

and repeats this latter spelling in 1743. All his earlier entries also are altered (I am inclined to think in his own hand) to Harfoot; and, in one case, an addition is made thus, Harfoot *alias* Harper's Lane.

The constant spelling of Hutchins's successor is Harefoot Lane, unless the last entry in his incumbency, in which it appears (*viz.* in 1777) to be in his handwriting, where it is spelt Hartfoot Lane.

A curate, in 1813, writes it Harput Lane; and another curate, in 1814, Harper's Lane—so does, the then rector in 1816, when it disappears altogether for thirty years, and is revived by the curate in 1846 as Harput Lane.

The more usual spelling of the present day is perhaps Hartfoot Lane, though it sometimes appears under others of its foregoing *aliases*, or occasionally also as Hardput Lane.

There is a whisper of a tradition which connects the name with the "White-hart-silver," a fine imposed on this neighbourhood by Henry III. for the slaughter of a favourite white hart, at King's-Stagg Bridge, by Sir Thomas Delalynde and his companions; and hence perhaps the constant struggle for the introduction of the letter *t*. But I fancy, after all, that the popular pronunciation corrects all these various suppositions.

In the brief, but most valuable, glossary prefixed to the third volume of Kemble's *Codex Diplomaticus*, of peculiar words adopted by the conquering Saxons from the Cymri, or, at any rate, not generally to be found in Saxon dictionaries, we have—"Herepæð, a military road, a road large enough to march soldiers upon." In truth, however, this is a genuine Saxon word, given in Bosworth's *Dictionary*—"herepæð, herpæð, an army-path (or war-path)"—Col. 174; and, singularly enough, we have this very word in the Saxon boundaries of lands in the conterminous parish of Cheselborne (*Cod. Dipl.*, iii. 397, 398, 417): "ðanne eft to herepæðe," &c.

The difference of pronunciation between this word *herpath* and *harput*, or *harputh*, would be, I conceive, scarcely appreciable; and, considering that our existing Herpath Lane is in almost a direct line between two of our grandest British hill-forts, *viz.* Rawlsbury and Maiden Castle, I cannot but think that we may fairly abandon all our more modern modes of spelling, and return to that of the charters of kings Æthelred and Eadgar.

C. W. BINGHAM.

#### EMENDATIONS OF SHELLEY.

(3rd S. xii. 389, 466, 527, 535; 4th S. i. 79.)

MR. DIXON gives some interesting details concerning Shelley, for which every devotee of that stupendous man and poet will thank him. But surely MR. DIXON's emendations to the *Stanzas*

*written in dejection near Naples* are not happy. "Blue isles and snowy mountains" is a perfectly reasonable expression (the island of Capri, the mountain Vesuvius, and other islands and mountains can all be seen "near Naples"): it calls for no alteration into "Blue islands' snowy mountains." "The purple noon's transparent light" seems a much better expression than "transparent white," as proposed. To speak of "the white of the purple noon" sounds very like an incongruity: though perhaps it is not an actual contradiction—the noon being (I suppose) termed "purple" on account of the depth of colour in the zenith, while the "white" on the snowy mountains might come out "transparent" through the clearness of the noon air. Both these corrections appear to be made merely to get rid of the word "light" rhyming with another "light" and "delight." That those three rhymes are open to much exception seems to me quite true; but they are far from being anti-Shelleyan (as indeed MR. DIXON himself implies in the sequel). I turn to the *Revolt of Islam*, and find, in the first five pages which I happen upon, these rhymes: *Discover—cover; Light—delight; Own—thereon; Promontory—transitory*. It may also be not out of place to remember that the rhymes *light* (substantive), *light* (adjective), and *delight*, would be admissible according to the analogy of Italian; and Shelley, then writing in Naples, and much accustomed to Italian versification, might have tended, still more strongly than of yore, to the same system.

Next come the lines —

"The breath of the moist air is light,  
Around its unexpanded buds."

MR. DIXON reads —

"The breath of the moist earth is slight; "

and makes the succeeding line begin a new sentence. The motive of this emendation is partly, still, to get rid of "light" as a peccant rhyme, and partly to make sense out of "its." Neither motive can, I think, be ratified. The first has already been dealt with. The "its" *does* come in rather oddly, but can be explained if we understand "its unexpanded buds" to mean "the buds which *it* (the moist air) has not yet expanded"; buds not yet brought to flowering maturity by air and moisture. No doubt this is a license of expression; but I conceive it to be such a license as Shelley was very likely to allow himself. That the line proposed by MR. DIXON —

"The breath of the moist earth is slight,"

is *reasonable*, may be frankly admitted; but is it not prosaic? To me it sounds decidedly so.

Dependent on this alteration is the new division which MR. DIXON proposes of the sentence forming the last three lines of Shelley's stanza. This new division strikes me as a serious deterio-

ration; but, as it would appear to stand or fall with

"The breath of the moist earth is slight,"

I need not perhaps discuss the details.

MR. WESTWOOD (xii. 528) protests against the "cobbling and tinkering" of the verses of deceased poets. I quite share the general feeling which animates him in this matter. But I think we should guard against merging reverence for poets in reverence for printers—what MR. KEIGHTLEY has so aptly termed "printer-worship." I shall on a future occasion, with the Editor's permission, forward some notes on other passages in Shelley; and I hope it will be apparent to all readers that my ambition is limited to tracing out and rectifying errors committed by Shelley's printers, or here and there a hasty slip of his own pen—not anything that he advisedly wrote and let stand.

MR. DIXON refers to one of the small country-places made monumental to all time by Shelley's connection with it—Lechlade. Perhaps a few words on another such place, Great Marlow, may be not unacceptable. The following is an extract from a letter addressed to me by a friend, now a distinguished sculptor, as far back as October 2, 1849; he was then at Great Marlow for a few days' rural relaxation:—

"A most glorious country it is. I took a walk this morning amidst the most delightful scene I ever witnessed: gigantic juniper-trees with most quaint aspects, grand old whitethorns clambered over with woodbine and deadly nightshade, fern, red and green forests thick with trees and underwood extending for many miles, and as solemn as ever a poet could wish. Remember, this is the country of the divine Shelley. I met an old gentleman yesterday who knew him. He says he once met Shelley coming from an adjacent wood, with his hat surrounded by some sort of weed resembling ivy. I dare say Shelley thought, if no one else would crown him, he would crown himself."

A letter of two days later, October 4, adds:—

"I am sorry to say I can get no information about 'the Divine.' I only hear that he was always reading large books, and walking in a large wood near here, in which I often walk on purpose to think about Shelley. Such a wood!—without exception the finest wood I was ever in, filled with the most delightful breaks, through which you see the placid river gliding along, 'like a sweet thought in a dream.' The leaves, are as tender as the first flush of spring shows them, in consequence of the thickness of foliage."

W. M. ROSSETTI.

CANNING'S DESPATCH (4th S. i. 267.)—Your correspondent, MR. H. TREDEMAN from Amsterdam, refers the question of the genuine character of the late Mr. Canning's poetical despatch to Sir Charles Bagot to the readers of "N. & Q."

I am a "constant" one, and I can assure you from the most unquestionable authority of one who was present at the deciphering (for it was in

cipher), and from whom I have often heard the anecdote repeated, that it is quite true.

Whether the despatch was delivered to Sir Charles in the presence of the king may be doubted, but that it was deliberately deciphered in the office of the British ambassador, to the great amusement of more than one of the gentlemen of the legation, is a fact. The lines are correctly given with the exception that the repetition "Twenty per cent," "Twenty per cent," was headed "Chorus." One of the officials present on the occasion, a man of extreme gravity, and who is now living, really believed in the serious intention of the missive, and remarked "But what is 'chorus'?" I never heard of 'chorus' as a diplomatic term."

Canning was certainly, as "Nil Admirari" observes, a good poet, but he was also a great lover of fun; and this *jeu d'esprit*, which contains much historical truth as to the propensities of Dutch negotiators, is certainly not "trash," and is just the sort of joke which Canning would enjoy, writing for the amusement of his intimate friend Sir Charles. G.

Unless my memory is at fault, the lines

"*Nous frapperons Falck with our twenty per cent.*"

are to be found in the *Life of Canning*, by Robert Bell. OXONIENSIS.

A DOGE OF VENICE (4th S. i. 270.)—The portrait at Kimbolton Castle, the property of the Duke of Manchester, is M. Antonio Memmo, who occupied the ducal throne of Venice from 1612 to 1615. The arms of the Memmi family are in the background. The same doge is represented in one of the four ducal portraits at Hampton Court Palace. The Kimbolton picture was No. 307 of the great Manchester Exhibition in 1857. There is also an important historical picture at Kimbolton, representing the state reception of Charles, fourth Earl of Manchester, as Ambassador Extraordinary at Venice, on the 7th of February, 1698. It is painted by Carlevaris, the precursor of Canaletto, and is remarkable for the elaboration of the details, delicacy of handling, and for a general paleness or greyiness of colour, which may also be observed in a fine series of views by the same artist in the Drawing-room of Blenheim Place. The dimensions of the Carlevaris at Kimbolton are 4 feet 4 inches by 8 feet 6½ inches (eight measure). The picture was No. 867 of the Manchester Exhibition. GEORGE SCHARF.

National Portrait Gallery.

POKER DRAWINGS (4th S. i. 135, 278.)—Noticing a communication in a late issue, referring to the date of the invention of "poker drawings," I beg to state that two such productions are in the Earl of Derby's collection at Knowsley: the one "Christ Tempted," and the other "The Good Samaritan." They are described in the Catalogue,

taken in 1729, as done "with the pen on board" by Salvator Rosa; and they have all the characteristics of being the works of this artist, who died in 1673.

JAMES LATTER  
(Librarian at Knowsley).

Knowsley, Prescott.

The Rev. Dr. Dawson-Duffield, Rector of Sephton, near Liverpool, possesses a remarkably well-executed specimen of poker-drawing. The subject is the head of the Saviour. This poker-drawing is marked on the back, "Smith, 1818. P.G. 66." It came into the possession of the late Rev. M. D. Duffield about ten years after it was executed.

ANON.

IDEAN VINE (3rd S. xii. 329; 4th S. i. 277.)—Surely Scott here refers to the *Vaccinium Vitis-Ideæ*, a very common Scottish moor plant, called Red Whortleberry and Cowberry. Mr. Howitt's suggestion of the Clematis will not answer, the *Vitalba* not being indigenous in any part of Scotland.

Kew.

J. D. HOOKER.

"MOTHER'S LAMENT FOR HER IDIOT CHILD" (4th S. i. 269.)—A poem on this subject, called "The Complaint," with another called "The Consolation," is given in a small volume called *Serious Poetry*, written by Caroline Fry, and published by Nisbet in 1833.

F. H. H.

LANE FAMILY (4th S. i. 245.)—The family of the Clents, now I believe extinct and centered in me through the female line, lived at Knightwick, in Worcestershire. A member of this family married one of the Miss Lanes (probably the eldest), as the original deed of gift of money to all the daughters of Mrs. Lane, accompanied with a miniature portrait of himself, by Cooper, formerly set in diamonds, was given by Charles II. to the Lane family at the Restoration. The deed and miniature are in my possession, coming through the Clents. It is highly probable that the two unmarried sisters inquired about might have been buried in the parish church of Knightwick, where their married sister lived.

Amongst the Clent portraits at Narford is one of a lady holding a vase of flowers. On the back is printed in large letters "Grace Lane, third daughter of Coll. John Lane of Bentley in the county of Stafford, 1683." There is likewise one of her mother, the celebrated Mrs. Lane.

Narford, Brandon.

ANDREW FOUNTAINE.

M. PHILARETE CHASLES AND NEWTON'S PORISMS (4th S. i. 122.)—In reply to MR. HERMANN KINDT'S application for a transcript of the Rev. Charles Wildbore's letter to the Rev. J. Lawson on Euclid's porisms to be inserted in the columns of "N. & Q." I believe the editor would not feel justified in excepting such a communication from the prohibition which has been laid on scientific papers. And on this occasion I believe the pub-

lication of the letter referred to is quite uncalled for, inasmuch as Mr. T. T. Wilkinson has already had access to the letter, which will be found in No. 11,387 of the Catalogue, viz.—

"LAWSON (John), Mathematical Correspondence between John Lawson and Charles Wildbore. Paper in quarto."

and it will, if I am not mistaken, be inserted in the *Memoirs of the Manchester Literary and Philosophical Society*, before which the paper was recently read.

Under these circumstances I am compelled to deny myself the pleasure of complying with your correspondent's request.

BIBLIOTHECAR. CHETHAM.

HER (3rd S. xii. 461.)—In the following extract from Glanvill's *Collection of Relations*, quoted in p. 42 of the notes to Potts's *Discovery of Witches*, published in 1845 by the Chetham Society, are three examples of the use of the word *her* in lieu of the genitive termination *es, 's*:—

"Another witness swore, that as he passed by Cox her door, she was taking a pipe of tobacco upon the threshold of her door, and invited him to come in and take a pipe, which he did. And as he was talking Julian said to him: 'Neighbor, look what a pretty thing there is.' He look't down, and there was a monstrous great toad betwixt his legs, staring him in the face. He endeavoured to kill it by spurning it, but could not hit it. Whereupon Julian had him forbear, and it would do him no hurt. But he threw down his pipe, and went home (which was about two miles off of Julian Cox her house), and told his family what had happened, and that he believed it was one of Julian Cox her devils."

UNEDA.

Philadelphia.

FLY-LEAVES (3rd S. vii. 396.)—Upon the title-page of the book is "Fare fac | M. F."

I have a military pass, in the handwriting of T. Fairfax, "given under my hand and Seale the xij<sup>th</sup> of May, 1646."

On the seal is what appears to be a dog's head on a long neck, with "FAIR | FAX," and the motto "Mon Dieu je servirai tant que je vivrai."

P. A. L.

PETER AND PATRICK (3rd S. xii. 170.)—In Hannay's *Essays*, reprinted from the *Quarterly Review*, p. 371, in the review of Burgon's *Life of Tytler*, I found the following passage:—"They use Peter interchangeably with Patrick in Scotland."

H. LOFTUS TOTTENHAM.

TOM PAINE'S BONES (4th S. i. 15, 84, 201-203.) To MR. BATES'S most interesting paper on the above subject ("N. & Q." 4th S. i. 201-203), we ought not to forget to add Lord Byron's biting epigram (*Poet. Works*, Murray's ed. in 1 vol., 1866, p. 573):—

"In digging up your bones, Tom Paine,  
Will Cobbett has done well:  
You visit him on earth again,  
He'll visit you in hell."

This epigram was written in January, 1820; and in a letter to Tom Moore, Lord Byron adds:—

"Pray let not these versiculi go forth with my name, except among the initiated, because my friend Hobhouse has foamed into a reformer, and, I greatly fear, will subside into Newgate."

HERMANN KINDT.

PHRASE IN KING ALFRED'S TESTAMENT (4th S. i. 221.)—Here is the note Mr. H. TIEDEMAN asks for, in Mr. Guillaume Guizot's *Alfred le Grand*:—

"Beaucoup d'auteurs, depuis Hume et Burke jusqu'à Mr. Eichoff, ont répété qu'Alfred avait dit: 'Je souhaite laisser les Anglais aussi libres que leur pensée.' Ce serait un mot digne d'Alfred et digne des Anglais. Mais ces belles paroles, hélas! n'ont d'autre origine qu'une paraphrase et un contre-sens dont s'est rendu coupable le premier traducteur latin du testament d'Alfred. Il a confondu le mot anglo-saxon qui veut dire *serf* avec un autre, différant d'une seule lettre, qui veut dire *pensée*, et sans regarder davantage, il a laissé sa verve courir ainsi: '*Me oportet dimittere eos ita liberos sicut in homine cogitatione ipsius consistit.*' Qui reconnaîtrait là cette même phrase que notre bonne foi nous oblige de traduire: 'Je veux que mes serfs soient libres?'"

P. A. L.

FORRESTER'S LITANY: COVENANTING TAMILISTS (4th S. i. 32, 137.)—There is no need for us to go as far as the Madras coast, or the Tâmul district, to find who are meant. Read F for T, and all is clear, "Covenanting Familists." Hooker gives abundant information about the Familists,\* or, Family of Love, founded by Henry Nicholas, though the epithet "Covenanting" goes beyond his days. Perhaps it was only in reproach that Covenanters had the name of Familists added to them.

LÆLIUS.

FAMILY OF BONAPARTE (4th S. i. 136.)—The object of the publication of the account by Jacopo Bonaparte of the sack of Rome by the Constable Bourbon in 1527 seems to have been especially to give a narrative of the family of the writer; and for this end the MS. of Jacopo was, after more than two centuries, edited. It also takes strong ground against the imperial domination in Italy, which, a century and quarter ago, seemed to be carried farther than before by the bestowal of Tuscany on Francis of Lorraine, the husband of the heiress of the Hapsburgs.

The anti-imperial tone of the narrative makes it no matter of surprise that the book was proscribed; and this causes the scarcity of the original Italian edition. (I believe that there is a reprint with the original date, imitating it page for page.) Its importance is, that it shows what could be said as to the antiquity and distinction of the Bonaparte family before even the birth of Napoleon.

From the suppression of the book it has been erroneously thought that the narrative was some

\* See his Preface, bk. iii. 9, and Keble's notes (ed. 1836, p. 184.)

piece of adulation invented after the rise of Napoleon; indeed, in one place Sir Walter Scott expresses such an opinion. The only copy of the original edition which I ever had an opportunity of reading was that in the library of Robert Southey, before the family of Bonaparte had again risen to distinction.

LÆLIUS.

POSITION OF FONT IN A CHURCH (3rd S. xii. 483; 4th S. i. 110.)—The font in Spitalfields church, London, is fixed at the east end of the south aisle, and was so placed during the restoration of the church in 1866. The reason for the removal of the font from its original position at the west end of the nave was that, in the new situation, persons attending a baptism can occupy the seats in the aisle and face the clergyman during the performance of the rite, instead of standing round the font in a confused group as hitherto.

SUMERSET J. HYAM.

THE NUMBER "666" (3rd S. viii. 319, 377; ix. 106, 206.)—

1. "A Discourse of the Latter Day Glory, of the Thousand Years Reign: To which is added a Modest Calculation of the Mystical Numbers in Daniel and Revelations. By Joseph Palmer. London: Printed and Sold by J. Marshal, at the Bible in Newgate Street, and at the Bible in Gracechurch Street, 1709." 12mo, pp. 159.

2. "A Dissertation on the Dragon, Beast, and False Prophet of the Apocalypse, with a Dissertation on the Number 666." 8vo, 1814. By John Edward Clarke. (*Biog. Dict. of Living Authors*, 1816, Supp., p. 421.)

3. "An entire new View of the Apocalyptic Numbers, shewing the 666 years of the Babylonian beast, followed by his 42 months' power, reaching from the third of Cyrus to the final desolation of Judea, A.D. 136, which Daniel's vision extended to; then after a thousand years appeared in Rome against the Waldenses, &c., whose souls rest with Christ the present thousand; after which Infidel Gog in the last effort will perish with the beast for ever, and the endless sabbath of rest begin. By Mr. Overton." (*Gent. Mag.*, 1823, xciii. i. 350.)

4. "666." By Soubira (a Frenchman). 1828. (*Timbs's English Eccentrics*, 1866, ii. 247.)

5. "The Scheme and Completion of Prophecy, &c., &c., wherein its origin and use, together with its sense and application as the grand fundamental proof of Religion, specially adapted to all periods of the World, and all stages of the Church, are considered and explained; together with an Enquiry into the Shekinah and the Cherubim in the Holy of Holies, and the Visions of the Prophets. By the Rev. John Whitley, D.D., T.C.D., Rector of the School at Galway." 8vo, pp. 452. (*Gent. Mag.*, 1830, c. i. 523; and see p. 524 for an extract from p. 212 of the book, wherein Mahomet is fixed upon.)

6. "THE NUMBER OF THE BEAST.—Dr. Cumming has a rival. A writer in a Roman Catholic paper proves that the Prussian Prime Minister, 'whose real name' for the time being is asserted to be 'Bismarck,' is the true owner of the number 666. Anyone can add it up for himself:—B=2, I=10, S=200, T=300, M=40, A=1, R=90, C=3, K=20. He is also the Little Horn; in short, not being himself a king, he is plucking up the ten kingdoms of the Holy Roman Empire (*i. e.* Germany). Daniel viii. 24, too, strikingly applies to him, the destroyer of the holy people; and the fire from heaven

which Antichrist is to bring down finds its clear and sufficient antitype in the needle-gun.—*Fall Mall Gazette.*" (*Scotsman*, Nov. 17, 1866.)

## CONSEDENS.

ARTICLES OF THE CHURCH (4th S. i. 146).—C. D. will find in *Hierurgia Anglicana*, Oxford, 1848, p. 198, "A Form of Penance and Reconciliation of a Renegado," &c., of the date of 1635, quoted from Wilkins's *Concilia*, vol. iv. p. 522, folio, 1737. It may throw some light upon his query. It is incredible that such a form was drawn up and yet never used. Further, at p. 333 of the *Hierurgia*, he will find a note of one Richard Appleby, who did penance at Whorlton, Northumberland, in 1626, and the burial of an excommunicate person at Newcastle in 1664, and (page 343) the penance imposed upon certain parishioners of Hulme Chapel in 1689. But good Bishop Wilson, of Sodor and Man, is of course the great instance of a prelate of our communion wielding the power of excommunication, and that no later than the middle of last century. W. G.

GEORGE HERBERT (4th S. i. 197).—The couplet quoted by your correspondent W. L. H. is interesting, because it exhibits to us George Herbert's opinion of the value of the cipher. The cipher or circle is a character signifying ten; the figure placed before it, whether 1, 2, 3, 4, or 5, simply denotes the number of tens; thus, 10, 20, 30, 40, 50, one ten, two tens, three tens, four tens, five tens; so that if you take the 1 from 10, the 0 is left, signifying 10 still. In like manner we understand V to signify five; X, which is simply two of the other, to signify ten; the former a sign of the hand consisting of five fingers or digits, the latter a compound sign for the two hands. X is nothing more than the two semicircles X expressed in an easier form; these semicircles united form the circle. MACKENZIE COBBAN.

FINN, THE FATHER OF OSSIAN THE POET (4th S. i. 157).—Are there no buildings, coins, grants, or other data, in Finland, or the Land of Finn, in Russia, by which the date of his invasion of Ireland would be established? Is not this "beau-ideal of an Irish hero and prince," regarding whom MR. HERMANN KINDT has given so much interesting information, the same as Findus,\* the son of Arno, mentioned by Leems as having killed his brother in a dispute about land.

R. R. W. ELLIS.

Starcross, near Exeter.

WILLIAM MAVOR (3rd S. xii. 505).—The possibility of William Mavor being a pseudonym is not so very amusing as it may appear. It was either a pseudonym or an imposition. William Mavor's friends can choose which. I have no doubt (but I have no proof, and therefore perhaps

no right to give my opinion) that Mavor did not write all that passes under his name. At all events he did not write all the *Universal History*, as several volumes were written by Mr. Joyce (see *Gent. Mag.*, Oct. 1840, p. 360.)

RALPH THOMAS.

FONTS OTHER THAN STONE (4th S. i. 231).—Nicholas FEYFAR's brass font at Little Gidding is mentioned by W. D. S. An engraving of it (the only one known) from a sketch by the undersigned, will be found in the "Memorabilia" column of the *Illustrated London News*, May 3, 1856. The sketch also shows the brazen eagle-lectern, the brazen tables of the commandments, and the brazen bracket and frame which appears to have been the stand for the hour-glass.

CUTHBERT BEDE.

The following are additional instances of leaden fonts:—Tidenham, Gloucester; Walmsford, Northamptonshire; Wolstane, Warwick; Pyecombe, Sussex; Churton, Wilts; Brundall, Norfolk. Evenctydy, Denbighshire, and Claydon, Oxon, are instances of wooden fonts, I believe the only ones. In the church of St. Mary de Castro, Guernsey, there is a very small silver font (*temp.* George II).

P. M. H.

SOCIETY OF BIBLIOGRAPHERS (4th S. i. 26).—The only thing in which I disagree with MR. AXON is the title of this society. I for one would not presume to call myself a bibliographer, or to assume that I thought myself entitled to so honourable a distinction, by enrolling myself as a member of such a society unless I had been elected by request of men who were known bibliographers. If the society or the title is to be anything, members must be elected after it has been ascertained in some way that they are entitled to call themselves bibliographers. To the title of "Society of Bibliophiles," however, I see no objection. Any one can, without the slightest egotism, it seems to me, call himself a bibliophile, and professed bibliographers might join with those who were not. At present I believe that few of the public know the difference between a bibliographer and a bibliophile; and those of the public who consider themselves wiser than others, think they have fully mastered the meaning of bibliography when they have conclusively guessed that it has something to do with Bibles.

OLPHAR HAMST, Bibliophile.

"OLD ROSE" (4th S. i. 235).—There is evidently some error in the statement that a song called "Old Rose" was sung to the tune of the Old Hundredth Psalm, if the song itself were really in the measure there given. "Old Rose is dead, the good old man," suits the first portion of the air, but "We ne'er shall see him more" presents a deficiency of two syllables, which would be rather an awkward obstacle to further progress in

\* Pinkerton's *Voyages and Travels*, i. 376.

so irreverent an appropriation of a venerable, I might say our most venerated, psalm tune, to words of such light character. I think your correspondent must have confounded it with the Puritan popular air "York," said to have been composed by John Milton's father, which, after the Restoration reaction, the "good fellows" of the day seem to have made free with in singing many of their convivial snatches. E. W.

HEBER'S MISSIONARY HYMN (4th S. i. 222).—From the editor's obliging reply to my query as to the substitution of the word *Java* for *Ceylon*, it appears that the alteration was really made by the bishop himself. Under ordinary circumstances an author's deliberate revision should be accepted as final, but in this case I think we are fully justified in restoring the author's earlier and more correct reading. Ceylon, we know, has "spicy breezes," which Java has not, and is still to a great extent peopled by heathen, who "bow down to wood and stone." Now in Java not only the Malays but the aborigines (except, perhaps, some of the very barbarous tribes in the mountains) have long professed Mahomedanism; and whatever the errors of that faith may be, its distinguishing tenet is an uncompromising hatred towards every form of image-worship. J.

LAURENCE BEYERLINCK (4th S. i. 45.)—However unknown this gentleman may be in England, his name is familiar to every Dutch antiquary and scholar. K. P. D. E. might have saved time and trouble in searching after his (Beyerlinck's\*) works if he had consulted Paquet (J. Noël), *Mémoires pour servir à l'Histoire Littéraire des Pays-Bas*, Louvain, 1763-70, 3 vols. in folio, or 18 vols. in 8mo. H. T.

HOOR-GLASSES IN PULPITS (4th S. i. 231, &c.) I can adduce two examples from Worcestershire, at Shelsley-Beauchamp and Bransford. At the former place—Great Shelsley, as it is sometimes called—the hour-glass stand remained affixed to the pulpit up to the year 1847, when the church was restored, partly at the expense of Earl Dudley. A stone pulpit, by Cranston of Oxford, replaced the old wooden one, and the hour-glass stand was preserved in the vestry. I made two water-colour drawings of the exterior and interior of the church, prior to its renovation, which drawings were to be preserved as parish records of the former condition of the sacred building; and, in the interior view, I showed the hour-glass stand in its original position. The specimen at Bransford had been removed from the pulpit, but was preserved, up to 1857, in that western portion of the little church that did duty for a vestry and for the ringer of the bell. Murray's *Handbook*, recently published, although it has an account of Shelsley-Walsh, or Little Shelsley, and though it

certainly mentions "the Bransford-road Station," yet does not further refer to that parish, and entirely omits Shelsley-Beauchamp from its map and the body of the work. Nor does it mention the Woodbury-hill County Reformatory for boys, close to Shelsley. CUTHBERT BEDE.

CONDUCTS (3rd S. iv. 69, 86).—The explanation given by MR. WALFORD of the term *conduct* would lead one to suppose this word to come from the conducts *conducting* the service. In reality they are men "hired" (*conducti*) to perform the duties of the rector, *i. e.* the college, and hence their name. R. H. SPEARMAN.

### Miscellaneous.

#### NOTES ON BOOKS, ETC.

*Scottish Ballads and Songs, Historical and Traditional.* Edited by James Maidment. Two Volumes. (Pater-son, Edinburgh.)

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Any series of Sketches of Haddon must be interesting, sketches from the pencil of Cattermole especially so; but these have not, in the work before us, been put upon the stone in a way to do justice either to the artist or the subject.

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\* So his name is generally spelled here.



material which the labours of recent Irish scholars have made available for the purpose.

*List of the Writings of William Hazlitt and Leigh Hunt, chronologically arranged; with Notes, descriptive, critical, and explanatory, &c.; with a Review of Barry Cornwall's Memorials of Charles Lamb, a few Words on William Hazlitt and his Writings, and a Chronological List of the Works of Charles Lamb.* By Alexander Ireland. (Russell Smith.)

This ample title-page does not fully detail the amount of curious biographical and bibliographical information to be found in Mr. Ireland's notices of these two remarkable men, or of the bitter controversies in which they were engaged. It is a book deserving the attention even of those who may not share Mr. Ireland's views.

*The Herald and Genealogist.* Edited by John Gough Nichols, F.S.A. Part XXV. (Nichols.)

This useful heraldic miscellany keeps up its interest. There are several papers in the present number calculated to amuse the general reader: such as that on "The Heraldic Ceiling of Aberdeen Cathedral," and that on "Fanciful and Imaginary Heraldry."

THE REDCLYFFE BALLAD BOOK.—Under this title Mr. J. H. Dixon, who edited for the Percy Society a volume of *Old Poems, Ballads, and Songs of the Peasantry of England*, announces a Selection of the Ballads of all Nations. We can wish Mr. Dixon no better success than that he may rival Herder's well-known work on the same subject.

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## Notices to Correspondents.

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We are requested by the Editor of The Universal Art Catalogue to return his thanks to several anonymous correspondents, who have sent their communications through "N. & Q.," and at the same time to say they will be very grateful for any communications, addressed to him direct, giving Summaries of Local Publications on Art, Archaeology, Geography, &c., which in many cases can only be made complete by residents in the localities to which such publications refer.

Among other Papers of interest in our next number, will be found—

The Irish Church in 1704.

Queen Blearsey's Tomb at Paisley Abbey.

Notes and Emendations on Shelley, by Mr. Rossetti.

Robinson Crusoe.

Steeple Climbers.

A. J. Mr. Dovec is quite right. "The lion sitting in a chair holding a battle-axe" is, according to the old *Heralds*, the coat armour of Alexander, one of the Nine Worthies.—The Lord Chancellor spells his name MacCalmont, and it is not an unwarrantable presumption that the noble and learned lord knows at least how to spell his own name.

FULLER'S POEMS. There is no publisher's name on the title-page; but a letter addressed to the editor, Rev. A. B. Grosart, 308, Upper Parliament Street, Liverpool, would no doubt be duly attended to. The price is 10s. 6d., large paper, 8s. 6d. small paper copies.

ANTIQUE. Every candidate for election as a Fellow of the Society of Antiquaries must be proposed by a certificate signed by three or more Fellows, one of whom shall certify from his personal knowledge, and two others from personal knowledge or acquaintance with the works of the candidate, &c., and specify his name, qualifications, &c.

CARTON. We wish we had our Correspondent's address. In the meanwhile we refer him to what Falstaff says of Percy, "If I come in his way willingly, let him make a carbonado of me."

MR. J. HARRIS GIBSON is requested to say where a letter will find him.

FAMILY QUERIES. We have once more to repeat, that we cannot find room for queries of nature unless the Querist adds to his name the address to which Replies may be sent to him, direct from those able and willing to furnish the required information.

P. S. Respecting the fate of the *Chartulary of the Episcopal See of Glasgow*, consult *Cosmo Innes's Preface to the Registrum Episcopatus Glasgouensis*, 2 vols. 8vo., published in 1843 by the *Bannatine Club*, and "N. & Q." 3rd S. xi. 314.

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LONDON, SATURDAY, APRIL 4, 1868.

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## Notes.

## QUEEN BLEAREYE'S TOMB: PAISLEY ABBEY.

Much ink has been expended in regard to the individual meant to be commemorated by this ancient and very interesting monument. Common local tradition, which has probably existed since the first half of the seventeenth century, has assigned it to the Princess Marjory Bruce, the only child of Robert I. by his first marriage, and wife of Walter, sixth High Steward of Scotland, and who died soon after the birth of her only child Robert, who became seventh High Steward on his father's death, and king of Scotland, by the title of Robert II., on the death of his half uncle David II. This monument, which is in form an altar tomb, with a recumbent female figure on the upper slab, now stands in a side chapel, called St. Mirin's Aisle, attached to the abbey, and occupying the same position as a south transept would have done if one had ever existed. This tomb, however, as understood, was not always there, and its original site has never been well ascertained. The stones of which it is composed were erected in this place for their preservation, on the laudable motive of the worthy minister of the abbey church, about the year 1788, who had these stones, twelve or thirteen in number, disinterred from a covering accumulation of rubbish in the abbey garden. All of the stones, however, were not recovered, as

many as four or five being missing, and of these a side stone (three composing each side), and the one at the east end or foot, their places having been supplied by others prepared by conjecture at the time of reconstruction.

Dr. Boog drew up an account of this tomb, and transmitted it to the Society of Scottish Antiquaries, who inserted it in their *Transactions* (vol. ii. p. 456). This account is very valuable, although, in all particulars, not quite accurate. The doctor describes the tomb as 10 feet in length, 3 feet 7 inches in breadth, and 3 feet 8 inches in height above the floor of the aisle, on which it rests. It is panelled all around the sides and ends, there being nine full panels on each side, and two half ones (these last being at the head and foot), all of the pointed oval shape, having a quatrefoil tracery; and in some instances within this tracery, and partly surmounting it, having also an ecclesiastic figured. Two of these, one on each side, placed *affrontée*, are mitred—hold a pastoral staff or crosier in a vertical position in their left hands, and have their right hands raised and expanded, as if in the act of pronouncing the benediction. The other figures—and all of them are evidently in the order of priests—are in *profile*, and kneeling in the attitude of prayer, with both hands up-raised. Around the upper part of one of these two mitred ecclesiastics (Dr. Boog calls all the ecclesiastics *abbots*), that on the south side, and within the panel nearest the head, or west end, of the tomb, is the name inscribed on a narrow scroll of stone, "Joh'es d' lychtgw." The same name occurs a second time, over a common ecclesiastic on the north side, and in the centre panel. And the only other name on the tomb, "robert Wyschard," is inscribed over an ecclesiastic habited as a common priest in the centre panel on the south side. The mitred figure on the north side, and within the panel next the head of the tomb, has no name inscribed in connection with it to indicate to whom it refers.

Besides these figures and inscriptions, the panels at the head of the tomb, as it is now at least erected, which are three in number, have each a *shield of arms* with heraldic devices thereon. The shields are all uniform in size, and in form are what is known as the "heater shape." Those at the sides are *couchée* to the centre one, which is upright. There are no other shields or arms on the monument as it now is. The centre shield is apparently suspended from a crosier, or pastoral staff, which extends downwards to the base, and rises above the shield to some extent, but it is now considerably defaced. On this shield are two keys touching *en saltier*, having their handles respectively placed on the dexter and sinister base; and between the extremities of the keys, at each side, but not extending beyond them, is what Dr. Boog calls a "crosier en pale." If it is a crosier, it is short,

and may be rather a pilgrim's staff, or *bourdon*. The shield on the dexter side of the centre one is charged with a *fess cheque* between three roses (they may be cinquefoils), two in chief and one in base. The other shield, on the sinister side (and both are *couchée*, as already mentioned) has also the *fess cheque*, but in this case that is surmounted by a lion *rampant*. The tinctures of none of the charges are given.

The *queries*, then, which we put, and would respectfully wish answered by some of your learned correspondents skilled in heraldry, are—1. To what persons, or families, do these three several shields of arms point? 2. Which is the principal coat armorial of this monument? and 3. Are the charges on the centre shield those of an *ecclesiastic*; and are those on the side shields *laics*? In regard to the charge on the dexter shield, reference is made to Nisbet's *System of Heraldry* (vol. i. p. 385, 2nd edition), and to Seton's *Law and Practice* (p. 111); and regarding that on the other, also to Nisbet's *System* (vol. i. 291), and to his *Essay on Armories* (p. 45). Reference may also be made to Lord Hailes' *Annals of Scotland*, where, in a separate article, he refers to the credibility to be attached to a tradition regarding a cross, called "Queen Bleareye's," which at one time stood about midway between the burghs of Paisley and Renfrew; to Innes' *Orig. Parochiales Scotie* (vol. i. "Renfrew"), and to Pennant's *Western Tour*. It may be proper to mention here, in reference to Nisbet's statements at the places mentioned above, that *Blackhall*, the seat of Sir John Stewart, son of Robert III., is on the left bank of the White Cart, quite contiguous to Paisley Abbey, and that *Crookstoun*, or *Crookstoun*—the heiress of which Hamilton of Innerwick married—is on the same water, only about two miles upwards from the abbey.

It may be explained that the recumbent statue, with its accompanying Gothic canopy, now placed on the top of this altar tomb, may, or may not, have always occupied its present position. (*New Statistical Account of Scotland*, "Paisley.") The figure is habited in a loose flowing robe, extending down to the feet, the hands being turned up from the elbows and clasped over the breast. At the waist is a narrow belt or girdle, with a purse, pouch, or scrip-like figure, on the left side, not large, and suspended from the belt, at the distance of about eighteen inches, by a string or narrow band. Over the head of the statue is the canopy laid on side, and on the *outer* end, within a panel, is sculptured Christ as crucified, with two figures *affrontée*, and kneeling at the foot of the cross, one on each side, in the attitude of prayer. Around the head of the Christ is the *nimbus*, and immediately above, on a narrow scroll placed declining some little to the sinister side, is this inscription,—"INRI," an interpretation of

which is much desired. The recumbent figure in this case has always been reckoned that of a female, and is so most probably, although it is certainly, in several of its characteristics, not unlike the covering slab of the coffin of stone in which the body of William the Lion was deposited in front of the high altar of the abbey of Arberbrothoc (*Register of Arbroath*, vol. i. plate at end, and preface to vol. ii. p. 23, 24, and note).

A plate of this tomb, including the statue and heraldic shields, accompanies Dr. Boog's account in the *Archæologia Scotica* (ii. 456), but the reader is warned of its being far from exact in many particulars. ESPEDARE.

#### THE IRISH CHURCH IN 1704.

The following letter which was written early in 1704, by the Bishop of Killaloe to the Bishop of Limerick, seems of sufficient historical interest to be worthy of a place in "N. & Q." S. P. V.

"My Lord—

"Upon Friday the 24<sup>th</sup> of Feb. I received a letter from Mr. Moland, the Primate's Secretary, desiring me to read over the inclosed Memorial and return it, and to consider of the contents, for that he should in due time call the Bishops in Dublin together, to return an answer to the Lords Justices' order of Reference directed to him upon a letter they received from the D. of Ormond. I the next day wrote to his Grace that I was to leave Dublin upon Monday, so should not be at the Meeting, but desired his Lordship to think well of the Matter, for that the Memorial contained things of the last consequence to the Church. Upon Monday the Primate summoned the Bishops in Town to meet at his house upon Tuesday; but no summons came to me, for I was supposed to have left Dublin. But it hapning that some affairs would not permit me to take my journey till Wednesday, and the Bishop of Kildare calling at my lodgings, I went to the Congress, where I found myself soon engaged with the Archbishop of Dublin, who seemed to have principally at his heart the printing of Bibles, Testaments, Common Prayer Books, &c., in Irish, which part the rest of the Bishops present thought the least of all useful or convenient, besides that it was against the intention of the Law of the 28<sup>th</sup> H. 8<sup>th</sup>, which was to promote the English language and habit. Upon this some of us immediately concluded that the Irish types and characters which were said to be purchased were bought at his Grace's expense, though one Mr. Richardson, a clergyman of the north, was the person that promoted this project in England, and laid the Memorial before the D. of Ormond, &c. The Bishops who met upon this occasion were, the Archbishops of Armagh, Dublin, and Cashell; the Bishops of Meath, Clonfert, Kildare, and myself. We all of us (the Archbishop of Dublin only excepted), upon a view of the Matter contained in the Memorial, soon came to a resolution that the Primate should return an answer to the following effect:—

The following is the Memorial referred to, which is endorsed—

"The Memoriall of several persons to y<sup>e</sup> D. of Ormond in relation to a project of converting y<sup>e</sup> Papiasts.

"May it Please your Excellencies,

"In pursuance of your Excellencies order of the 14<sup>th</sup> Instant, to me directed, I have called to my assistance

such of the Archbishops and Bishops as are in town, who have considered of the letter and Memorial, and though they very well approve of the subject matter laid before them, and have entirely at their hearts, and shall have, the conversion of the Irish Papists, yet they are of opinion that there are some things contained in your Memorial that necessarily require the help and assistance of Parliament to enable them to proceed thereupon. And that there are other weighty matters contained in your said Memorial, which they are humbly of opinion will be better and more effectually transacted when the Bishops and body of the Clergy meet next in Convocation.

"All which is humbly submitted, &c."

"Whilst this answer was drawing up, his Grace the Archbishop of Dublin left us in anger, saying that what was proposed should be done whether we would or no.

"I shall talk to you farther about these matters when I see you in Limerick, which I design to do the latter end of next week when I return from Confirming out of the County of Tipperary; in the mean time think upon this subject, and if you can influence that Projector Hamilton, stop him in the Madness of his career.

"I am at present very low in my stock of wine, and therefore desire you to get me four dozen of the wine you mention, lately brought from Cork of Mr. Macliwarring, which I shall take as a great favor of him to spare me. Get it to your house, and I will send a car for it upon Saturday. Since the wine is so good, I desire I may have 4 Hogsheads marked for me. I know your palate and taste is good.

"I am your humble Servant."

"THO. KILLALOE."

"To his Grace James D. of Ormond, Lord Lieutenant General, and General Governour of Ireland,

"The humble Memorial of several of the Nobility of Ireland, of the L<sup>d</sup> Bishop of Kilmore, and of several of the Gentlemen and Clergymen of that kingdom.

"Whereas nothing tends more effectually to promote the common welfare of Ireland than the Conversion of the Popish Natives to the Protestant Religion, whereby the English Interest would be the better secured, trade and industry increased, and both the spiritual and temporal good of the Irish themselves advanced in that Kingdom. And whereas, in order to obtain those happy ends, several laws have been made lately in Ireland to discourage and weaken Popery in that Kingdom, and one statute particularly hath been enacted to prevent the succession of Popish Clergy, by virtue whereof the number of Popish Priests is already sensibly diminished in the Kingdom, and it is probable that in some Counties the whole succession may be extinct in some few years. And whereas the Natives, where tryall hath been made, have expressed great satisfaction upon hearing divine service performed in their own tongue. And lastly, whereas there are no printed books of sound religion (except a very few Bibles and Common-prayer books) now extant in Irish. Therefore, that our pure and holy religion may be propagated amongst them by Evangelicall and Religious means, and that so many souls may not be abandoned to utter ignorance, infidelity, and barbarity on the one side, or left to be a prey to schismatics, or Dissenters on the other, it is humbly proposed as followeth:

"1. That some numbers of New Testaments and Common-Prayer books, Catechisms, and expositions thereon, Whole Duty of Man, and select sermons upon the principal points of Religion be translated and printed in the Irish Character and Tongue (in order to which the only set of Irish Characters now in Britain is already bought) and that those books be distributed in any Irish Family that can read, but especially be given to such Ministers as

shall endeavour to convert them, and to give them a true and practical sense of Religion.

"2. That the whole nation may in time be made both Protestant and English; that Charity Schools be erected in every Parish in Ireland for the instruction of the Irish Children gratis in the English Tongue, and the Catechism and Religion of the Church of Ireland.

"3. That in order to the carrying on the foregoing designs in the preceding, or any other methods that shall be thought requisite to promote the same, a Charter be sent out from her Majesty constituting a Corporation of the well-disposed to so good a work, consisting of the Lord Primate of all Ireland as President, the Lords Archbishops and Bishops, some of the nobility, gentry, and clergy of Ireland, empowering them to take subscriptions, receive Benefactions, make Purchases, and hold Courts and Consultations for the most effectually promoting of the same.

"4. That such of the Lords Archbishops and Bishops of Ireland as your Grace thinks fit be consulted about this proposal, and if they approve of the same, that, with their advice and concurrence, a petition be presented to her Majesty for constituting such an Incorporated Society for converting the Irish Papists.

"May it therefore please your Grace to countenance and encourage this proposal in such manner as in your great wisdom your Grace may think fit."

#### STEEPLE CLIMBERS.

There has lately been erected at Richmond in Surrey a new church dedicated to St. Matthias, with a spire surmounted with a brass weathercock, the height being 196 feet from the ground. About eight weeks ago, during a high wind, the weathercock was displaced, and hung from the spire at its base by an iron shaft. To remedy this accident a pile of scaffolding has been erected, and of course an enormous expense will be incurred.\*

Now the altitude of the steeple of St. Mary, Islington, from the ground to the top of the vane, is 164 feet. In the year 1776, a flag-staff, forty-two feet in height, which had stood at the south-west corner of the church, was then removed, and an electrical rod or conductor affixed from the top of the spire to the ground to preserve the building from the effects of lightning. The means used to effect these alterations were at once novel and ingenious, and entirely superseded the use of a scaffold. Thomas Birch, a basket-maker, undertook for the sum of 20*l.* to erect round the spire a scaffold of wicker-work, formed entirely of willow hazel, and which had a flight of stairs, by which the ascent was as easy and safe as those of a dwelling-house. The emolument received by the basket-maker is said to have amounted to above 50*l.* from donations of the inhabitants and others. (Lewis's *Islington*, p. 213.)

The family of Wootton of Nottingham was, during the latter part of the last century, celebrated for adventurous exploits in ascending the

\* Since the above was written, this spire has been surmounted with a cross, a more appropriate ornament.

spires of churches, not from idle curiosity or bravado, but in the regular way of business. Mr. Robert Wootton, one of the family, was known by the appellation of "The Steeple Climber." In this dangerous undertaking he used only ladders, hooks, and belts. In 1789 he repaired St. Peter's steeple, Nottingham; and after having finished it, beat a drum round the top of it, and drank a bottle of Nottingham ale in the presence of thousands of spectators.

Another of the family performed a similar exploit on the spire of St. Mary's church, Manchester. The spire is a lofty one, and had been so acted upon by a tremendous storm of wind, that the ball and cross were forced into an horizontal position, and presented an alarming appearance. Mr. Wootton undertook the perilous task of taking them down. He raised ladders, one by one, aided by blocks and ropes, and mounted each ladder in regular succession, to secure it by ropes and cramps, which he fixed into the stone work till he had reached the summit. The placing of the last ladder appeared to be a most arduous task. Every moment was watched by thousands of trembling spectators with intense feeling. When accomplished, this intrepid man actually stepped from the ladder on to the crown of the spire, and gave three cheers, standing quite composed and unembarrassed. The multitude below responded to the cheering of the heroic craftsman most heartily.

The church of Tetbury in Gloucestershire has a light and elegant spire, which having stood for two or three centuries, the weathercock at last became decayed, and fell to the ground. To put up a new one, a man from Bristol in the year 1844, without the aid of any scaffolding, surmounted the spire, and placed thereon a new weathercock. For this very arduous and daring feat he required only the trifling remuneration of 7*l.*, with which he departed well contented. (Lee's *History of Tetbury*, 8vo, 1857.) However, it is melancholy to state that in attempting a similar exploit, the poor fellow fell from a great height and was killed on the spot.

In January, 1866, a daring individual, named Burns, from Manchester, accomplished at the House of Parliament the dangerous operation of fixing four copper bands round two of the finials on the centre tower. The same individual got up to the top of the steeple of St. Mary's church, Rotherhithe, and succeeded in taking down the weather-vane, which is seven feet four inches long, and eighty-four pounds weight, and after it had been repaired and regilded, he restored it to its place. INDAGATOR.

Richmond, Surrey.

#### INVENTOR OF THE BREECH-LOADER.

At a meeting of the Royal Archæological Institute, held on Dec. 7, 1866, Brigadier-General Lefroy, R.A., exhibited a collection of early fire-arms, among which was "a curious breech-loading smooth-bored matchlock harquebus, dated 1537, from the Tower, class 12, No. 1," which appears to have belonged to King Henry VIII.; and another of the same description, not later than 1547, also from the Tower, class 12, No. 3, and attributed to the same king. These arms are also mentioned by Sir Sibbald David Scott, who, in his recently-published work, *The British Army; its Origin, Progress, and Equipment*, gives drawings of them at pp. 263, 265. Both of these arms are remarkable for the resemblance of the breech mechanism in principle to what is known under the name of the "Snider" system. On the first of these arms appears the armourer's mark, a fleur de lis surmounted by the letters W. H. Is the name of this armourer known? and is anything known of the inventor of these weapons? I am induced to make these inquiries from having met with the following curious passages in a work published in Guernsey in the year 1832, entitled *Chroniques des Isles de Jersey, Guernsey, Auzegny, et Serk*, printed from an ancient MS. supposed to have been written about the end of the sixteenth century. It is necessary to premise that Hellier de Carteret was Bailiff of Jersey from 1515 to 1524, and that, according to the chronicle, he had reason to complain of the conduct of the governor of that island, Sir Hugh Vaughan, and for this purpose went to England, and obtained an audience of the king through the interest of the Duke of Norfolk and Sir William Compton, First Gentleman of the Bedchamber:—

"Le dit Bailly avoit liberté de parler souvent au Roy quand il se promenoit en son Parcq ou quand il alloit à la chasse; et pour autant que le dit Bailly savoit fort bien tirer de l'arcebeste et de la harquebuse, et que mesmement en avoit tiré quelques traits devant le Roy, et ainsi le Roy voyant son abilité et son éloquence avecq son comportement si sage et si modeste, le prinst en fort grande faveur.

"Le dit Bailly estant ainsi parvenu en la faveur du Roy par le moyen des Seigneurs du Conseil, et aussy que le Roy se delectoit fort à tirer tant de l'arcebeste que de la harquebuse, pouvoit ordinairement aller avecq le Roy quand il alloit tirer en quelq'un des Parcs, fust es bestes sauvages ou autre gibier; et mesmement pour autant que le dit Bailly avoit trouvé une invention de tirer de sa harquebuse 5 ou 6 traits de boulets l'un après l'autre et à plusieurs marques toutes d'une même charge l'une avant l'autre et d'un mesme feu, et aussy de son arcebeste tirer deux vires tout d'un coup, l'une d'une voye et l'autre de l'autre et à deux marques.—Le Roy voulut sçavoir et apprendre la dite invention et l'expérimenter et pratiquer luy-mesme, à quoy il y print un fort grand plaisir, tellement que le dit Bailly fut de plus en plus en la bonne grâce et faveur du Roy."

From this it would appear that Hellier de Carteret was the inventor of a harquebus from which

several shots could be fired in succession without reloading, and that he brought this invention to the notice of Henry VIII. Is it going too far to suppose that the arms described above were made under his directions? Is any cross-bow known to exist in any collection answering to the description of the one invented by De Carteret, from which two bolts could be shot at two different marks?

EDGAR MACCULLOCH.

Guernsey.

LENGTHY.—“He who plants an oak deserves one of his country,” is a saying that was imparted to me by the best of grandmothers. “He who roots up a bad word deserves a good one of his country,” may be equally true, especially as the oak no longer groans for the fleet. I want to ask the guardians of the well undefiled to condemn and brand the sneaking word “lengthy.” It comes from America, and is none the worse for that: for our cousins, in their cheery old country-houses, have taken care of many good English words which we have weakly lost. But they made this word, and it is “a mean cuss.” “Regularly formed,” says Richardson, “but not wanted, our word is *longsome*.” “Lengthy” is a cowardly word, it means—“Longer than I liked, but I am afraid to say long.” If it had a subtler meaning, and implied long and weak, as opposed to long and strong, we might welcome it; but nobody suggests this, and the word is merely an ugly shuffle. Let it be doomed.

In reference to a note in “N. & Q.” (4th S. i. 264), let me say that I should as soon think of verifying after one who signs himself TRENCH, as of ringing a sovereign received across a banker’s counter; but using “noteworthy” a good deal, I turned to Richardson, and I find that, though the word is not in his list, he cites an instance of its use, as “noteworthie” by Holinshed. S. B.

Regent’s Park.

SCHOONER.—Professor Whitney, in his *Language and the Study of Language*, gives the following as the origin of this word:—When the first schooner ever built, on the coast of Massachusetts, slid from her stocks and floated gracefully upon the water, the chance exclamation of an admiring bystander, “Oh! how she scoons!” drew from her contriver and builder the answer, “A *scooner* let her be then.” PHILIP S. KING.

CROSS WRITING.—“It is said of the Duchess of Marlborough that she never put dots over her *’s*, to save ink.” That is a rather *cross* accusation, as was also Pope’s, when he said of her—

“Offend her, and she knows not to forgive;  
Oblige her, and she’ll hate you while you live.”

Judging from an autograph letter of four pages I have before me, I can affirm that the celebrated duchess of the celebrated Duke of Marlborough

“mettait les points sur les *’s*,” as the French say, in both senses of the word. P. A. L.

ROMA: AMOR.—Some weeks ago some verses were published in “N. & Q.,” in which advantage was taken of the fact that *Roma* spelled backwards becomes *amor*. The following pentameter—

“*Roma tibi subito motibus ibit amor*,”

makes the same sense (such as it is) spelled backwards or forwards. Italy has, I think, the *credit* of producing it. There is a hexameter line to match, I believe, but I do not know what it is.

D. J. K.

“A ROLLING STONE GATHERS NO MOSS:” A PROVERB EXTENDED.—I copied the following bit of wit some time ago from an American comic magazine. It is not bad:—

“Sambo! my massa always trappel; yours ebbet stay at home.” “Dat berry true, Jim; but you know what de proverb say, “*rollin stone gadder no moss!*” “No, Sambo, but it gadder *polish!* an dat ere’s a qualification *your* massa stan’ berry much need ob!”

S. J.

BOOK INSCRIPTION.—In a copy of the best edition of Cowel’s *Law Dictionary of Words and Terms*, London, 1708, folio, which came from the library at Arndilly House, in the north of Scotland, the following verses are written on a fly-leaf. Whether they are the production of one of the family or not, I cannot say, nor am I aware that they have ever previously been printed; but they are worthy of finding a corner in “N. & Q.”:

“If Fortune wrap thee warm,  
Then friends about thee swarm  
Like bees about a honey-pot;  
But if she frown  
And cast thee down,  
By Jove lye there and rot.”

The handwriting is evidently nearly of the same date with the book, which when originally published, in the reign of James I., brought its learned author into trouble, and was ordered to be burnt by the common hangman. Dr. Cowel was at the same time cast into prison. J. M.

ERE-YESTERDAY.—There is a word in common use in Ireland which might, I think, be raised above the rank of a provincialism. On Tuesday, for instance, an Irishman would speak of Sunday as “ere-yesterday.” In fact, the word is equivalent to the Latin *nudius tertius*. D. J. K.

ABYSSINIAN AND EGYPTIAN SEPULTURE.—“The mode of sepulture is peculiar. The graves are marked by oblong heaps of stone, with upright slabs at each end, a hole is dug about six feet deep, at the bottom of which a small cave is excavated for the reception of the body. The tomb is then closed with stones, and the hole leading to it is filled up.”

The above I find quoted in a daily paper from

the proceedings of the Geographical Society, and it leads to a note; for it appears to me that this is in miniature precisely the same thing as we have so frequently read of the Egyptian pyramids: the superstructure, the recessed chamber of the dead, and the closed passage are precisely the leading features of those majestic structures. If such writers as the late Mr. John Taylor or Professor Piazzi Smyth would view it as a mausoleum, there would be an end of abstruse speculation as to an occult origin for its main characteristics: admit the careful adjustment of its parts—admit the evidences of elaborate contrivance, and the symmetry of its admeasurements. What is each pyramid but a tomb, exhibiting in gigantic proportions a mode of interment still practised on a small scale?

A. H.

**SUTHERING.**—In the note on "Solvitur Ambulando" (4th S. i. 229) MR. GEORGE VERE IRVING mentions the use of the word *dander*, signifying "to walk slowly without an apparent object." In Huntingdonshire I frequently hear the word *suthering* used, not only by cottagers, but also by respectable farmers; and the meaning appears to be nearly similar—a lounging about, walking slowly, &c. Thus, a farmer said to me the other day, "As I was *suthering* along by the side of the plantation to look at my *yoes* and lambs, I saw," &c. In Sternberg's *Northamptonshire Glossary*, "*suther*," as a noun, is said to mean "to sigh heavily." But the *suthering* that I hear of evidently means much the same as *dandering*. Whence its derivation? Does not the lady in "Rory O'More" say that she "gave a half promise to *suthering* Mike"?

CUTHBERT BEDE.

"NO CARDS."—MR. S. C. WHITELEY lately mentioned in a lecture at Cambridge (as reported in the *Cambridge Chronicle* of March 7, 1868), that the first notice of a marriage with the novel announcement of "No cards" appeared in *The Times* of November 19, 1862. This microscopic fact deserves to be preserved. Perhaps also some reader can inform us when the addition to burial notices of "Friends will please accept this intimation" made its *début*.

E. S. D.

### Queries.

**ANONYMOUS.**—I have just lighted on *A Guide to all the Watering and Sea-Bathing Places, &c.*, by the Editor of the "Picture of London": London, printed for Richard Phillips, 71, St. Paul's Churchyard. The "Advertisement" is dated "London, May 31, 1803." Can any reader of "N. & Q." favour me with the author's name?

Torquay.

WM. PENGELLY.

Who is the author of a novel entitled *Six Weeks at Long's*, published by Colburn in 1814?

W. E. A. A.

**BAPTISTA** painted landscapes at Rome about 1730. I have a landscape of his which seems to have had some merit; but it is so slightly painted, and on such slight canvas, as to be nearly effaced. Is he a known artist, and are his works of any value?

P. P.

**GILT CRUCIFIX.**—I possess a gilt crucifix finely engraved. The figure is of the Albert Durer form. It is very old, and some one many years ago (probably above a century) thought it worth being mounted on, or rather backed with, a silver cross and pedestal, with Death's head, &c. The inscription is curious as regards the division of the words; and a learned friend of mine, "looking to the spelling, *guesses* it to be *Spanish*, and of a date far older than Leo X." As nearly as I can copy it, it stands thus:—

IHESVS + NA  
SARENSV + RE  
X + IVDEORVM

The cross is nine inches and a half high, and the figure well and finely made.

He "thinks it is Western rather than Eastern, the  $\pi$  being meant for the Latin aspirate rather than the Greek *Eta*, though probably inserted with a confused remembrance of the  $\eta$  occurring in the Greek word"; and he also thinks "the division of the words, especially the REX, indicates a date much older than Leo X. (*i. e.* 1513.)"

If any of your readers can give me any information on the above statement as to the probable date of a crucifix with such inscription, I shall be obliged; and if any one curious enough in such things wishes to see it, I shall be happy to communicate with him in any way he may please to name in a future number of "N. & Q." C. D.

**DOUGLAS RINGS.**—I have a ring of the early part of the last century, set with a heart-shaped stone, above which are three rose diamonds set in silver, somewhat in the form of a coronet; and I also know of another ring of similar form. I am told they are Douglas rings. Can any of your correspondents give me any information as to the fact that they are so-called Douglas rings? And if so, as to their meaning and history, with any other particulars relative to them and their age and date.

OCTAVIUS MORGAN.

**DURESME AND CESTRE.**—What was the exact nature of "Duresme and Cestre," which appear to have been some kind of "franchises grantés en Ireland, que sont Roiales," and are mentioned, as it would appear, in the Close Rolls of the 26th Edward III.? And what is the etymology of these terms?

J. HUBAND SMITH, M.R.I.A.

19, Dawson Street, Dublin.

**ÉCHELLES.**—Why do the French call certain ports in the Levant *échelles* (scaling ladders)?

C. CHILDERS.

Eton College.



EARLY WORKS ON EDUCATION.—Who are the authors of the following works, and what biographical facts are known regarding them?—

1. "The Poor-Boy's Companion: being an Easie Introduction to the Latine Grammer. By P. M. London: Printed by J. G. for the Author, 1688."

2. "The True Principles of the Christian Education of Children, Briefly and Plainly Declared and Recommended to Parents and all others Concerned in the Institution of Youth. . . . Translated from the Second Edition of the Original French. . . . Edinburgh: Printed by John Reid, in the year M.DC.XCV."

3. "A Short Introduction of Grammar, generally to be used. Compiled and set forth for the bringing up all those that intend to attain to the Knowledge of the Latine Tongue. . . . Oxford, at the Theater, 1692."

J. S. G.

LORD ESSEX MS. MEMOIRS.—In the Duke of Buckingham's book published in 1856, it is said that there were at that time in existence five volumes of Memoirs written by Lord Essex between the years 1673 and 1677; that they had once been the property of an Earl Granard, and afterwards of Mr. Byng.

Can anybody tell me where they now are, or if they were ever published? UMBRA.

SIR JOHN HADLEY, MAYOR OF LONDON, 1370-1393.—Can any of your numerous readers give me any information as to the origin and descendants of that family? \* A family of that name carry arms—viz. gu. two chevrons between three falcons argent, legged, belled, and beaked or. Is this a branch of the above? CHAS. HERBERT.

5, Catherine Street, S.W.

W. H. IRELAND.—I know of four pseudonyms of the above. This is probably about a third of the real number. In the *Biog. Dict. of Living Authors*, 1816, under "Clifford (Charles), Esq.," I find two works, one of which is Ireland's. Is the other also? "H. C., Esq.," was the mask under which he wrote *The Fisher Boy*, which is given to him under his own name in the above-mentioned work. Can anyone inform me why he used these initials? I presume he had a particular object in adopting them. Where can the certificate of birth or baptism of Ireland be seen?

R. T.

ITALIAN SCIENTIFIC BOOKS.—What are the most reliable works in Italian on the following subjects?—1. Dictionary of Nautical Terms. 2. Handbook of Mercantile Terms. 3. Elementary Treatise on Shipbuilding. 4. Technological Dictionary.

G. A. SCHRUMPF.

Whitby.

CLEAN LENT.—What is to be understood by this expression, as used in the *Paston Letters* and elsewhere—"Written at Norwich, the second Monday of clean Lent"? Is it not the second

(or other) *whole* week in Lent, to the exclusion of the odd days up to the first Sunday? VEBNA.

MEDAL OF PHILIP II.—Could I kindly be informed, through "N. & Q.," on what occasion a medal was coined in the year 1556, bearing on the obverse the effigy of Philip II., the head turned to the left, in armour, with the badge of the Golden Fleece, and a scarf knotted on the left shoulder—"PHILIPPVS. D. G. HISPANIARVM. ET. ANGLIÆ. REX." On the reverse a warrior, with helmet and lance, on a winged-horse, rearing up on being attacked by a three-headed monster formed thus: on the body of a lion, a lion's head and that of a goat, the twisted tail ended by a serpent's head. The legend, "HINC. VIGILO." The engraver's initials, "CP. F." I believe it to be of German workmanship. P. A. L.

RICH FAMILY.—Can any reader of "N. & Q." tell me anything of the Rich family? I am desirous of ascertaining what became of the descendants of the Rich family who lived at Horn-don and Stondon, in Essex, early in the sixteenth century; and of Edward Rich of Southwark, same time; and of the two sons of Peter Rich, Chamberlain of London, of Lambeth, and who died later than 1674. The sons' names were Elijah Rich, born 1663; and Edward Rich, born 1671. There were some people named Rich who went to America about 1660 to 1670. I shall be very glad to hear of their ancestors; also, any information of Rich families whatsoever.

Address, H. A. B., Mr. Lewis, Stationer, Gower Street, Euston Square.

RIPA'S "ICONOLOGIA:" CHOCOLATE HOUSE.—In a copy of "*Iconologia, or Moral Emblems*, by Cæsar Ripa. . . . . By the care and at the charge of P. Tempest, 1709," I find the following memorandum: "Bought in y<sup>e</sup> Chocolate House under y<sup>e</sup> House of Lords, 1712; cost 7s. 6d."

Is the above a scarce work, and what is known of the said Chocolate House? W. W. S.

ROYAL FURNITURE.—I was calling on a friend a few days since, and had my attention drawn to a handsome massive arm-chair in his library. He informed me the chair was made out of a part of a bedstead which had belonged to James I. or II. (I cannot quite recollect which), and had been bought at Hampton Court, where it originally was, by a friend of his, who had given him the portion I saw converted into a chair. The front legs are made out of two of the bed-posts, handsomely carved, and of fine dark mahogany. The chair is covered with the rich crimson silk damask which formed the bed-hangings. Is it customary to dispose of any pieces of furniture belonging to the nation to private individuals? M. A. W.

ST. ANGUS.—In the churchyard of Balquhidder is a very old gravestone graven with the robed

[\* *Vide* "N. & Q." 3<sup>rd</sup> S. xii. 26.]

figure of a priest or presbyter having a cross upon his breast, said to represent St. Angus, the patron saint of the parish, who was one of the disciples of St. Columba, and the first to bring the Gospel to the district. The stone used to be within the church (which is now in ruins, but carefully preserved), and till within the last sixty years was an object of great veneration to the people. They used to pray kneeling upon it, and over it the marriage ceremony was performed. The cross upon the breast of the saint is Maltese in form, and interesting as indicating the Eastern origin of the ancient Scottish Church founded by St. Columba.

G. W. TOMLINSON.

Huddersfield.

STITCHLET.—Your correspondent MR. WILLIAM BATES, in his article on "Tom Paine's Bones" (*ante*, p. 201), uses this word. Is it a new coinage, or has the word been already admitted into our language? E. S. S. T.

"TO MY NOSE."—The following extract is from the March number of *Once a Week*:—

"A correspondent sends the following verses, which he has taken from an album, and which he declares to be original. The verses are amusing enough to be published, even if we should doubt their originality:—

'TO MY NOSE.

Knows he, who never took a pinch,  
Nosey, the pleasure thence which flows?  
Knows he the titillating joy  
That my nose knows?

O Nose! I am as proud of thee  
As any mountain of its snows;  
I gaze on thee and feel that pride  
A Roman knows.'

Now I remember seeing these verses, and committing them to memory, many years ago, and I think they appeared either in *Bentley's Miscellany* or *Colburn's New Monthly Magazine*. Can any of your readers settle the point?

J. W. LOWNDES.

Journal Office, Oxford.

"THE WHITE HORSE OF WHARFDALE."—I want a copy of this legendary poem, and information as to the author. I only remember the following lines:—

"Then Janet spoke, with her eyes of light:

'O, if I had fairy power,

I would change this oak to a gallant knight,  
And this grey rock to a bower.

Our dwelling should be behind a screen,  
Of blossoming alder and laurestine,

While the merry bells rung for my knight and me."

S. J.

GUSTAVE DORÉ.—Will you oblige me and others by inquiring whence Gustave Doré gets his authority for placing Abraham's wife Sarah in an upright position in her tomb at Macpelah, Gen. xviii.?

BIBLIOPHILES.

### Queries with Answers.

SHEFFIELD, DUKE OF BUCKINGHAM.—In *An Address to Free-Thinkers*, by a Beneficed Clergyman, published a few years ago by Williams and Norgate, I met with the epitaph:—

"Dubius non anxius vixi,  
Incertus morior, non perturbatus:  
Deo confido omnipotenti benevolentissimo.  
Ens entium, miserere mei."

I felt that the lines were familiar to me, but I could not recall to mind where I had seen them. In Dean Stanley's *Memorials of Westminster Abbey* I find Sheffield's epitaph (written by himself) given as follows:—

"Dubius sed non improbus vixi:  
Incertus morior, non perturbatus,  
Humanum est nescire et errare:  
Deo confido  
Omnipotenti benevolentissimo.  
Ens entium, miserere mei."

Is the former epitaph a mere abbreviation or a misquoted form of the latter, or is it complete as I have given it? On the latter supposition, where is the former epitaph to be found? F. R. S.

[It is stated by Hearne in his *Reliquie*, ii. 463, that this epitaph was written by Dr. Richard Fiddes. He says, under June 17, 1721, "We learn from the publick prints, that Dr. Fiddes, who is publishing *The Life of Cardinal Wolsey*, by subscription, has this week put out a true copy of the Duke of Buckingham's epitaph, with a vindication of it. The said epitaph, from the said paper or book of the doctor's, is thus inserted in the prints:—

'Pro rege sæpe

Pro republica semper.

Dubius, sed non improbus, vixi:

Incertus morior, sed inturbatus.

Humanum est errare, et nescire.

Christum advenor, Deo confido

Omnipotenti, benevolentissimo.

Ens entium, miserere mei.

'Much for the prerogative,

Ever for my country.

I liv'd irregular, not abandon'd.

Tho' going to a state unknown,

I die resign'd.

Frailty and ignorance attend on human life.

Religiously I worship Christ: in God confide

Almighty, and most merciful,

O! thou Principle of all Beings, have pity on me!'

"I thought at first" (adds Hearne) "that the said account of Dr. Fiddes's performance had been a banter; but upon inquiry I found it true, a gentleman telling me that the Doctor had certainly published such a thing, that he was a trifler, and, as he believes, put upon it by Dr. Charlett."

Dr. Fiddes's work is entitled "The Doctrine of a Future State, and that of the Soul's Immortality, asserted and distinctly proved, in two Letters to a Freethinker: occasioned by the late Duke of Buckingham's Epitaph.

To which is prefixed, a Version of the Epitaph, with an Introduction, containing extracts of two Letters relative to the conduct of that noble Lord." Lond. 1721, 4to, 1725, 8vo. The Doctor states in his Introduction that many false copies of the epitaph had already appeared in the public prints. Two different versions are given in Pettigrew's *Chronicles of the Tombs*, pp. 348, 349.]

HENRY BRADSHAW.—Has his metrical Life of Saint Werburgh ever been printed in Chester or elsewhere? or can any of your readers tell me if any MS. copies of this poem exist in London, or give me any information concerning him?

Clapham.

COLIN CLOUTES.

[Henry Bradshaw was a native of Chester, educated at Gloucester College in Oxford, and became a Benedictine monk of St. Werburgh's Abbey in his native place. He was buried in the cathedral church, to which his convent was annexed, in the year 1513. Before the year 1500, he wrote *The Life of St. Werburgh*, a daughter of a king of the Mercians, in English verse. It is collected mainly from Bede, Alfred of Beverley, Malmesbury, Giraldus Cambrensis, and the passionaries of the female saints, Werburgh, Etheldred, and Sexburgh, which were kept for public edification in the choir of the church of our poet's monastery. The main body of the poem must be considered as a translation from a work in the Latin language, called the true or third Passionary, by an unknown author, or as Bradshaw has it, "uncertayne was his name."

There is a MS. of Henry Bradshaw's Life of St. Werburgh in the library of Balliol College, Oxford, and thus described in Mr. Coxe's Catalogue:—

"No. 268. Chartaceus, in 4to, ff. 5, et 106, sec. xvi. The life of the glorious virgin Saynt Werburge, also many myracles, that God hath shewed for her; and fyrst the prologe of the auctor; by Henry Bradshaw, monk of Chester. Prefixed is The Prologe of J. T. in the honour and laud of Seynt Werburge and to the prayse of ye translatur of the legende folowinge. It begins—  
"Honour, joy and glory the trynes [toynes] organically."

This work was printed by Pynson in the year 1521, and is a rarity of the highest order. It is priced in the *Bibliotheca Anglo-Poetica*, p. 429, at 63l. Two copies are in the Bodleian, and one from Heber's collection in the British Museum. In 1848 it was edited by Edward Hawkins, Esq., and reprinted by the Chetham Society. This remarkable poem is fully described in Dibdin's *Typographical Antiquities*, ii. 491-499; Warton's *History of English Poetry*, edit. 1840, ii. 371-380; and in Savage's *Librarian*, edit. 1809, ii. 75-79.]

BLUE BOOKS.—From the colour of their wrapper, the term "Blue Book" is given to parliamentary papers, although many of them have no wrappers. When was this appellation first given? Abroad, parliamentary or government documents are also referred to by a coloured name: in France, it is "The Yellow Book"; in Austria, "The Red

Book"; in Italy, "The Green Book"; in Turkey, "The Red Book." PHILIP S. KING.

[The first publication of a parliamentary paper took place in 1641, and the first committee for the purpose was appointed in 1642. The first collection of such papers was published in 1643, and is entitled *An Exact Collection of all Remonstrances, Declarations, Votes, Orders, etc.* In 1835, the House resolved that the parliamentary papers "should be rendered accessible to the public by purchase," and in 1836 a committee was appointed to assist Mr. Speaker in such matters. In 1854 was published a Catalogue of the Blue Books and other sessional papers of the House of Commons. It is thus entitled, *List of Parliamentary Papers*, from session 1836 to session 1852-3 inclusive, with the prices affixed, and an alphabetical list," 1854, 8vo, price 2s. 6d. Vide "N. & Q." 1st S. xi. 417.]

BANK NOTE (SCOTCH).—The following I copied a few years since from an original:—

"Sh. 1 Scots N<sup>o</sup>  $\frac{2}{3}$  [here comes a masonic sign]. Perth, July 4th, 1764. The Wright jourinman Company oblige themselves to pay David Ramsay the Bearer on demand one shilling Scots value received—Ent<sup>d</sup> by J. M.—Douglas Robertson & Company."

Will some Scottish reader be kind enough to give me particulars concerning these shilling notes? LION. F.

[The above can in no way be called a Scotch Bank Note, but is simply one of the numerous and curious instances of the modes to which, during the latter part of the last century, Scotch traders had resort in the absence of a sufficient copper coinage. It represents the sum of one penny English. A collection of these expedients by coining tokens, stamping Spanish dollars, and other means, would equal in interest the description of the Beaufoy cabinet.]

ROGUE MONEY.—What is the assessment in Scotland known as "Rogue Money," and to what purpose is it applied? PHILIP S. KING.

[Rogue Money is a county rate to defray the expense of minor criminal prosecutions. We are under the impression that it is no longer levied, having been displaced by more modern enactments.]

IRISH ECCLESIASTICAL STATISTICS.—Early in the last century some official returns were made of the respective number of Protestant and Roman Catholic families in Ireland. Were these returns printed, and if so, where can the work be consulted? S. CLEMENT.

[The work inquired after is entitled "An Abstract of the Number of Protestant and Popish Families in the several Counties and Provinces of Ireland, taken from the Returns made by the Hearthmoney Collectors to the Hearthmoney Office in Dublin, in the Years 1732 and 1733. Those being reckoned Protestant and Popish Families where the heads of families are either Protestants or Papists. With Observations. Dublin: Printed by

M. Rhames for R. Gunne, Bookseller in Capel Street, 1736." 8vo, pp. 16. A copy of the work is in the British Museum.]

GUSTAV FREYTAG. — I should be much obliged if any of your readers will inform me whether *Bilder aus der Deutschen Vergangenheit*, by Gustav Freytag, has been translated into English.

J. S.

[This work has been translated by Mrs. Malcolm, and entitled *Pictures of German Life* in the 15th, 16th, and 17th Centuries, 2 vols. 8vo, 1862 (Chapman and Hall, 193, Piccadilly.) Mrs. Malcolm also translated a Second Series of the same work of the 18th and 19th Centuries, in 2 vols. 8vo, 1863.]

### Replies.

#### BIBLE EXTRACTS.

(4th S. i. 218.)

Your correspondent the REV. AIKEN IRVINE desires further information concerning two articles lately sold in a portion of my library by Messrs. Sotheby, lot 95. I am sorry that I can give none respecting the first of those articles—*Bible Extracts*, &c. 1814; and of the next—*Scripture Extracts*, &c. 1827—my information is more scanty than I could wish; for being now too blind to read, I cannot refresh my memory by referring to books or papers; and indeed I would not trouble your readers with this imperfect notice were it not that I am probably the only survivor of the persons immediately concerned with the production of those *Scripture Extracts*.

A few years before the introduction of the system of national education in Ireland, the British Government had anxiously desired to find some plan of an united religious education for Protestant and Roman Catholic children in primary schools. In the year 1826 the Marquis Wellesley, Lord-Lieutenant of Ireland, requested the Primate, Lord John George Beresford, Archbishop of Armagh, to prepare an elementary work of extracts from the New Testament; and at the same time requested Dr. Murray, Roman Catholic Archbishop of Dublin, to do the same, in the hope that from these two a book might be compiled which would give satisfaction to both parties, and be used for united education.

The Primate deputed this work to five clergymen; these were — 1. The learned Dr. Charles Elrington, Regius Professor of Divinity in the Dublin University; 2. Rev. Dr. William Phelan, formerly a Fellow of Trinity College, author of *The Policy of the Church of Rome in Ireland*, and other works, connected in two octavo volumes: 3. Rev. George Hamilton, Rector of Killermo, in the diocese of Ossory, author of two valuable pamphlets on *The Protestant English Version of the Bible*; 4. Myself; 5. The name of our fifth

colleague I cannot at this moment remember. We prepared our work from the authorised version in sections, after the manner of a diatessaron, embracing a summary of the New Testament history, from the birth of John the Baptist to the final arrival and residence of St. Paul at Rome.

Archbishop Murray at the same time caused a work to be prepared, called *Christian Seasons*, containing a summary of the Gospel history from the conception of the Lord Jesus Christ to the scene where the apostle Thomas doubted the identity of the Saviour after his resurrection. This was contained in seventy-three lessons, not in the words of the Roman Catholic Testament, but as ordinary narratives. I do not know by whom these lessons were compiled, but the general medium of communication between the Irish Government and the Roman Catholic Bishops on such matters at that time was Anthony Richard Blake, a clever Roman Catholic barrister, of winning manners, and an adroit diplomatist, who insinuated himself into the good graces of the Marquis Wellesley and the Marquis of Anglesea; so that he was made Chief Remembrancer of the Court of Exchequer, a Commissioner of Irish Education Enquiry, and a Privy Councillor. We gave in our work to the Primate, and there our mission ended; and I do not at this time recollect the particulars which followed on a comparison of the two works, but the result was that Mr. Blake notified that the Roman Catholic Bishops could not accept an elementary book in the words of the Bible, and so the matter dropped. The extracts prepared by us make a small duodecimo of 98 pages, in two columns, without any title-page or heading of any kind. At the end of the last is "London: Printed by B. M'Millan," &c. &c.

The *Christian Lessons* form a small duodecimo of 72 pages, without title-page or preface, having only at the end the words, "B. M'Millan, Printer, Covent Garden," &c. A few copies only were printed for the use of Government and the parties concerned in the composition of the works. I had two or three. I am sorry to hear that both the copies were sold by Messrs. Sotheby in one lot, as I had hoped they would go into some public libraries, as I think that the memory of every such endeavour at public usefulness should be preserved, even though it may have been attended with no immediate visible result.

HENRY COTTON.

Thurles.

#### PARISH REGISTERS.

(4th S. i. 197.)

In reference to the statute 17 & 18 Vict. c. 80, noticed by your correspondent (see p. 200), I use the freedom to recommend to him, when he may

happen to be in Edinburgh, to visit the room (in the late additional building of the General Register House) in which the registers provided for by that statute are kept. It is very lofty and elegant, and shelved in such a way as to enable these records to be distinctly arranged for many years past and to come. Nothing, in short, can now be more complete than the Scotch system, and he will find the greatest courtesy from the officials, with much readiness to give all requisite explanations.

G.

Edinburgh.

The advisability of removing the registers prior to 1812 to a place of safe custody, where they will be easy of reference and may be indexed, is beyond question. But to show what the losses are in their present custody, I may refer to the returns for Sussex. About 1780, Sir William Burrell made his collections for the county, and he has the returns of thirty parishes in which older registers existed than were returned in the population returns of 1831; at the same time there were nineteen parishes in which the returns made in the latter year show that the older registers had been found in the interval. Of the existing registers, twenty-one commence in 1538. Mr. Baker, in his evidence before the committee (p. 58), speaking of Northamptonshire, stated that, out of seventy or eighty registers mentioned in Bridges's collections a century earlier, there were thirteen in which the old registers had been lost, and three in which they had been accidentally burnt; and that in Mr. Bridges's time nine registers commenced in 1538, and they were then reduced to four.

WM. DURANT COOPER.

81, Guilford Street.

I should very much like to know if there is any "injunction, canon, ordinance, or act of parliament" governing the disposal of that large quantity of interesting matter to be found on the fly-leaves of old family Bibles. There is an immense amount of information lost to succeeding generations by those valuable private registers falling into the hands of strangers who know not their value, and consequently care not what becomes of them. It would be a great boon to the families themselves, and also to genealogists, if some scheme could be devised and carried out whereby properly authenticated entries in family Bibles as to births, marriages, and deaths could either be preserved in the originals, or copied into registers at Somerset House or some other central and safe depository. There is no greater difficulty which the compiler of family history has to surmount than that of searching for evidence of the births, &c. of individuals in order to prove relationships. The preservation of this portion of our records sadly wants attending to, and I hope yet

to see that all cause of complaint will be a thing of the past.

LIOM. F.

In 1849, the late Mr. W. B. C. C. Turnbull, Advocate, issued a very interesting and instructive work on the "Scottish Parochial Registers," entitled —

"Memoranda of the State of the Parochial Registers of Scotland, whereby is clearly shown the *Imperative Necessity* for a National System of Regular Registration."

It is therein remarked —

"That in comparatively few parishes are the *existing* records of greater antiquity than the beginning of the last century, and much less, it must be manifest, that the present system of custody is unsafe and improper."

T. G. S.

Edinburgh.

As an instance of the neglect with which the existing registers are treated, I may instance those of the curacy of Soberton, in Meon-Stoke, Hants. They did commence in 1538. When I saw them a short time since, the early pages of christenings were gone, and the end of the burials from about 1602 to 1620. The christenings began in 1547, but in a lot of what appeared to be loose leaves were found the older portions back to 1541; so that only three years are now missing, probably only one leaf; whilst the burials were completed to 1610, with some later leaves. The remainder of the loose leaves turned out to be the second register, which, with a little careful supervision and putting in order, now contains the registers from 1620 to the Commonwealth, with here and there a gap owing to a lost leaf.

I suggested to the present incumbent, the Rev. D. J. Drakeford, who was zealous in his care of them, the propriety of having the two volumes bound, so that future loss may be avoided; and he promised to place the matter before the churchwardens.

W. D. C.

ROBINSON CRUSOE.

(4th S. i. 145, 227.)

A tradition in the family of descendants from a niece by marriage of the Rev. Timothy Cruso (which, I believe, has also appeared in print,) is, that when De Foe wrote his *Robinson Crusoe*, he selected the name of his hero from that of a school-fellow; which name had, no doubt, been impressed upon his memory by its peculiarity, and perhaps had been the subject of some pleasantry among the juvenile nonconformists in the school at Stoke Newington, where we know De Foe was educated, and in which place the above Timothy Cruso lived; his mother, Sarah Cruso of Newington, widow, dying 1687, and leaving her son, the Rev. Timothy Cruso, her executor and sole heir.

I have two of Timothy Cruso's letters, signed "T. C."; also sermons and treatises published in his lifetime. The name is invariably spelt "Cruso." Further particulars of him may be found in Wilson's *History* (vol. i.), and the inscription and arms (such as are described below) on his tomb in Stepney churchyard may be seen in Hatton's *New View of London*, 1708 (vol. i. p. 223); also in Stow's *Survey of London*, edit. Strype, fol. (vol. ii., Appendix, p. 98). I have no doubt of his being grandson of "Timothy Cruso of Newington, whose arms were not to be entered, he being refractory."

The Visitation of London, 1633, gives a Cruso pedigree, which shows that Anthony Cruso was of Houne Coat, in Flanders. His son John settled at Norwich; and this would account for his presumed eldest son John being sent to Caius College, Cambridge, and probably the Dr. John Cruso referred to by Mr. COOPER ("N. & Q.," 3<sup>rd</sup> S. viii. 509). John Cruso had a second son, Timothy Cruso, of London, merchant, living 1634, who married Katherine, daughter of Charles Planter, in Flanders. His arms would, of course, be differenced by a crescent.

The London merchant had two sons: Timothy, eldest son and heir, and John; and probably this Timothy was the son of the refractory Timothy referred to in the Visitation. By the kind and indefatigable search of Dr. Howard, who has printed the Cruso pedigree in the *Miscellanea Genealogica*, Oct. 1867, the arms are obtained from an authentic source, with the following notice appended:—

"Sable, a cross patée or; crescent in chief for difference. Crest: A cross as in the arms, with a crescent for difference. Motto: 'Virtus nobilitat.'"

"The arms were respit' when upon summons hee appeared. But since hee hath sent into Flanders, and hath received 2 Certificates from severall Persons of this Coate here depicted to bee the Armes of his Auncestours."

Rev. Timothy Cruso died 1697, aged forty-one; and was, no doubt, son of Timothy the family heir in 1634, or of the next brother John.

The name of Cruso is thus evidently proved to be Flemish. It has since been found in London, Staffordshire, and elsewhere. The arms improperly assumed by some of the name (no doubt in error) have been identical with, or closely resembling, the family of Crewse or Cruse. I shall feel much obliged to any correspondent of "N. & Q." who may be able to furnish the name of the Rev. Timothy Cruso's father, or any particulars connected with his history and association with De Foe.

E. W.

MR. HENRY KINGSLEY inquired, in the *Gentleman's Magazine* (January), as to the family of Foe or Defoe, of Elton, Hunts. No trace of such a family can be found, either in the parish regis-

ters or on gravestones. The nearest approach that I can find to the name, in that part of the county, is in the family of Faux, now resident at Yaxley. With regard to the name Crusee, I may note, in connection with Elton, that, at Fotheringhay, two miles distant, a Mr. Creuso, who inhabited the college at the time of Queen Elizabeth's visit, gave to Henry Peacham an account of the opening of the grave of the Duchess Cicely, who had been buried in the year 1495. See Bonney's *Fotheringhay*, foot-note, p. 52.

CUTHBERT BEDE.

M. CHARLES has not been happy in his attempt to account for the pertinacity of the French in turning into trisyllables the English names Defoe and Crusee, each of which consists of two syllables only. With regard to Defoe, he suggests that this writer's progenitors were French refugees, named *De Foy* or *De Foix*, and that they "adopted the false orthography of *De Foe* in order to avoid hearing the name pronounced in the English fashion, which would have lent to the syllable *oi* a sound analogous to that of *hoist*, *moist*," &c. Certainly, if the object of Defoe's progenitors was to preserve the original sound of their French name *Foy*, they hit upon a very odd expedient in writing it *Foe*, for Englishmen would naturally pronounce *Foe* as one syllable, like *Fo*—a sound quite as unlike the French *Foy* as this latter combination of letters would be if sounded in the English way, rhyming with *toy*. But the fact is, I believe, that it was Daniel Defoe himself who added the *De* to his name, his father having called himself simply *Foe*.

M. CHARLES' apology for the French trisyllable *Crusoé* is also unfortunate. He says—

"In order to express exactly the sound of your *oe* in Crusee, we French must either use the diphthong *aux* (as in *chevaux*, *animaux*, *capitiaux*, &c.), or the vowel *ô* with a circumflex accent, or the same vowel with a final *h*—*Crusô*, *Crusoh*, or *Cruseaux*."

Then why not spell it with a final circumflex? Surely a much better plan than turning the word into one of three syllables.

But, after all, why are not Frenchmen to take the trouble to ascertain how English names ought to be pronounced, and pronounce them accordingly? Is it always necessary to write an English word phonetically, to ensure its being correctly sounded? If I were to publish an English translation of *Manon Lescaut*, I should expect that English readers of the book, if they happened not to know French, would inquire how the name was to be pronounced. But I should not expect to hear them call my book *Maynon Lesscaught*.

A few words now in reply to A. H. I have already noticed the name *Foe* in my answer to M. CHARLES. A. H. says, "De Foee has a Dutch look, and will, I am sure, justify to your corre-

spondent the use of the final accent in *De Foë*." To my eyes "*De Fooe*" has not at all a Dutch look. *Foe* might be a Dutch word, but it is not, and neither one word nor the other is used by the Dutch as a family name. The final *e* in *Foee* would not, I fancy, have made the word a dissyllable to ordinary English eyes in the seventeenth century. If it be true that Daniel's paternal name was *Foe*, and that he added the *De* to it, I think it much more likely, considering his profound veneration for King William, that, if he added the prefix about the period of the Revolution, he meant it to suggest the Dutch article rather than the French proposition. When did he first employ the *De*?

A. H. seems to me very fanciful in what he says about *Crusoe* and *Cruiser*. Defoe was not a man for such hidden meanings and verbal insinuations. Transparent clearness and homely simplicity are his characteristics. His little digression about *Crusoe* being a corruption of *Kreutzner*, or, as he writes it, *Kreutznaer*, is just one of those minute touches which abound in *Robinson Crusoe*, and which give an air of reality to the story, just because they are not essential or important. The reader is made to feel that what he is reading is really true, because it would not be worth the author's while to invent such trifling particulars. This is the *ars celare artem*. A. H. is mistaken in supposing that *Kreutzner* is German for *Cruiser*; the German for that is *Kreuzer*. But *Cruso* or *Crusoe* is a real English surname, and A. H. will find it both in the *Post Office Directory* and the *Clergy List*.

JAYDEE.

The suggestions of M. PHILARÈTE CHASLES and your other correspondents as to the name of *Foe* remain wholly without proof.

1. Daniel De Foe had nothing to do with giving the form of *Foe*, though he added the *De*, why or wherefore does not appear.

2. Chalmers ascertained from the Chamberlain's books that James Foe was son of Daniel Foe of Elton, in the county of Northamptonshire, yeoman.

3. This must be Elton in North Northamptonshire, on the borders of Lincolnshire, Cambridgehire, Huntingdonshire, Rutlandshire, and Leicestershire, about seven miles west-north-west of Peterborough, and three miles south from Market Deeping.

4. The registers of Elton should be searched, if any, and the duplicates of the bishopric, if any; the manor records should be searched, wills, &c.

5. The city records being burnt, the books of the Butchers' Company should be searched for James Foe, so as to ascertain the date of his admission to the freedom, and consequently of his birth. This would assist, too, for searches in the registers of the parishes near Elton.

6. The will of Daniel Foe, yeoman, should be searched for in Peterborough and elsewhere. The butcher would be a younger son in all likelihood.

7. The name of Foe having been so pronounced about the year 1600 is unfavourable to the conjecture of M. CHASLES as to its origin from *De Foiv*. It is a name of clear sound, like John Doe and Richard Roe.

8. As to the conjecture that *Foe* is short for *Faux*, it is to be acknowledged that *Faux* is to be found in all the midland and eastern counties, as may be expected, as also in the forms of *Faulks*, *Faulke*, *Fawkes*, and *Fowkes*; so also is the name of *Fox*. The sound of *Fawkes* being so clear, there is no ground, without positive evidence, to affirm that it has been transmuted into *Foe*.

9. I have searched that invaluable repertory the *Post Office Directory* for London, Northamptonshire, Cambridgeshire, Huntingdonshire, Rutlandshire, Leicestershire, Derbyshire, Nottinghamshire, Norfolk, and Suffolk. There is no name of *Foe* now remaining.

10. There is the name of *Fooy* at South Lynn, in Norfolk. This I consider to be of Netherlands origin (*Fooij*), but it is worth investigating.

11. Looking to the general conditions of personal nomenclature in England, and observing that there are in the district the forms *Foden* and *Foley*, I am inclined to look for the origin of *Foe* in the name of some small place represented by a family not widely distributed.

12. This I consider may be *Fough*, a place in Hartington parish, in North Derbyshire.

HYDE CLARKE.

32, St. George's Square, S.W.

#### SALMON AND APPRENTICES.

(3rd S. viii. 107, 174, &c.)

When the question whether indentures of apprenticeship had ever contained a stipulation that an apprentice should not be obliged to eat salmon more than a certain number of days in a week was mooted in "N. & Q.," I had prepared a note, which I delayed sending in consequence of further information being rendered probable by some of the notes in "N. & Q.;" and, whilst I was thus delaying, I happened to mention the subject to a gentleman who had been educated at Shrewsbury School, and he told me that in the old rules of that school there was a clause against the boys being compelled to eat salmon more than so many days in a week. His memory as to his having seen this rule in a book in the school library seemed perfectly clear, and left no doubt whatever on my mind that such a rule existed; but, after making the best inquiries in my power, I have failed to discover any such rule. I find, however, that a

reputation has existed in the school that such a rule did formerly prevail.

These things must form my excuse for not having sent the following statement at the time I originally intended.

I joined the Herefordshire sessions as counsel in October, 1828, and very early in my time an appeal was tried, in which the question turned upon a settlement by apprenticeship; the indenture was given in evidence, and I had it in my hands and read it, and it undoubtedly contained a stipulation that the apprentice should not be compelled to eat salmon more than three days a week. As to the exact wording of the clause I cannot speak after the lapse of so many years, but of the fact of there having been such a stipulation in the indenture I am perfectly certain. At that time I, a Midland County man, was wholly ignorant of the salmon fisheries in the Severn and the Wye, and I well remember how very much I was struck by this, to me at least, very remarkable stipulation, and this indelibly fixed the facts in my memory. I rather think that the indenture was an old one, possibly from fifty to seventy years old; and I also think one of the parishes in Hereford was either a party to or interested in the appeal; and I feel all but quite certain that the appeal was tried between October, 1828, and the time when Mr. Powell became chairman.

I think I can suggest a very natural origin for such stipulations, without resorting to the supposition of there having been such a great abundance of salmon as to call for them. The statute of the 4 & 5 Will. and Mary, c. 23, s. 6, mentions "any fisherman or his apprentice or apprentices lawfully authorized to fish in navigable rivers." Now, one can well imagine that when, a hundred years or more ago, the means of carriage through the country was both very limited and very slow, a fisherman might have great difficulty in disposing of a good catch of salmon; and, whenever that happened, nothing would be more likely than that he would feed his apprentice with it *usque ad nauseam*, and hence the stipulation in question might arise without there having been such a general superabundance of salmon as has sometimes been supposed.

It ought not to occasion any surprise that no indenture containing such a stipulation should have been forthcoming after the inquiries that have been made. A very extensive experience in sessions cases at a time when settlements by apprenticeship were very frequently brought in question satisfies me that in most cases the indenture was lost or destroyed during the life, or shortly after the death, of the apprentice. In fact so much difficulty was experienced in proving an apprenticeship even during the term, that the 42 Geo. III., c. 46, provided that a register should be kept of all parish apprentices, because "it would tend

to the benefit of the children so bound apprentice; and made the register evidence of the apprenticeship where the indenture was lost or destroyed. Now the use of the stipulation in question would probably cease soon after the necessity for it ceased, and, as this is probably more than a hundred years ago, the search has been after documents which have most probably been lost or destroyed: and, even if I had not myself actually seen such an indenture, I certainly should not have concluded that Dr. Nash was in error in stating that they existed in his time, as that would have been a conclusion drawn from the supposed non-existence at the present time of a thing which, if it had existed in Dr. Nash's time, had probably perished in the intermediate time.

Still, peradventure, in some old parish chest or other unsuspected place, some such indenture may yet exist; for, singularly enough, I happen to have two very ancient indentures, which descended to me in the chartulary box of a Staffordshire abbey with its deeds, which are most of them of a similar age. I can only conjecture that in some way they got mixed with the deeds, and have thus been preserved in a very perfect state to the present time.

The first of these indentures is dated in the 19th of Rich. II. [A.D. 1396], and by it Thomas, the son of Gilbert Edwards of Wyndesore, is bound to John Hyndlee of Northampton (the old spelling of Northampton), "brasyer," for seven years, to learn the art called "brasyer's craft." The witnesses to this deed are Henry Caysho, then mayor of Northampton, William Wale and John Wodeward, then bailiffs there, Richard Gosselyn, John Essex, Smyth, and others. By the other, William, the son of Thomas Spragge of Salop (Salopia, Shrewsbury), is bound to John Hendeley of Northampton, brasier, and Isabella his wife, for eight years, to learn the art called brasiers' craft. This deed is dated 2nd Hen. V. [A.D. 1414], and has no witnesses. Each indenture is stated to be under the seals of the parties, but has only one seal appended, the other seal having no doubt been appended to the other part, which has evidently been cut from the top of these deeds, there being a wavy line of ink partly on one of them. The seal of the older deed is of dark wax, and the impression has a rim running round it, and within it a shield bearing a pale, on a chief (apparently) three escalop shells. Only half of the other seal remains, and it seems to have had a flower, apparently a rose, upon it. There is no appearance of any tinctures on either seal. The use of a seal with arms on it so early a date on such deeds seems curious; but possibly then, as now, any seal was used which happened to be at hand. The stipulations in both these deeds are very similar to those in modern indentures, and their length is at least double that of the ordinary feof-



ments of land of the same date. Probably the master of both apprentices may have been the same, although the name is so differently spelled. Northampton is spelled Norhampton in both deeds.

I have stated these particulars, as I never saw or heard of any such deeds of so great an age, though I am far from saying that others may not have done so.

CHAS. S. GREAVES.

#### LONGEVITY EXTRAORDINARY.

(4<sup>th</sup> S. i. 95, 152.)

I quite agree with MR. THOMS in hesitating to accept anything but full and clear proof of the many cases of centenarianism. Parish registers are not always unimpeachable, and entries therein and in family Bibles and the like very often show nothing to the point. But in cases where there is reason to doubt, tombstone inscriptions must never be adduced. Their liability to falsification after the erection of the stone or monument is alone a fatal objection. At Stratford-on-Avon 72 was changed into 172 ("N. & Q." 1<sup>st</sup> S. viii. 124). In Holy Trinity Church, Hull, is an inscription from which, by the change of 9 to 2, it would seem that a widow lived a hundred years after the death of her husband. (See a paper in the *Hull Advertiser*, March 9, 1867). And at Beverley Minster, 44 has been converted into 414! I do not suppose that any one would give credit to these cases where "a man is not upon oath," but they are specimens of what can be and has been done.

CONSEDENS.

P.S. The want of such strict examination and proof as demanded by MR. THOMS must have been the reason of the unscrupulous admission into the obituary columns of older volumes of the *Gentleman's Magazine* of such hosts of unquestioned statements of extreme longevity.

#### MRS. WILLIAMS.

When were houses upon the Old London Bridge pulled down? \* This question may not at first

[\* In the *Gentleman's Magazine* for 1757 (xxvii. 91) it is stated, that on Tuesday, Feb. 22, "three pots of money, silver and gold, of the coin of Queen Elizabeth, were found by the workmen in pulling down the houses on London Bridge." The whole of these buildings, however, were not entirely taken away until some years after this time; for in the *London Chronicle* of Thursday, May 17, 1759, the name of "William Herbert on London Bridge" occurs as one of the publishers of *The Lives of the Reformers*. By the same paper, too, for Thursday, August 14, 1760 (p. 61), we are informed, that "in pulling down the house called the Chapel House, on London Bridge, there has been found this week a very antique marble font, &c., curiously engraved, and several ancient coins."—*Chronicles of London Bridge*, ed. 1839, p. 380.—ED.]

sight appear to be connected with longevity; but having (about thirty years since) met the venerable lady, Mrs. Williams, the grandmother of my respected friend Robert Williams, Esq., at Bridehead, I cannot forget her telling me that she had called on people living in the houses upon Old London Bridge.

This remark astonished me, but there were also public events (beyond the memory of octogenarians) which she remembered and mentioned, that quite justify the belief in her alleged age; and I have no doubt that some conclusive evidence will soon be produced to verify Mr. Williams's statement that she attained to an age exceeding a hundred.

BENJ. FERREY.

#### MR. J. W. LUNING.

There is now living at Morden College, Blackheath, Mr. Jacob William Luning, born at Hamelvorden in the kingdom of Hanover, on May 19, 1767. To enable him to succeed to some property which belonged to his mother, he obtained, *forty-one years ago*, a certificate of his baptism. A verbatim copy is subjoined. Mr. Luning was the elder of two sons; his brother Conrad died in London nearly fifty years since. He married at Spalding, Lincolnshire, August 4, 1796, Eleanor, daughter of a Captain Sands, and by her had fifteen children. Excepting deafness, Mr. Luning is at this time in full possession of all his faculties of mind and body: his teeth and hair are comparatively sound and complete; the latter has, however, been whitened by the snows of one hundred winters. He takes a daily walk in fine weather, and reads without glasses. These aids he discarded on receiving his second sight some ten years since. This gentleman claims descent, through his mother, from Christina, sister to Martin Luther; and I hope in a short time to be allowed to inspect some family papers said to prove such to be the fact. Should they confirm Mr. Luning's claim, probably a space may be found for his pedigree in "N. & Q."—

"Certificate of Baptism extracted from the Church Books at Hamelvorden therein written in the following words:—

"In wedlock born 1767 (one thousand seven hundred and sixty-seven) the 19<sup>th</sup> of May, the son of the here resident Clergyman, Meinhard Conrad Luning, and his wife Magdalena Dorothea, born Pratzje, baptized the 21<sup>st</sup> instant and named Jacob William."

"Witness the Inspector of Customs M<sup>r</sup> Luning of Verden—

"That the above is truly extracted I hereby certify by my own handwriting, signature and seal of office, in fidem—

"FREDERICK DAVID WERBE  
Superintendent & Clergyman  
at Hamelvorden in the district  
of Kehdingen, kingdom of  
Hanover, the 30<sup>th</sup> March 1827  
(L. S.)"

W. H. COTTELL.

Brixton, S.W.

THOMAS HUTCHINSON.—I cut the accompanying extract from the *Lancaster Gazette* of March 21. Perhaps some of your correspondents residing at Ulverston can ascertain as to the truth of the statement:—

“A WONDERFUL OLD MAN.—Amongst the company who attended the wood sale of W. Marshall, Esq., at Huddlescleugh Hall, on Friday last, at which Mr. T. Thornborrow officiated as auctioneer, was an old man named Thomas Hutchinson, residing at Fell Gate, who has reached the extraordinary age of 112 years. Although considerably shrunk, the old man is said to possess a comparatively robust constitution, and was able, by the help of two stout sticks, to follow the auctioneer till Lot 89 was ‘put up,’ when the old gentleman made a bid, and became a purchaser. Old Tommy, who has stood six feet in height in his day, was a soldier in the British army, and was present at the battle of Waterloo, and at the capture of Bonaparte.—*Penrith Observer*.”

THE EDITOR OF “DEBRETT.”

[It is now between fifty-two and fifty-three years since the battle of Waterloo; this would make Old Tommy between fifty-nine and sixty at that time—which is very improbable. But we share our correspondent's hope that some resident in the neighbourhood will look into this case, tell us when and where Hutchinson was born, and in what regiment he served at Waterloo.—Ed. “N. & Q.”]

MACHABEES.

(4th S. i. 54, 136, 255.)

I am called upon by E. L. to furnish my authorities for a supposition which I never made, nor should have dreamed of making,—that the seven sons and their mother, whose martyrdom is recorded in the 2nd Book of Machabees, belonged to the family of Judas Machabæus. This correspondent does not seem to be aware that it has been always customary in the Church to call all those Machabees who suffered for religion in the persecutions of the Jews by the Kings of Syria. If he wishes for my authorities for this, I beg leave to refer him to Janssen's *Hermeneutica Sacra*, who observes that the name of Machabæe “Judæ Machabæo, ac deinceps omnibus qui adversos Syros pro religione et patria decertarunt, datum fuisset.” (Tom. i. p. 504.) See also Bergier, *Dict. Theol.* art. “Machabées,” and Alban Butler, Aug. 1, note on the name of Machabæe. These seven and their mother, however, may have been styled Machabees from the name of the eldest brother, which, in the old Greek edition of Josephus, is given as Machabeus. And, as E. L. objects that all who speak of their being honoured as martyrs are of the fourth century, he may take the authority of St. Cyprian, who belongs to the third century, and who distinctly styles them both martyrs and *Machabees*:—

“Quid in Machabæis beatorum martyrum gravia tormenta et multiformes septem fratrum pene et confortans liberos suos mater in penis et moriens ipsa quoque cum liberis, nonne magnæ virtutis et fidei documenta tes-

tantur, et nos ad martyrii triumphum suis passionibus adhortantur?” (Ep. LVI. *De Exhortat. Martyrii*.)

Also in his Epist. ad Fortunatum, *De Exhort. Martyrii*, St. Cyprian dwells at great length upon these glorious martyrs, and even considers the seven sons as figures of the seven churches mentioned in the Apocalypse:—

“Quid vero in Machabæis septem fratres et natalium pariter et virtutum sorte consumiles septenarium numerum sacramento perfecta consummationis impletos? . . . Et in Apocalypsi Dominus mandata sua divina et præcepta cœlestia ad septem ecclesias et earum angelos dirigit. Qui nunc istic numerus in septem fratribus invenitur, ut consummatio legitima compleatur.”

Evidently then, these Machabees were honoured in the Church before the fourth century. Alban Butler observes in the note referred to, that—

“Many saints of the Old Law were commemorated in the Roman Martyrology; churches in some places, particularly at Venice, are dedicated to God in their honour.”

I have already noticed that A. Butler mentions that the festival of these Machabees has place in very ancient Calendars, especially that of Carthage, and those of the Syrians, Arabians, and other orientals. How, then, can it be said to rest on no true foundation? Certainly the Christian Church has authority to institute festivals, independently of Jewish practices or traditions.

But at the final question of E. L., whether these Machabees *have in any way derived benefit* from their festival, I am too much astonished to attempt an answer with any seriousness or composure. Does he really imagine that the Church contemplates any benefit to the saints by celebrating them upon earth? Has he never read the memorable words of St. Bernard?—

“Ad quid ergo Sanctis laus nostra? ad quid glorificatio nostra, ad quid nostra hæc ipsa solemnitas? . . . Quo eis præconia nostra? Pleni sunt. Prorsus ita est, dilectissimi: bonorum nostrorum Sancti non egent, nec quidquam eis nostra devotio prestatur. Planè quod eorum memoriam veneramus, nostrâ interest, non ipsorum, etc.” (Serm. 5, *De Fest. Omnium Sanctorum*.)

F. C. H.

SIR WALTER SCOTT'S HEAD (4th S. i. 286).—It appears to me that Mr. HUNTLY GORDON does not discriminate sufficiently between two different things, viz. the height of the forehead proper, and the height from the eyes to the apex of the head. In regard to the former (which, by-the-bye, I never saw so splendidly developed as in two instances of the most mediocre men in the way of intellect that I have ever met with), Sir Walter's head was not remarkable, thus fully justifying the observation of the *Quarterly Reviewer*. Turn, however, to the second aspect, and the height of Sir Walter's head was most conspicuous. Witness the observation of one of the wits of the Parliament House Stove,—“Here comes Peveril of the Peak.”

When I was a lad and attending the mathematical class in the University of Edinburgh, the late Professor Wallace one day asked me into his private room and showed me the skull of a gentleman who had been his predecessor as teacher of mathematics in one of the military colleges (Haileybury, if I recollect right), and, as the professor informed me, was one of the greatest mathematicians he ever knew. I was instantly struck with the very low size of the forehead proper, and made some remark upon it, when Professor Wallace called my attention to the enormous development of the skull when measured from the apex.

I had the pleasure of passing some weeks with J. G. Lockhart at the house of his brother at Milton-Lockhart shortly before his death. In the dining-room there was one of the casts of the Shakespeare head, and I recollect distinctly Lockhart calling my attention to it one morning, and pointing out how much the form of it recalled that of Sir Walter Scott. GEORGE VERE IRVING.

On this subject I may quote part of a private letter written in 1831 by the late Mr. William Laidlaw:—

"We were much pleased with some days of Macdonald the sculptor, who modelled Sir Walter while he was dictating to me. George [a brother of William Laidlaw's] was one day about an hour in the room, and was greatly interested, and wished, he said, for a good painter to have taken the group. Macdonald's model was in a higher style of the art than Chantrey's, and from that cause had not so much character. Macdonald confessed this was not so much his object. It was a faithful likeness, nevertheless, but not so familiar. For the same reason he would not take the exact figure of the head, which is irregular. Chantrey likewise declined to show this peculiarity, which the phrenologists will probably regret."

Mr. Lawrence Macdonald the sculptor still lives to delight his friends and pursue his art, in Rome, where he has long resided. I submitted the above to him about a twelvemonth since, but he had no recollection of the "peculiarity" referred to. The extreme length of the upper lip was another personal characteristic of Sir Walter, which I believe none of the portraits fully represents. It is by no means uncommon among the stalwart men of the Border, but is unquestionably a defect as respects personal appearance. Of Chantrey, Mr. Laidlaw writes:—

"I met at breakfast (at Abbotsford) Chantrey the sculptor, a real, blunt, spirited Yorkshireman, with great good humour, and an energy of character about him that would have made his fortune—and a great one—had he gone to London as a tailor. He killed a fine salmon in the Tweed, and led another a long time, but let it go among the great stones and cut his line. Colonel Ferguson said Chantrey would rather have given his best statue than lost the fish!"

Sir Francis was indeed an enthusiastic angler.

R. C.

Inverness.

INTERMENT ACT (4th S. i. 295.)—Under the provisions of the Intramural Burial Act I should think it would be *quite impossible* for your correspondent VERITAS to obtain the object she is so anxiously seeking. Even in old family vaults the thing is of very difficult attainment, and only to be got by an order in council. The making of a *new* vault in any place of worship would, as it appears to me, be so utterly at variance with the very spirit of the Act, as to be wholly inadmissible under any circumstances whatever.

EDMUND TEW.

KNUR AND SPELL (4th S. i. 294.)—The explanatory description given of this game by your correspondent A. H. in your last, will be wonderfully *new* to the "Barnsla' foaks," players, and all others who only know the game as played here.

The knur is not a knob of wood at all, but is a small round ball, made of hickory for match-players, but for the ordinary play of the lads made of clay, and covered with bright white glaze, and called "pot-knurs," and amongst them the inquiry would be, "Hast ta ony pottys?"

The spell is a piece of flat board about a foot long and six inches broad, which has a steel spring along the centre, one end rivetted down and the higher, or free end, raised about four inches, to be depressed into a notched upright, and which, next the notched upright, has a small cup to receive the ball.

In play, when the ball has been placed in the cup, a small trigger is struck by the tripstick, as it is called, which is a piece of wood like a small sprittle, about six inches long and four inches wide, and one inch and a half thick in the thickest part, narrowed at the top to receive a small, round, tapered, elastic handle, about four feet long, made of tough ash; the ball is sprung into the air, and struck with immense force by the pommel of the tripstick, the handle of which the striker grasps with both hands, and gives the full swing of the body with the stroke.

In a match, the players have an equal number of "rises," and he who strikes the knur the furthest out of these rises wins.

The celebrated Tom Marsden, the cricketer, was, I think, in his day, the hardest striker known.

G.

Rotherham.

GED'S STEREOTYPES (4th S. i. 29, 183.)—In the *Introduction to the Study of Bibliography*, 1814, by the late Rev. Thomas Hartwell Horne, after some account of the invention, "about the end of the sixteenth century," of modern stereotype-printing by "J. Van der May, father of the well-known painter of that name," he thus speaks of Ged and his labours:—

"Early in the eighteenth century (in 1725), William Ged, an ingenious goldsmith in Edinburgh, began to pro-

secute the making of metal plates for the purposes of printing. His invention was simply this: from any types of Greek, Roman, or other characters, he formed a plate for every page or sheet of a book from which he printed, instead of using a type for every letter, as is practised in the common way. In order to execute his plan, Ged, in 1729, entered into partnership with William Fenner, a stationer of London, and John James, the architect; whose brother, Thomas James, a printer, and the inventor's son James Ged, were afterwards admitted into the concern. In 1730 they obtained a privilege from the University of Cambridge for printing Bibles and Common Prayer-books; and after sinking a considerable sum of money they were obliged to relinquish the undertaking. It appears that one of the partners was averse to the success of the plan, and engaged such people for the work as he thought most likely to spoil it: for the compositors, when they corrected one fault, designedly made six more; and the pressmen, aiding the combination of the compositors, purposely battered the letter in the absence of their employers. In consequence of these base proceedings the books were suppressed by authority, and the plates were sent first to the King's Printing Office, and thence to Mr. Caslon's typefoundry.\*

"Ged returned to Edinburgh ruined, but not discouraged from pursuing his plan: having apprenticed his son to a printer, he in 1739 executed, in conjunction with the latter, an edition of Sallust," &c. &c.—pp. 213-5.

Mr. Horne was able to obtain the use of one of Ged's stereotype plates so as to insert in his work (p. 744) a specimen of the Sallust. He says as to this:—

"By the kindness of Alexander Tilloch, Esq., the editor is enabled to present the following impression from a plate of Ged's stereotype Sallust. This plate Mr. T. first saw in the hands of the late Mr. John Murray, bookseller, in Fleet Street, in the year 1782."

Mr. Horne then speaks of injuries which the plate had received, both before and after it had been given to Mr. Tilloch in 1800, by Messrs. Murray and Highley; and then he adds:—

"Mr. Tilloch thinks it also probable that the forms from which Ged made his moulds were composed of worn types, which will always produce plates that may be said to be worn before they are used."

LÆLIUS.

"LANGOLEE" (4<sup>th</sup> S. i. 246.)—This song will be found in *The Universal Songster* (Fairburn, 1826), ii. 215, where it is stated to have been composed by Collins, and entitled "Paddy Bull's Expedition," and sung to the tune of the Irish melody "Old Langolee." J. Y.

[We have also to thank G. K., F. T. B., and other correspondents.—ED.]

FOTHERINGHAY: MARY QUEEN OF SCOTS (4<sup>th</sup> S. i. 29, 114, 207.)—MR. PLUMMER refers to MR. CUTHBERT BEDE's excellent paper on Fotheringhay in No. 725 (Nov. 1865) of the *Leisure Hour*. On referring to that paper I find that MR. BEDE, after speaking of Miss Strickland's *Mary Stuart Album*, says:—

"A friend of the writer's has a still more extensive collection (filling two enormous scrap-books), in which

\* "Biographical Memoirs of William Ged, &c., 1781, 8vo, from which the above account is abridged."

every spot (except Fotheringhay) that Mary ever visited is illustrated by contemporary views or plans."

This, as MR. PLUMMER says, "is news indeed." Of course the collection, if it be so complete, will contain a view or plan of Sheffield Castle, where Mary passed nearly fourteen out of the eighteen years of her captivity in England. The discovery of such a record of the departed feudal grandeur of Sheffield will be most welcome to many a local archæologist who has hitherto believed that the words applied to Fotheringhay by MR. BEDE might also be applied to Sheffield, when he says:—

"No painting, engraving, or plan—not even the rudest scribble of the pen that could give us the least idea of the exterior or interior of any portion of Fotheringhay Castle—is known to exist."

The late Rev. Joseph Hunter, F.S.A., the historian of Hallamshire, searched in vain for any trace of Sheffield Castle among the muniments in the possession of the Duke of Norfolk, to whom the Sheffield estates of the Talbots have descended, and in the numerous other depositories that were open to him. The late Mr. Samuel Roberts, of Park Grange, an enthusiastic admirer of Mary, eagerly collected any trace of her sojourn in Sheffield, and yet failed to discover any drawing or plan of Sheffield Castle. Even later inquiries have been attended with no better success; so to Sheffield antiquaries MR. BEDE's announcement will impart all the pleasure of an unexpected and long-wished-for discovery, of which further particulars will be eagerly looked for.

JOHN DANIEL LEADER.

EARLS OF ROCHESTER (4<sup>th</sup> S. i. 99, 243.)—If I may be allowed a few words in rejoinder to MR. THORNBURY, I would say that the fact of the two Earls of Rochester being so well known makes it the more surprising that he should have confused them together, and that his having written correctly about Lawrence Hyde ten years ago in the *Little Black Box* is not a valid excuse for his mistake in *Belgravia*, even though he had no books to which he could refer. As MR. THORNBURY does not notice his misstatement that the great Earl of Clarendon lived in St. James's Square two years after his death, I presume he acknowledges the mistake.

HENRY B. WHEATLEY.

PARTY (4<sup>th</sup> S. i. 87, 208.)—I would not multiply examples, but that the following carries its use back some thirty years farther than the extract sent by JAYDEE.\* It is contained in an account of St. Agnes, drawn from Prudentius:—

"There be (saith Prudentius) that report, how that she, being desired to pray unto Christ for the party that was a little before stricken with fire from heaven for his

\* I am taking it for granted that the modern editor has not altered the text.

incontinency, was restored by her prayer both unto his perfect health and sight."—Foxe's *Acts and Monuments*, part i. 273, vol. i. Burnside & Seeley, 1847, 8 vols.

ANON.

HERALDIC (4th S. i. 171.)—A. H. will find in Guillim's *Heraldry* full directions for impaling the arms of any reasonable number of deceased consorts, with a print of Sir Gervas Clifton's coat arranged, with that of his seven wives, in due heraldic order. If widowers and widows did not continue to impale their arms, they would reduce the coat to that of a bachelor or spinster. P. P.

AMBERGRIS (4th S. i. 194.)—Why does SIR EMERSON TENNENT speak of this as an "ambiguous and equivocal material"? Its origin is known. There is now no doubt about its being the fæces of the sperm whale. Portions of the food of the whale are invariably found in good ambergris, showing its intestinal origin. Among the *débris* may be particularly noticed the beaks of the cuttle fish, so peculiar in their resemblance to a parrot's beak, only that the lower mandible is the larger. This beak appears to be indigestible, and is excreted together with biliary matter.

Frank Buckland and other authorities state that the whale feeds on cuttle fish when he can! Permit me to make a further "note" on ambergris. I am glad to learn that Milton is found to speak of this substance in its proper name, at least as *grisamber*, which distinguishes this substance from the transparent resin-amber, because Shakespeare says—

"Gloves perfumed with rose and amber,  
Perfume for a lady's chamber."

And the *Times* of February 24, describing the gift of the Golden Rose from the Pope to the Queen of Spain, says, "at every benediction he pronounces upon it, he inserts a few particles of amber and musk, imparting to it the sweetness to which allusion is made in the brief."

Now here the word *amber* is mistakenly used for ambergris. Amber has no odour, but the fragrance of ambergris is such that its present market value is eight times that of silver.

SEPTIMUS PRESS, Ph.-D., F.C.S.

LIFTING (3rd S. xii. 479.)—Lifting at Easter is not, at least in Lancashire, the quiet process your correspondent might suppose. The victim is seized and hoisted three times into the air, with or without a chair, and then allowed to escape. Magistrates set their faces now against these unseemly frolics.

A scene of this kind was described as follows by a country girl, and I noted it down as a good specimen of broad Lancashire. *Hoo* means she: "When James an Thomas an Jack an Peter came to lift Ellen, hoo punched an hoo screet, an hoo nipped an hoo screet; an hoo kicked James,

an hoo basted Peter, an hoo lugged Thomas, an hoo stamp't up'oth floor, an screet morther!"

P. P.

SPECIAL LICENCE (4th S. i. 172.)—At the Reformation, Henry VIII. by an Act passed in the 25th year of his reign, cap. 21, conferred on the Archbishop of Canterbury and his successors the power of granting *special licences* for marriages, dispensing with the *time* and *place* necessary to be observed in the ordinary marriage ceremony. It is discretionary with the archbishop to grant or withhold a special licence; it is a favour usually granted only to persons of rank, extending, it is said, no lower than to colonels in the army. Still it is frequently granted to those of an inferior grade. The same form of affidavit, except as to the fifteen days' residence, is required as for an ordinary licence, the only material alteration being that the marriage may be solemnized "at any time in any church or chapel, or other meet and convenient place." (See Waddilove's *Digest of Cases*, p. 229, 8vo. London, 1849.) Also a note from Shelford's *Law of Marriage*, in p. 10 of the Registrar-General's Twenty-seventh Annual Report, wherein it is stated that the fee for a special licence is about thirty guineas. W. H. W. T.

LENNOCK (4th S. i. 147.)—There can be little doubt but that this superstition is connected with some latent recollection of vampirism. The continuance of flexibility in the corpse and the fluidity of the blood were considered certain proofs of such a possession, and nothing could avail to avert a succession of deaths, extending even to the entire family of the possessed, short of exhuming and burning the body, or at least driving a stake through it. Some curious accounts of vampirism will be found in Calmet's *Dissertations sur les Apparitions et les Revenans et Vampires*. Paris, 1746. An extract from an American paper is given in "N. & Q." 1st S. x. 27, recording an instance of the same superstition of recent date. It is probable that the practice of driving a stake through the corpse of one adjudged *felo de se* was intended to prevent the lodging of demons in it, to the injury of the living. VERNA.

REFERENCES WANTED (4th S. i. 170, 230.)—W. H. S.'s note upon

'Αγαθὸν δ' ἀριδάρκους ἄνδρες

reminds me of a parallel in Shakespeare, which seems worth noting:—

"Leonato. Did he break out into tears?  
Messenger. In great measure.

Leonato. A kind overflow of kindness: there are no faces truer than those that are so washed."

*Much Ado about Nothing*, Act I. Sc. 1. l. 20.

JOHN ADDIS, JUN.

ITALIAN TRANSLATIONS OF MILTON (3rd S. xii. 524; 4th S. i. 233.)—MR. J. H. DIXON quotes,

among these translations, "*Il Como*, tradotto in Versi da Gaetano Polidori, M.D.," adding in a note, "The author of *The Vampire*, &c., the friend of Byron and Shelley." This is both incomplete and incorrect. Gaetano Polidori (my maternal grandfather) was not an M.D., nor was he the author of *The Vampire*. He was the father of John Wm. Polidori, M.D., who was author of the tale in question. Moreover, Gaetano Polidori translated the *Paradise Lost* and *Paradise Regained*, and also the *Samson Agonistes*, *Lycidas*, *Allegro*, *Penseroso*, and *Arcades*, as well as the *Comus*. The complete edition of these translations forms three volumes, printed at the author's own private press in London in 1840. They used to be, and perhaps still are, on sale at Mr. Roland's, 20, Berners Street, London, W. Some of the translations had previously been published in the ordinary way, in other editions.

It may perhaps not be out of place to add that Gaetano Polidori was born at Bientina in Tuscany in 1764, and died in London in 1853. In early life he was the secretary of the poet Alfieri. From Italy he went to France, and thence to England in or about 1790. Here his vocation was that of a teacher of Italian. He published several other works,—an English, French, and Italian Dictionary; *Novelle Morali*; *Favole e Novelle*; a translation of Lucan's *Pharsalia* into Italian, &c.

W. M. ROSSETTI.

Add to the list—

"Il Paradiso Perduto di Milton. Versione Italiana di Guido Sorelli. Londra: Dulau e Co., Soho Square. 1826."

P. P.

JANSENISM IN IRELAND (4th S. i. 220.)—One of the most important works on this subject is:—"Port Royal, par C. A. Sainte-Beuve. Paris: Hachette & C<sup>ie</sup>. 1867, 6 vols." (third and most complete edition). All the works and MSS. known on Jansenism are mentioned there.

"The New Testament in French, having various Errors contrary to the Vulgate and the Catholic Religion," is the *Nouveau Testament*, called *De Mons*, published in 1667, and translated by Messieurs Le Maitre, De Saci, and Arnauld. Many conferences took place at the Hôtel de Longueville about this translation; and it was in going to attend one of them that De Saci was arrested and taken to the Bastille (May 13, 1666). Corrections had been suggested by a layman, M. de Tréville, and were patronised by one of the friends of Port Royal, M. de Roannez, but they met with a strong opposition from the ecclesiastical friends of the community.

The "Work entitled *On Frequent Communion*, printed in French and newly translated into English," is *Le Traité de la fréquente Communion*, written by Arnauld, in compliance to the wish

expressed by M. de Saint Cyran. It would be too long to tell here the origin of this work, which created a tremendous sensation; and the twelfth chapter of the second book in the second volume of *Port Royal* gives all the details about it.

The "Mass printed in French" is most likely the French version of the *Missel*, or of the *Bréviaire Romain* generally used at Port Royal; perhaps also, *Les Heures de Port Royal*.

As to the latter part of the query, our Utrecht friends will no doubt be able to answer it.

PARIS.

HIPPOPHAGY (4th S. i. 194.)—

"... Si bona opera in absconditis fieri jubentur, ut pro cujus nomine hæc factimus, ab Ipso remuneremur, quid pertinet ad rem ut coram hominibus jejunantes aut abstinentes simulemus, in secretis vero nostris bovem vel equum glutiamus?"—*Con. Calceuth*, A.D. 787, c. 9.

"... Equos etiam plerique in vobis comedunt, quod nullus in orientalibus facit: quod etiam evitate."—*Ibid.* c. 19.

VILEC.

PATRON OF SCOTCH PARISHES (4th S. i. 172.)

A correspondent inquires, Who was the patron of the parish of Kincardine-in-Menteith in 1730; and also who was patron of Crammond, in the same year? I cannot give a precise answer to these queries; but from a manuscript in my possession, without a date, but evidently written toward the end of the seventeenth century, I find that the Earl of Perth was patron of Kincardine-in-Menteith; and that Hamilton of Barnton was patron of Crammond.

J. N.

THE QUARTER-DECK (3rd S. xii. 195.)—I have heard or read an anecdote which Earl St. Vincent's reverence for the quarter-deck reminded me of. Lord Cornwallis went out to India as Governor-General in the ship of his brother, Admiral Cornwallis. One sultry day the admiral, coming up from his cabin, caught sight of his brother lounging on a chair in his dressing-gown. After chafing some time under this, and not liking to come into collision with the Governor-General, he turned gruffly to his first lieutenant and said, "Go and tell that land-lubber to get up from his Majesty's quarter-deck."

T. S. G.

THE NON-EXISTENCE OF THE MAELSTRÖM (4th S. i. 121.)—This subject has been already discussed in "N. & Q." 2nd S. v. 282. There is a full account of passing through the maelström by Boie of Kiel in his *Journal of Travel in Norway* in 1817, pp. 183-186. A complete account of the hydrography of the western coast of Norway is given by the late Lieutenant Vibe, and has been published as one of the earliest of the "Ergänzungshefte" of Petermann's *Geographische Mittheilungen*. It confirms in every respect what we stated in 1858 regarding this remarkable current.

EDWARD CHARLTON, M.D.

7, Eldon Square, Newcastle-on-Tyne.

**KILLING A ROBIN** (4th S. i. 193).—The superstition mentioned by MR. ROBINSON is, singularly enough, prevalent in the greater part of Switzerland. The robin alone of all birds enjoys immunity from the ready gun of the Alpine herdsman, who believes that his cows would give red milk if a robin were killed within his pasture-ground. (See Tschudi, *Animal Life in the Alps*, Longmans, vol. ii. ch. iv.) In France likewise the robin meets with mercy at the hands of the generally anything but sentimental sportsman; while the Breton peasant looks upon it with positive veneration (compare the beautiful legend of Jean Rouge-Gorge in Souvestre, *Foyer Breton*). In England the superstition attached to the robin is not by any means confined to Yorkshire, in proof of which I quote the following from that excellent compendium of folk-lore, *Chambers's Book of Days*, i. 678:—

"The robin is very fortunate in the superstitions which attach to it. The legend which attributes its red breast to his having attended our Lord upon the cross, when some of His blood was sprinkled on it, may have died out of the memory of country folk; \* but still—

'There's a divinity doth hedge a robin,'—which keeps it from innumerable harms. His nest is safe from the most ruthless birdnesting boy. 'You must not take robins' eggs; if you do, you will get your legs broken,' is the saying in Suffolk. And, accordingly, you will never find their eggs on the long strings of which boys are so proud. Their lives, too, are generally respected. 'It is unlucky to kill a robin.' 'How badly you write,' I said one day to a boy in our parish school; 'your hand shakes so that you can't hold the pen steady. Have you been running hard, or anything of that sort?' 'No,' replied the lad, 'it always shakes: I once had a robin die in my hand; and they say that if a robin dies in your hand, it will always shake.'"

Those touchingly simple lines, "The Death of Cock-Robin," sweet to our children's ears, owe, no doubt, their origin to the same feeling of reverential respect which the robin seems to meet with in many countries.

C. A. FEDERER.

Bradford.

**THE BOSTON (N. E.) LIBRARY CATALOGUE** (4th S. i. 288).—I am happy to say that I am "one of the men so lost to all sense of shame as to avow that pleasant-shooting is tedious." I go further and call it an awful mistake. There is no sport in it. You are placed somewhere or other in the cover, your position depending on the prospect the head-keeper has of the amount of your tip. You blaze away at a set of coop-reared birds, while you might as well fire at the denizens of your poultry-yard. You get into rows with your tenants as to the stock of game they are to keep up, give encouragement to poachers, and risk your keepers' lives; and for what? not healthy exercise, but a butcher's hecatomb.

[\* This beautiful legend is printed in "N. & Q." 1st S. vi. 344.—ED.]

True sport, although its results are not so enormous, is a totally different thing, ensuring the pleasure of having well-trained assistants, whether canine or human. It is in watching the exertions of these, and not in the actual slaughter, that the pleasure consists.

GEORGE VERE IRVING.

**WILLIAM WALLACE** (3rd S. xii. 47; 4th S. i. 253).—F. J. J. is confounding customs of the eighteenth and nineteenth centuries with those of the thirteenth and fourteenth. If he turns to Sir Walter Scott's *Essay on Chivalry* (I quote from Cadell's edition, 1843, p. 16), he will find the following passage:—

"Knighthood was in its origin an order of a republican, or at least an oligarchic nature—not requiring the sanction of a monarch. On the contrary, each knight could confer the honour of knighthood upon whomsoever preparatory noviciate and probation had fitted to receive it. The highest potentates sought the accolade at the hands of the worthiest knight whose achievements had dignified the period. Thus Francis I. requested the celebrated Bayard, the good knight without reproach or fear, to make him."

The note on the following lines in the *Lay of the Last Minstrel*, canto iv. st. 26, contains many curious instances of the older custom, and its reticence to a late date:—

"Knighthood he took of Douglas' sword,  
When English blood swell'd Ancram ford."

Under these circumstances it is futile to inquire from whose sword Sir William Wallace received the accolade—whether from that of his uncle, Sir Reginald Crawford, or from one of the many knights that rallied round him in the forest kirk of Carluke, and appointed him regent of the kingdom.

Can F. J. J. tell us where the good Lord James of Douglas was knighted, and by what king? Yet charter after charter describes him as *miles*.

A glance at the published *Registrum Magni Sigilli Scotiæ* of the period furnishes many other instances where *miles* means *knight*, and cannot possibly be construed as *soldier*, but it would be superfluous to quote them.

On referring to Mr. Cosmo Innes' *Scotland in the Middle Ages*, p. 223, I find that the system of representation of the small freeholders in Parliament, by a person elected by them, did not come into effect till 1587—two centuries after the death of Wallace. Even then the person elected was described as commissioner, not knight, of the shire.

GEORGE VERE IRVING.

**SIR ANTHONY ASHLEY AND CABBAGES** (4th S. i. 156, 228, ETC.).—Your readers have perhaps had enough of this vegetable *usque ad nauseam*, yet I would crave one word more in reply to your correspondent, A DORSET MAN, who deals largely in probabilities, and refers to a letter in the *Poole*

*Pilot* from the rector of Wimborne St. Giles, which contains an assertion and nothing more. I require proof. Whether Sir A. Ashley was or was not the first introducer of the cabbage to England is not with me the question at issue. I admit that he may have been; but I do demur to the proposition that the fact is confirmed by monumental evidence, and say, that the importance which the tradition has thereby assumed as a historical fact appears to be based on a fanciful idea, which detracts very materially from its value.

W. W. S.

CHELSEA POTTERY (4th S. i. 160.) — Perhaps your valued correspondent A. A. will allow me to refer him to my "History of China Works at Chelsea," which appeared in the *Art Journal* for February and April 1863, for a reply to a portion of his inquiry. He will there find not only where the Chelsea works were situated, but a great deal of information upon their history, and an account of their being taken down, the kilns, &c., being removed to Derby. The account of the taking down of the buildings I there give from two original letters from Boyer, in my own possession. The works at Chelsea stood in Lawrence Street, and they were taken down in 1784. The situation of the Bow works is said to have been near the churchyard. LLEWELLYN JEWITT, F.S.A.  
Winsten Hall.

ST. PETER'S CHAIR (4th S. i. 55, 106.) — Cardinal Wiseman showed very clearly that the chair at Venice had in some way been confounded with that at Rome. As to the real history of that at Venice, he rightly refers to Tychsen's *Interpretatio* (ed. 2, Rostock, 1788 [not 1789]) and *Appendix* (1790), as giving the true reading of the Cufic inscription on the so-called chair of Antioch. The Mahometan character of the mottoes is undoubted. But in justice to those Protestant travellers who speak of the chair in St. Peter's at Rome as being of Mahometan workmanship, it ought to be said that this is no mere English or Protestant story. I heard it repeatedly at Rome from true Roman Catholics; and I know that they need enlightenment on the subject as much as English travellers, for they speak of it as a known fact. Whether the chair in St. Peter's can belong to the first century, ornamented as it is with pillars supporting arches in the style of the fifth century, is quite a different question. Cardinal Wiseman says of the so-called chair of Antioch at Venice, "there is no festival in its honour" (*Essays*, iii. 319); but in the Roman Breviary, Feb. 22, there is "Cathedra S. Petri Antiochiæ, dup.," just as, Jan. 18, we find "Cathedra S. Petri Romæ, dup.," and the services for the days are in the former part alike. If we suppose that the chair in St. Peter's is not honoured by the service of Jan. 18, a great part of the Cardinal's *argument* goes for nothing. LÆLIUS.

VEYERHOG (4th S. i. 247.) — QUIDAM rightly supposes the word to mean a kind of sheep; the kind meant is the mutilated ewe, now known among farmers and woolstaplers by the name of hogg. *Veyer* is a corrupt form of the Danish word *faar* (pronounced *fore*), the generic term for sheep. Hogg, as applied to sheep, was originally the past participle of the Danish *hugge* (to cut); but when it was adopted as a noun, the word *veyer*, or *faar*, was dropped as pleonastic. OUTIS.

Risely, Beds.

*Veyer hog*, *were hog*, *tip hog*, are all names for an entire sheep in the interval between *lamb-hood* and *ram-hood*.

RUSTICUS.

This is probably wether-hog, a male lamb the first year. QUIDAM has mistaken *veder* for *veyer*.

S. L.

LORD GEORGE SACKVILLE (4th S. i. 149.) — In *Simmons on Courts Martial*, 5th ed. pp. 18-20, are several particulars as to the trial by court-martial of this nobleman, and the opinions of the law officers of the crown, and also of the twelve judges, printed from the originals in the State Paper Office.

D. H.

### Miscellaneous.

#### NOTES ON BOOKS, ETC.

*A Memoir of the York Press, with Notices of Authors, Printers, and Stationers, in the Sixteenth, Seventeenth, and Eighteenth Centuries.* By Robert Davies, F.S.A. (Nichols & Sons.)

Mr. Davies finds that, as early as the year 1497, Frederick Freez, a Dutchman who had settled in York, is described in the register of freemen of that city, as "a bokebynder and stacyoner," and that about 1511 he is mentioned in a record of the Consistory Court as a "buke-printer." To Freez, therefore, is assigned the honour of having been the first printer at York, but no production of his press is known to be extant. A Pie, or Priests' Directory, printed in the "Steengate," at York, by Hugh Goz, and dated on February 18, 1509, is the earliest actual book produced in the northern capital (the precursor "of numbers that cannot be told") that is now in existence.

There have been several periods during which the productions of the York press have been subjects of great interest. The first of them was in the reign of Charles I. When that king removed from his capital to York, he took with him his printer, Robert Barker, with all his necessary paraphernalia. The printing press was erected in a house in close connection with the mansion of Sir Arthur Ingram, in which his majesty took up his residence, and thence were sent forth royal declarations, messages, proclamations, and propositions, in great number—the one side, in fact, of that war of words which preceded the sterner conflict to which the king had made up his mind when he removed to the North. "The press," as Mr. Davies remarks, "was at work immediately after the king's arrival at York, and during the whole period of his stay in the North it was kept in a state of constant activity." Mr. Davies has given a minute catalogue and account of these papers, which will be found valuable in history as well as in bibliography.

The second period to which we have alluded was, when the printer-author Gent was sending forth those singular



books which are now so much valued by curiosity-hunters. Mr. Davies has written a very interesting biography of Gent, and given a full list of his publications.

The third period is one of interest to the large class of inquirers who delight in Horace Walpole, Gray, and Mason. The last of these was benefited in the West Riding, and held a prebend in the Minster. From the press of Ann Ward, in Coney Street, emanated his *Poems*, the *editio princeps* of his *Life of Gray*, his *Characteristics*, his *English Garden*, *Gray's Poems*, *Whitehead's Life*, and many other books of unquestionable importance. But even these by no means exhaust the curious points of Mr. Davies's book. *Tristram Shandy* was first printed at York, so were the works of Archdeacon Blackburne, so were Sermons by many distinguished authors, several interesting Poems, and many books and newspapers of local interest. All these come within the scope of Mr. Davies's inquiries. He has spared neither pains nor honest labour to make his book as useful and complete as possible, and has added in an Appendix a curious catalogue of a York bookseller's stock in the year 1616—a large and valuable collection of books, both English and foreign, and each one of them with a value set against it. We have said enough to prove that Mr. Davies's book will be found useful by inquirers of many kinds, and we can assure our readers that it is a book on which there has been bestowed much good, honest, literary work.

*Historical Difficulties and Contested Events.* By Octave Delepierre, LL.D., F.S.A. (Murray.)

*Revue Analytique des Ouvrages écrits en Centons, depuis les Temps anciens jusqu'au XIX Siècle.* Par Un Bibliophile Belge. (Trübner.)

M. Delepierre is one of that not very numerous, but increasing class of scholars, who do not confine their wanderings to the beaten paths of literature, but delight to turn aside into the byways in search of novelty and variety. The results of two such explorations will be found in the two volumes whose titles we have just transcribed. In the former, not attempting to give examples of all the improbable and untrue in history, M. Delepierre confines himself to the examination of a few of the most universally accredited facts, the truth of which, to say the least, is extremely doubtful. The Colossus of Rhodes; Belisarius; The Alexandrian Library; Pope Joan; Abelard and Eloisa; William Tell; Petrarch and Laura; Jeanne d'Arc; Francis I. and the Countess de Chateaubriand; Charles V. of Spain; The Inventor of the Steam Engine; and Galileo Galilei furnish the subjects of the essays: and M. Delepierre adds to the value of a curious and interesting little book, by a Bibliographical Index to the best writers on the subject of each of these historic doubts.

In the second, under the title of "Un Bibliophile Belge," M. Delepierre gives us a novel and very exhaustive *Encyclopédie des Centons*. But some of our readers may inquire, what are *Centons*? *Centons*, then, are poems composed entirely of verses taken from Homer or Virgil, more *centonario*, which are worked up into a complete poem on the theme which the writer has chosen. From the earliest times, scholars and men of letters have amused themselves with this learned trifling. In the work before us, we have notices of the writings of upwards of forty Centonists; among whom figure the names of Joshua Barnes, the well-known Grecian Professor, whose *Anacreon Christianus* was published at Cambridge in 1705; and of Alexander Ross, immortalised by Butler, whose numerous *Centons* are described and illustrated in a way which does great credit to the editor's industry and taste. A "Table Alphabétique des Auteurs de Centons dont il n'est pas donné d'extraits dans le volume," gives com-

pleteness to an amusing volume which is sure, sooner or later, to find a place in all collections of Curiosities of Literature

*The Nooks and By-Ways of Italy, Wanderings in search of its Ancient Remains and Modern Superstitions.* By Craufurd Tait Ramage, LL.D. (Howell, Liverpool.)

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## NOTICES TO CORRESPONDENTS.

UNIVERSAL CATALOGUE OF BOOKS ON ART.—All Additions and Corrections should be addressed to the Editor, South Kensington Museum, London, W.

NOTES AND EMENDATIONS ON SHELLEY, by Mr. Rossetti. We are unavoidably compelled to postpone until next week the first of these articles.

"GOD TEMPER THE WIND," &c. T. B. will find much illustration of this proverb in the first volume of our First Series.

T. H. D. (Florence). *The ballad is at your service. See Memoir in Gentleman's Magazine, 1844.*

OXONIENSIS. Consult "A Memoir of the late Rev. William Gilpin, M.A. Prebendary of Salisbury, and Vicar of Boldre. By an Admirer of his Character and Works. Cambridge, 8vo, 1851." Also *Nichols's Literary Illustrations*, 778-781, and the Gentleman's Magazine for April, 1894, p. 388. This excellent clergyman was a lineal descendant from the Rev. Bernard Gilpin, the "Apostle of the North."

J. E. H. The translation of the "Dies Irae" at the close of "The Lay of the Last Minstrel, and entitled "Hymn for the Dead," is considered to have been the work of Sir Walter Scott. The expression "Hard lines" equivalent to "Hard lot," has been noticed in "N. & Q." 1st S. xii. 287.

JOHN ALLEN. The thaler, or rixdollar, of Prussia (coined before 1791) has the head of the reigning king, with name and title thus: FRIEDRICH BONAPARTE KÖNIG (Frederick King of Prussia); reverse, an eagle and military trophies; legend, EIN KÜRCHEN TRÄGER (one rixdollar).

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## Notes.

## NOTES AND EMENDATIONS ON SHELLEY.\*

In my previous communication under a similar heading I proposed to submit some notes on particular passages in Shelley which appear to me obscure or corrupt: this I now proceed to do. I use the one-volume edition published by Moxon in 1853.

There is in *Alastor*, p. 62, a passage of which I can make no distinct sense as it stands punctuated, and no very convincing sense anyhow. It runs thus (only the italics being mine):—

“On every side now rose  
Rocks, which, in unimaginable forms,  
Lifted their black and barren pinnacles  
In the light of evening, and its precipice  
Obscuring the ravine, disclosed above,  
Mid toppling stones, black gulfs, and yawning caves,  
Whose windings gave ten thousand various tongues  
To the loud stream.”

What is to be made of the italicised words? Should the punctuation be altered thus?—

“Lifted their black and barren pinnacles  
In the light of evening; and, —its precipice  
Obscuring,—the ravine disclosed above,  
Mid toppling;” &c.—

*i. e.* the rocks, obscuring the precipice (the precipitous descent) of the ravine, disclosed said ravine overhead.

*Revolt of Islam*, canto i. stanza 49. The 4th line ends with the word “streak.” As this is made to rhyme with “dream,” “gleam,” and “beam,” it should evidently be “stream.”

*Id.* canto ii. stanza 3, stands printed and punctuated thus:—

“I heard, as all have heard, the various story  
Of human life, and wept unwilling tears.  
Feeble historians of its shame and glory,  
False disputants on all its hopes and fears,  
Victims who worshipped ruin,—*chroniclers*  
Of daily scorn, and slaves who loathed their state;  
Yet flattering power had given its ministers  
A throne of judgment in the grave—’twas fate,  
That among such as these my youth should seek its mate.”

Now what is the meaning of the passage italicised? Bringing the preceding sentence to a sort of fragmentary close at the words “loathed their state,” it seems to affirm, in a fresh sentence, that “flattering power had given to its own ministers a throne of judgment in the grave”—whatever that may signify. I conceive that the punctuation is again in fault, and that we ought to read:—

“Slaves who loathed their state,  
Yet, flattering Power, had given its ministers  
A throne of judgment,” &c.—

*i. e.* slaves who loathed their own slavish state, yet who, by offering flattery to Power, had given to the ministers of Power a throne of judgment in the grave. This concluding phrase is itself not a very clear one; but I suppose that the “throne of judgment in the grave” means “posthumous authority over the minds of succeeding generations.” Thus understood, the whole passage is consequent and significant enough.

*Id.* canto v. stanza 11:—

“To avenge misdeed  
On the misdoer, doth but Misery feed  
With her own broken heart! O Earth, O Heaven!  
And thou, dread Nature, which to every deed  
And all that lives, or is to be, hath given,  
Even as to thee have these done ill, and are forgiven.”

The italicised passage seems altogether jumbled and slovenly, as soon as one tries to attach a definite sense to its constituent parts. One thing is, I think, clear: that “hath” is misprinted for “has,”—a sort of blunder shamefully frequent in the printed Shelley, and for which, I fear, the poet’s personal carelessness must often be responsible. But even this alteration will not set the passage right. The punctuation appears to need reforming thus:—

“O Earth! O Heaven!  
And thou, dread Nature! which to every deed,  
And all that lives or is, to be hast given,  
Even as to thee,” &c.—

*i. e.* “thou, dread Nature, which hast given to be [hast given being] to every deed, and to all that lives or that is.”

\* 3rd S. xii. 389, 466, 527, 535; 4th S. i. 79, 151.

*Id.* canto vi. stanza 3. The last two lines run —

"I leapt  
On the gate's turret, and in rage and grief and scorn I  
wept!"

This line is of course two syllables too long. The next editor of Shelley ought to make his election between "rage," "grief," and "scorn": all three cannot possibly be afforded. As the peep-show man says: "Whichever you please; you pay your money, and takes your choice."

*Id.* canto vi. stanza 13, last line: —

"A confident phalanx, which the foes on every side invest."

This is just a similar case: take out "confident," and the line is correct.

*Id.* canto vii. stanza 7: —

"Her madness was a beam of light, a power  
Which dawned through the rent soul; and words it  
gave,

*Gestures and looks, such as in whirlwinds bore*

Which might not be withstood, whence none could save  
All who approached their sphere, like some calm wave  
Vexed into whirlpools by the chasms beneath."

"Such as in whirlwinds bore" appears to me absolutely unintelligible. "Bore" is not a good rhyme to "power": but that might pass. "Whirlwinds" in this line has a suspicious relationship to "whirlpools" in the last line of the quotation. I fear the words really written by Shelley have been totally lost here, and will never be recovered. Emendation will be mere arbitrary guesswork.

*Id.* canto vii. stanzas 18 and 19: —

"Then Cythna did uplift  
Her looks on mine, as if some doubt she sought to shift:  
A doubt which would not flee."

Would not "to sift" be more natural than "to shift"? This, however, is a case where I should acquiesce in Mr. WESTWOOD'S principle: the text as it stands will pass muster, and, in default of direct authority, should not be altered.

*Id.* canto ix. stanza 36. The line —

"Fair star of life and love," I cried, "my soul's delight," occurs in the middle of the stanza. Shelley, in his preface to this poem, speaks of "one [instance], which I here request the reader to consider as an erratum, where there is left most inadvertently an alexandrine in the middle of a stanza." The instance referred to must be either the present line, or one pointed out in Mr. Garnett's *Relics of Shelley*, or one in canto iv. stanza 27 —

"Of whirlwind, whose fierce blasts the waves and clouds confound."

Why will not some pitying editor take Shelley at his word, regard all these lines as errata, and set them right, omitting from the first "life and," and from the third "and clouds"?

*Id.* canto x. stanza 23. Here is another instance of (manifestly, I should say,) a mere casual lapse in metre, calling loudly for correction: —

"And strange 'twas, amid that hideous heap to see."

Read "mid."

*Id.* canto xi. stanza 24: —

"Yes, in the desert then is built a home  
For Freedom.

Read "there."

*Id.* canto xii. stanza 40. Here is a cognate blunder—"When" for "Where": —

"The torrent of that wide and raging river  
Is passed, and our aerial speed suspended.  
We look behind; a golden mist did quiver  
When its wild surges with the lake were blended."

This blunder is not quite so glaring as its predecessor; but it is, I conceive, equally certain. The surges must have been momentarily and forever blending with the lake: therefore nothing is defined by saying that the golden mist was visible *when* the two thus blended, but *where*. These and a multitude of companion blunders appear in edition after edition of Shelley—whether coarse or slightly, authorised or unauthorised.

*Prometheus Unbound*, Act I. p. 190: —

"Oh, rock-embosomed lawns, and snow-fed streams."

Read "rock-embosomed." A much more visibly careless edition than the one I cite (that published by Ascham in 1834) is correct in this instance.

*Id.* Act I. p. 190. Prometheus, chained to his rock, asks to have recited to him the curse which he had ages ago pronounced against Jupiter. The Earth, answering him, demurs. Prometheus replies, closing a short speech with these words: —

"Speak, Spirit! from thine inorganic voice  
I only know that thou art moving near  
And love. How cursed I him?"

To me this passage is decidedly obscure. Taken exactly as it stands, I understand it to mean: "I only know that thou [the Earth personified] art moving near me, and that Love is also moving near me." That seems to be the direct sense; but how far is it significant in, and consistent with, its context? I should say, hardly so at all. The idea that "Love" is near Prometheus in his agony seems to be very abruptly and startlingly introduced. Driven to seek for some reason *why* Love should thus be near, the reader may be fain to think he has found it in the fact that Panthea and Ione are there, to comfort Prometheus as far as the conditions of the case allow. But this does not seem admissible; for the statement made by Prometheus is that he knows the presence of the Earth and of Love from the "inorganic voice" of the former. If we attempt a verbal alteration, the first that suggests itself is to read —

"I only know that thou art moving near,  
And lov'st"

*i. e.* "that thou art present with, and lovingly disposed towards, me." But neither does this look consistent with what Prometheus had said in his last preceding speech to the Earth: —

"Mother, thy sons and thou  
Scorn him without whose all-enduring will  
Beneath the fierce omnipotence of Jove  
Both they and thou had vanished."

Another, and I confess an audacious, alteration occurs to me:—

"Speak, Spirit! From thine inorganic voice,  
I only know that thou art moving near.  
And *Jove*—how cursed I him?"

I put this forward more as a query than as an emendation directly proposed. Were it my honourable task to re-edit Shelley, I should not venture to adopt it: only to comment on the obscurity of the passage as it stands.

*Id.* Act I. p. 197. Ione describes the advent of a legion of Furies in these words:—

"They come: they come  
Blackening the birth of day with *countless wings*,  
And hollow underneath, like death."

This I understand to mean: "With wings which are countless, and which, on the under-side, are hollow like death." I presume that "hollow" refers to the concave form of the under-side of the expanded wing, and also to its being bare, plumeless—like that of a bat rather than a bird. But anyhow, the phrase seems to me a curious one, though not perhaps such as to suggest a misprint.

*Id.* Act II. Sc. 4, p. 215. Asia says:—

"Who made that sense which, when the winds of spring  
In rarest visitation, or the voice  
Of one beloved heard in youth alone,  
Fills the faint eyes with falling tears which dim  
The radiant looks of unbewailing flowers?"

When the winds of spring, or the voice of one beloved, do or does what? There is obviously something wanting here. Probably an entire line has slipped out; but, as the minimum of emendation, I would propose to read—

"Of one beloved is heard in youth alone."

This seems to convey, at any rate, the *general* meaning of the passage. The metre (reading "beloved" in two syllables instead of three) is unspoiled; and the grammatical latitude of using "is," in agreement with both a plural and a singular substantive coupled by the disjunctive conjunction "or," is not very great.

*Id.* Act II. Sc. 4, p. 217. Asia, describing the advance of mankind in knowledge and arts under the guidance of Prometheus, refers to the art of sculpture in these terms:—

"And human hands first mimicked and then mocked,  
With moulded limbs more lovely than its own,  
The human form, till marble grew divine,  
And mothers, gazing, drank the love men see  
Reflected in their race, behold, and perish."

I find much difficulty in tracing the thought expressed in the last two lines. The grammatical structure is clear enough, and I see no cause to

suspect a misprint; but what is the idea? Is it this? "Women, when actual or prospective mothers, did, through gazing upon beautiful sculptured human forms, drink-in the sentiment of love: a sentiment which men see reproduced in the countenances of their offspring. They behold it so reproduced; and then—such is the shortness of human life—they perish." This is a lumbering exposition of a very condensed sentence: if it is not a true exposition, I fail to see the meaning altogether. The broad *drift* of the passage, further generalised, I apprehend to be this: "In human beings, the lineaments of love are fleeting—they die out, and are reproduced with each generation: in marble, they are unperishing."

*Id.* Act III. Sc. 3, p. 226. Prometheus, now unbound, glorying in the anticipation of all the splendours which await humanity, says:—

"And lovely apparitions, dim at first,  
Then radiant as the mind, arising bright  
From the embrace of beauty, whence the forms  
Of which these are the phantoms, casts on them  
The gathered rays which are reality,  
Shall visit us, the progeny immortal  
Of Painting, Sculpture, and rapt Poesy,  
And arts, though unimagined, yet to be."

This is a labyrinth of words. One fancies at first that it is only supersubtle, after the manner in which Shelley is supreme; but he who resolves to thread its mazes will, I think, be satisfied that something in it is definitely wrong. If the word "casts" (in the fourth line) is to remain unaltered, we must, I conceive, put into a parenthesis the entire passage beginning with "as the mind," and ending with "which are reality." But it appears to me that "casts" is wrong, and ought to be altered into "cast." I would then read the whole thus:—

"And lovely apparitions—dim at first,  
Then radiant as the mind arising bright  
From the embrace of beauty (whence the forms  
Of which these are the phantoms cast on them  
The gathered rays which are reality)—  
Shall visit us, the progeny," &c.

The *general* sense of the passage printed thus is not far different from what it would be with the longer parenthesis previously discussed. The *precise* sense I understand as follows: "And lovely apparitions shall visit us—dim at first, but afterwards as radiant as the human mind when it arises bright from the embrace of [the communing in thought with] beauty; consequent upon which embrace, the forms of which these lovely apparitions are the phantoms cast upon said apparitions the gathered rays which constitute reality. [By "forms" understand Platonic *ideas*, or prototypes; by "phantoms," perceptible *simulacra* after those prototypes; by "the gathered rays which are reality;" the emanation from the prototypes to the *simulacra*—the formative process or result.]

These lovely apparitions will be the immortal progeny of Painting, Sculpture, Poesy, and other as yet unimagined arts."

W. M. ROSSETTI.

56, Euston Square, N.W.

(To be continued.)

BIBLIOGRAPHY: W. OLDYS AND JOHN WHITING.

The recent notice of the catalogue of books written by members of the *Society of Friends* reminded me of some curious remarks, by the celebrated Oldys, on a publication of the same nature; of which I now submit a transcript:—

"All authors who have published any [catalogues] among us might go to school to a *Quaker*. I mean honest *John Whiting*, who was, as we have heard, a linendraper in Holborn, and published

*A Catalogue of Friends books: written by many of the people, called Quakers, from the beginning or first appearance of the said people. London; printed and sold by J. Sowle in White-Hart Court in Gracechurch Street. Octavo, 1708, containing 238 pages.*

He has surely in this work quite borne away the garland; and left it a choice legacy to painful librarians, and as a looking-glass, even to learned academies. This is a sketch of his accurate and incomparable method: "The authors *surnames* are carried on alphabetically, and the places of their birth or habitation as far as known; then the titles of the book, or first words at least to the break (which is indeed enough for most of them) and then contracted, for brevity and further explanation. And all that are not printed in quarto, as most are, noted 8vo, 12mo, or Fo. for folio; and B for broadside, at the end of the title: next, the dates of them, that have any, when printed, and the several editions, as near as I could; and if any have two dates, the first is, when written, and the second when printed, in order of time, under every author's name, and not always perhaps, as they stand in some of their authors works: then the number of sheets; and lastly, the time and place of the author's death, if known.

"Some are set down twice, for the more ready finding them; as some that have two authors, under both their names; and some not only under the authors names, but also under the title King and Parliament, Sufferings and Testimonies of and concerning Friends deceased; because they fall properly under those heads; and there they may be found all together what have been written on those subjects. And such as have no authors names may be found under the titles, Nameless, Friends and Quakers; being in the names or behalf of the said people."

The above extract is from the catalogue of Harleian pamphlets, 4° pp. 168. A very desirable volume—rich in bibliographic information, and a capital specimen of analytic reviewing.

BOLTON CORNEY.

FONS BANDUSIA.

When I was at Venusia, the birthplace of Horace, I was too near to the spot which Chaupy (*Découverte de la Maison d'Horace*) fixes on as the site of the celebrated fountain of Bandusia,

(Hor. *Carm.* III. xiii.), to leave it unexamined. I found that I had to proceed six or seven miles to a small village called Palazzo di Cervaso, and as my time was valuable, I started towards the close of the day. Venusia is situated on the declivity of a ridge, with the ground falling to the west and again rising to a considerable height, thickly covered with wood. In the distance a conical-shaped mountain, the famed Mons Vultur, with its highest peak "Il Pizzuto di Melfi," is a marked object, as it rises upwards of four thousand feet. The heat had been great, as it was the middle of June, such a day exactly as Horace (*Carm.* III. iv. 9), describes when he says:—

"Me fabulose Volture in Apulo,  
Altricus extra limen Apulie,  
Ludo fatigatumque somno  
Fronde novâ puerum palumbes  
"Texere: mirum quod foret omnibus,  
Quicunq; celsæ nidum Acherontia,  
Saltusque Bantinos, et arvom  
Pingue tenent humilis Ferenti."

The physical features of the country were not in any way changed from what they were two thousand years ago, when Horace sang, and even the works of man remained as they presented themselves to his eyes. There was a little village perched nest-like on the opposite ridge, and which I found was called Acerenza—the Acherontia of Horace,—and there stood another called Forenza; but I objected to an intelligent native of Venusia, who pointed out these villages to me, that the epithet "humilis" was scarcely applicable, though it was certainly lower than Acerenza; he said, however, that the ruins of the ancient Ferentum were still to be seen, somewhat lower down in the valley, and the village had been transferred to its present site as a healthier spot. The "saltus Bantini" looked thick and leafy, as they were in the olden times, and are now known as "Il bosco di Banzi," where my friend said wolves are not yet extinct, and where many excellent fishing streams are found. The birds sung very sweetly as the heat of the day decreased: it is only in early morning and towards the gloaming that we enjoy this pleasure in Italy, and that too only away from towns, as a fierce onslaught in their neighbourhood is made on little birds of all descriptions. At last the shades of evening set in, and the heavens became spangled with its host of stars, "those everlasting blossoms of heaven," as St. Basil calls them, which elevate the soul from the visible to the invisible. The mule path by-and-bye was so indistinct, that I thought at one time I should have to bivouac in the wood, but we stumbled on the small village of Palazzo with its five hundred inhabitants.

After an uncomfortable night in the stable with my mule, I issued forth in the morning to see what I could make of the Fons Bandusia. I

introduced myself to the most important person of the village, and stated what was the object of my visit. He offered with great civility to show me two fountains, both of which claimed to be the fountain celebrated by Horace. The one is called "Fontana del Fico," the fountain of the fig-tree, and the other "Fontana Grande," which was nearly dry, little deserving of its name, as it was of diminutive size. The former had been lately repaired, and its white-washed, utilitarian appearance was a sad damper to all the poetical embellishments with which my fancy had invested it. Whatever trees had once surrounded it, had disappeared; and though it may be much more useful in its present state, it would have little to recommend it to the fancy of the poet. Neither of these fountains had anything picturesque around them, and I confess, after a careful examination of the whole question, I am one of those who keep to the old tradition, if I may call it so, which places Fons Bandusia at Fonte Bello on the slopes of Lucretilla near Horace's Sabine farm.

Let it be observed that Horace left his native place about his twelfth year to go to Rome for his education, and we do not hear that he made it his residence after this. He was involved in the disasters that arose from the civil wars of the times, and in his twenty-third year the proprietors around Venusia had their property confiscated to reward the soldiers of the conqueror. We have no reason, therefore, to suppose that he had any further connection with Venusia or its neighbourhood. Indeed, it is remarkable that he should refer so seldom to the spot where he spent his early years. The chief passage I have given above, and in the four books of the *Odes*, I can only find other three passages, one referring to the woods of Venusia, "Venusinæ silvæ" (i. 28, 26), and two to the violence of the river Aufidus (iv. 9, 2; iv. 14, 31). He again speaks of the river (*Sat.* i. 1, 58); and in his journey to Brundisium (*Sat.* i. 5), we hear of the "Montes Apuliæ notos." It was immediately after he left Beneventum, where Mons Vultur comes into prominent view—a sight which must have called up mingled feelings of pleasure and pain. There is one other passage (*Sat.* ii. 1, 34), "Lucanus an Appulus, anceps;" I speak merely of his native place, for he refers to the characteristic features of Apulia, "siticulosæ Apuliæ," several times.

How often he speaks of the scenery round his Sabine farm, I have not examined, but every one is aware that his whole life was wrapt up in the pleasures of the country in which circumstances had placed him. It is not unreasonable, therefore, to suppose that Bandusia was a fountain, where his life was principally spent. At the same time, Chaupy cannot but stagger us in this merely imaginary idea. I have not the work and cannot refer to it, but the Dean of St. Paul's, in his

beautiful *Life of Horace* (Murray, 1849), appended to his elegant edition, says that Chaupy proves by a bull of Pope Paschal II. that the fountain of Bandusia was to be sought in the neighbourhood of Venusia. The exact words are found in Smith's *Geographical Dictionary* under the word "Bandusia," and are the following: "ecclesiam SS. MM. Gervasi et Protasi in *Bandusino Fonte apud Venusiam*." Now, I do not wish to be hypercritical in a matter of this kind; I cannot, however, allow that Palazzo, which Chaupy fixes upon, can be said to be "apud Venusiam," as it is six to seven miles distant. It would be well to know to what this bull of Paschal II., who began his rule A.D. 1099, refers. I am only anxious to get at the truth, and therefore I give the theory of Chaupy what assistance may be derived from a statement which I find in Giustiniani (*Dizionario Geografico Ragionato del Regno di Napoli*), under the word "Banzi." There was a celebrated Benedictine monastery here, "S. Maria de Bancio" or "Vanzi or Banzi," which was placed under subordination to that of Monte Casino. The foundation of this monastery went far back to the time of Grimoaldo, Prince of Benevento, A.D. 886; but coming down some two hundred years later we find, and this is confirmed by Antonini (*La Lucania, Discorsi VI.*, vol. ii. p. 87), that this church was, at the instance of Roger, Duke of Apulia, and his brother Bohemond, sons of Robert Guiscard, consecrated by Pope Urban II., who preceded Pope Paschal II., having been appointed A.D. 1088. This consecration took place A.D. 1093; the abbey is called "De Pauso," and Ursone, who was its abbot, is called Bandusienensis. This information is procured from Ughelli (*Sacra Italia*, tom. vii.).

Now, in the middle ages I find this monastery had many names. I give them in succession—Bantia, Banza, Banze, Bancia, Vanzi, also De Pauso, and in mediæval Latin they seem to have called it Bandusia. Giustiniani quotes a charter of Robert, count of Loretello, with these words:—"Paum et ecclesiam S. Laurentii in Mallo in Buccini territorio, cum hominibus," and the date 1100. What I object to is, that we find no such fountain in this quarter, as we might expect, to mark the spot. Springs gushing from the rock at once are not uncommon in Italy. The river Galæsus, near Tarentum, is an instance; the most remarkable which I saw was at Boiano, the ancient Bovianum in the Abruzzi, but I could hear of nothing of the kind at Palazzo. I acknowledge that it is a question of difficult solution; I adhere, however, to the side of those who look for the fountain of Bandusia in the neighbourhood of his Sabine farm.

CRAUFURD TAIT RAMAGE.

## HOLY : HEALTHY : HEILAND.

In Mr. Carlyle's *Address* to the students of Edinburgh University, in May, 1866, in his capacity as Lord Rector of that university, there is the following thoughtful passage, which I quote from Mr. Hotten's reprint of the address, under the title of *On the Choice of Books*, 1866 :—

"It is a curious thing that I remarked long ago, and have often turned in my head, that the old word for *holy* in the German language—*heilig*—also means *healthy*. And so *Heilbrunn* means *holy well* or *healthy well*. We have in the Scotch *hale*; and I suppose our English word *whole*—with a *w*—all of one piece, without a hole in it, is the same word. I find that you would not get any better definition of what *holy* really is than *healthy*—completely healthy."

Thus, too, must have thought the pious old German who first applied that comforting German word, the *Heiland*, for our Lord Jesus. It is literally the *healing one*,—one who makes you whole again, "healthy, completely healthy"; one who heals your mental wounds, a physician of the heart and the mind. On that account also the rarer expression, the *Heiler*, the healer, for physician, but also for Jesus; as I remember a line in an old German hymn—

"Du Heiler aller Wunden,"

thou healer—physician—of all wounds. *Heiland* is really the *old* form of the present participle *heilend* (in Old German *heilant*: the *t* being softened down into *d*) of the verb *heilen* (Old German *heilān*, consequently *heilant* for the pres. part.; Plattdeutsch, *heelen*; English to *heal*). It is the verbal form of the adjective *heil* (Greek, *ἰσως*; Gothic, *hails*; Old German, *heil*; Plattdeutsch, *heel*; Swedish, *hel*; English, *whole*), "all of one piece, without a hole in it," as that most glorious translator from, and *Kenner* of, the German language has it.

*Heil* and *heilig*—both adjectives of the same root—are intimately connected, the end-syllable *ig* (Gothic, *eigs*, *ags*; Old German, *ac*, *ec*, *ic*, *eg*; English, *ick*, *ical*, *ic*) being joined to the noun *Heil*, literally health, English *hail*. This noun, *Heil*—just as the English *hail*—is mostly used as a salutation, as a wish. I only remind of the two best and most widely known applications as such in English. Thus Shakespeare in *Macbeth* (Act I. Scene 3) :—

"1 *Witch*. All hail, Macbeth! Hail to thee, thane of Glamis!

2 *Witch*. All hail, Macbeth! Hail to thee, thane of Cawdor!

3 *Witch*. All hail, Macbeth! that shall be king hereafter."

And the salutation of the Virgin (St. Luke, i. 28) :—

"And the angel came in unto her, and said, Hail, thou that art highly favoured, the Lord is with thee: blessed art thou among women."

Luther, in his excellent translation of the Bible,

which gave an impulse to the whole German language and its literature, does not use the word *Heil*, but says :—

"Gegrüßet seyst du, Holdselige," &c. (Be thou saluted, be thou greeted, &c.)

*Heil*, the noun itself, is always used as a very fervent wish in German; as for instance, "Heil und Segen," hail and bliss; and in the beginning of the *Volkshied* :—

"Heil dir im Siegerkranz," &c.

And, further, all the explanatory expressions: *Heil mir!*—*Heil ihm!*—*Heil uns allen!*

HERMANN KINDT.

## SPIRIT WRITING.

An old man related to me a few days ago a story which I suppose would, in the slang of the day, be termed "sensational." It may interest readers who are fond of the marvellous and mysterious; but my chief object in seeking admission for it in "N. & Q." is to ask if any correspondent can supply any further particulars of the tale, or a satisfactory termination; for, as the old man related it to me, it is but a fragment.

As a vessel was sailing prosperously on the sea, a man from below came up to the captain on deck, and told him he had just seen a strange man in his cabin, seated and apparently writing. The captain could not believe it; saying that he knew where every man in the ship was, and how he was employed at the time. He thought it well, however, to go down and see for himself; and on entering his cabin, he found no one there. He saw, however, upon the table a slate, on which were written these words : "STEER SOUTH WEST."

The writing did not appear to be that of any one on board the ship; but the captain, to make sure, called every man who could write into the cabin singly, and turning the blank side of the slate uppermost, desired each one to write those three words. The writing of no one among them at all resembled what appeared on the other side of the slate.

It was a perfect mystery. The captain, however, consulted his chief men, and observed that to steer South-West would not be much out of their track; and as there might be something in the strange admonition, it was resolved to steer in that direction. They had not sailed far when they fell in with a ship in distress, and indeed in a sinking state. They were barely in time to afford assistance, but happily succeeded in bringing off safely the captain and all his crew. The men were in a very exhausted state, but one of them much worse than the rest. When he was safely got on board, the man who first gave the information to the captain, at once recognised him, and declared positively that he was the man whom he had seen a few hours before in the cabin.



This only made the affair doubly mysterious. The captain, not knowing what to make of it, enquired privately of the captain of the wrecked vessel if he had observed anything remarkable about that man. He answered, that he had been so ill and exhausted that for four hours they had no hopes of saving him, and had indeed given him up as dead; but that when he revived a little, he told the captain to cheer up, for that relief would come to them that afternoon. This was all that he could tell about him.

When the man was sufficiently recovered, the captain called him into his cabin alone, and asked him if he could write. He replied that he could. "Then," said the captain, "be so good as to write on this slate the words 'STEER SOUTH WEST.'" The man did so, and on turning over the slate the writing on both sides was found to correspond perfectly.

Is this an old story? or is it to be found anywhere complete? F. C. H.

#### FORGED ANTIQUITIES NOT MADE AT BIRMINGHAM.

In a late number of your useful periodical (*ante*, p. 242) a quotation is inserted by a correspondent, cut out from a recent newspaper (name and date not given), in which I am represented as saying that the spurious antiquities lately sold in considerable numbers in this and an adjoining county "are manufactured wholesale in Birmingham." These spurious antiquities, I may state, purported to be pilgrims' badges or signacula used by pilgrims in the twelfth and thirteenth centuries when visiting different shrines, and were in the form of brooches, to be suspended from the garment—a short dagger, amphora, relic box, signet-ring, and spur. Some of these articles bearing the date of the twelfth century, in Arabic numerals, were of a brass colour, and others appeared to be made of a kind of gun-metal. They were usually, in Southampton and Portsmouth, sold for ten shillings. In exposing these forgeries in two local newspapers, I stated generally that I had been informed that they were made in Birmingham; but I did not venture on the positive affirmation that "they were manufactured wholesale in Birmingham." This latter strong statement, quoted in "N. & Q.," naturally drew from Samuel Timmins, Esq., of Birmingham (who has written an exhaustive work on the Trades of Birmingham) an inquiry as to the authority for the statement that they are made in Birmingham, and he has written an excellent letter of inquiry in the *Birmingham Journal* on the subject. Feeling myself a desire to obtain reliable information, I forwarded a box of these spurious antiquities to the British Archaeological Association (of which I am a member), with a view to ascertain the opinion

of that body on the probable place of their manufacture; and I beg to subjoin a note received from their Secretary, Edward Lieven, Esq., F.S.A., which will, I hope, afford information to many of your readers, and will, I think, satisfy them that the rumour is incorrect which ascribes their origin to Birmingham.

EDMUND KELL.

Portsmouth Lawn, Southampton, April 1, 1868.

"British Museum, March 30, 1868.

"My dear Sir,

"I have forwarded by rail the forgeries you sent me. They were laid before the Members, and Mr. Cuming (one of the Vice-Presidents) said that they were probably made in London. Two worthies named 'Dick' and 'Charlie,' who lived in Rosemary Lane, and one of whom was tried and convicted for his malpractices, used to make these things extensively, and Mr. Cuming thinks that the articles you sent were made either by them or by some of their gang. Neither he nor any of our other members, who are good judges of such things, thought for one moment that they were made on the Continent, nor have they ever heard of Birmingham as being the place of their manufacture. On the contrary, the general opinion is that London is responsible for them, and that the said Rosemary Lane was, and perhaps still is, their original birth-place.

"Yours, very sincerely,

"EDWARD LIEVEN.

"Rev. E. Kell, M.A., F.S.A., &c."

#### ANECDOTE OF PORSON.

In "N. & Q.," 4th S. i. 218 ("Anonymous Writers"), an instance is given of the difficulty of recognising an author by his style. This reminded me of an anecdote of Porson, the Greek Professor, which I never saw in print; but which I think ought not to be lost, and may well find a place in "N. & Q."

In a party of literary men, Porson would quote eight or ten lines, and ask if any of the company could tell where they came from—in general no one could name the author. The lines were these:—

"For laws that are inanimate,  
And feel no sense of love or hate,  
That have no passion of their own,  
Or pity to be wrought upon,  
Are only proper to inflict  
Revenge on criminals as strict:  
But to have power to forgive  
Is empire and prerogative;  
And 'tis in crowns a nobler gem  
To grant a pardon than condemn."

The lines are certainly very fine, and remind one of the same kind of verse in Shakespeare:—

"He that the sword of state would bear,  
Should be holy as severe;  
Pattern in himself to know,  
Grace to stand, and virtue go," &c. &c.

*Measure for Measure*, Act III. Sc. 2.

The company would guess Dr. Donne, or Dryden, and others. No one guessed Shakespeare; had they been his they would have been well known, and already cut up into household words.

When conjecture was exhausted, Porson would satisfy curiosity by telling them the lines were in Butler's *Hudibras*, and would be found in "The Heroic Epistle of Hudibras to his Lady," which few people at any time read, and scarcely anyone reads now at all—and *there* they are. The beginning of the Epistle is more like the rest of *Hudibras* :—

"I who was once as great as Cæsar,  
Am now reduced to Nebuchadnezzar,"—

and would not lead one to expect lines so fine as those which Porson was in the habit of making the subject of his riddle. FRED. POLLOCK.  
Hatton, Hounslow.

DUKES OF LORRAINE.—I visited this morning the church of the Cordeliers, where the Dukes of Lorraine are buried, and which, as it is well known, was constructed in 1480 by René II. after the victory which he gained under the walls of Nancy against Charles le Téméraire. On a marble slab placed over the door of the chapel which contains the tombs of the dukes is engraved this inscription :—

"Passant,  
Arrête et admire sous ces tombeaux,  
Dans ces Ducs de Lorraine  
Autant de heroes ;  
Dans les duchesses  
Autant de femmes fortes ;  
Dans leur enfants  
Autant de princes nés pour le trône,  
Plus dignes encore du ciel."

And on the tomb of the Duke René the following epitaph :—

"O vous, hommes, considérez comment  
Ci-gist René, de Jerusalem, roy ;  
Qui de Sicyle était semblablement,  
Vrai héritier, par coutume et par droit,  
Lorraine et Bar tenait en noble arroy,  
Luy étant duc des deux pays exquis,  
Les deux comtés de Guise et Vandémont,  
Aussi comte d'Aumale et de Blamant—  
Charles, jadis puissant duc de Bourgogne,  
Prit guerre à luy à petite achoyson,  
En usurpant son pays sans allonge,  
Tant espia Nancy mist forte garnison—  
Le preux René, qui usa de raison,  
Le comperçat en bataille puissante—  
Là eust Lorrains, nation très vaillante,  
Qui tirent pied à la déconfiture—  
Et puis René, par charité servente,  
Fist à Charles pompeuse sépulture."

I think that both the above-mentioned curious inscriptions were never published.

RHODOCANAKIS.

Nancy.

DUCHESS OF MARLBOROUGH AND LORD GODOLPHIN.—In an old family Bible at Althorp, bequeathed by Sarah, Duchess of Marlborough, are several entries in her grace's own handwriting, among others the following :—

"The 15th of September, 1712, at two in the morning

the Earl of Godolphin dyed at the Duke of Marlborough's hous nr. St. Albans, who was the best man ever lived."

G. W. TOMLINSON.

Huddersfield.

PRECEDENCE (MILITARY).—It is as well to make a note of the recent decision of the Commander-in-chief relative to precedence in the army. The dispute between the Life Guards and the Royal Horse Artillery as to the rank held by their respective corps has been set at rest by the decision that the latter shall take precedence of all other branches of the service. LIOM. F.

A REMARKABLE TRIAD.—The following cutting from a Manchester journal of April 19, 1867, deserves perpetuation in "N. & Q." :—

"The Rev. Wm. Probert, of Walmsley, sends us the following interesting reminiscence :—It will be nearly forty years ago since my late kind and generous friend, the Rev. W. Turner, of Newcastle-upon-Tyne, told me as follows : "When I was a boy, my father, who was minister at Wakefield, one day received a visit from three gentlemen. Upon their leaving, and walking down the lawn, arm in arm, in front of our house, my father took me in his arms, and pointing to his departing guests, said, 'See, William, that is the Abbé Raynal of France, the second is Benjamin Franklin of America, and the third is Dr. Priestley.'" "

CYRIL.

LIBRARY OF THE ESCURIAL: CARDINAL XIMENES: LOPE DE VEGA.—The following cutting from a newspaper is worth preserving. The date is May, 1859 :—

"Here is an anecdote from the Escorial, related by the Austrian Ambassador at Athens :—When he entered the capacious library he found most of the books ranged on the shelves, not with their backs but with the cut edges towards the visitor. On questioning the monk who accompanied him as to the manner of finding a book, he got the naïve answer that, during the period of the good priest's guardianship, no book had ever been asked for. To the inquiry whether he himself made no use of the library, the monk replied—'Never, dear sir! My faith, which may the Virgin preserve in its purity, might else be endangered.' The sequel of this conversation proved important to the literary world. The Austrian was allowed to choose at random a *souvenir* among the books and manuscripts, which lay on the floor in a confused heap, covered with dust and cobwebs. By a lucky accident his treasure-trove consisted of the MS. of Lope de Vega's 'Star of Seville,' and of Cardinal Ximene's original instructions to the Inquisition."

Can this account of the state of the library of the Escorial be true? J. M.

EXTINCT PEERAGES.—Please preserve the following newspaper cutting in the pages of "N. & Q." :—

"The following peerages became extinct during Lord Derby's Administration, and on the dates assigned :—The Barony of Bayning, 5th August, 1866; the Barony of Ponsonby, 10th September, 1866; the Barony of Llanover, 27th April, 1867; the Earldom of Pomfret, 8th June, 1867; the Barony of Kingsdown, 7th October, 1867; the Barony of Wensleydale, February, 1868."

J. MANUEL.

Newcastle-on-Tyne.

### Queries.

**BATTERSEA ENAMELS.**—Can any of your readers or subscribers afford any information respecting old Battersea enamels? A manufactory is said to have flourished there, coeval with that of Chelsea china, from 1750 to 1765 or thereabouts; but beyond that, little appears to be known. It has lately come into notice, and specimens are eagerly sought for. Does South Kensington possess any?

S. H. H.

**CAMBRIDGE SONG.**—Can any of your readers throw any light on the origin of the song beginning—

“I sing the one, oh!”—

which is sung annually at King's College, Cambridge, and is said to have been imported from Eton? It appears to have some religious origin.

L.

**COIN OF THE VALUE OF 4s. 6d.**—I have a small weight, apparently of English manufacture, and of the date of the last century. An inscription upon it indicates that it has relation to some coin—I presume from its lightness, of gold—of the value of 4s. 6d. Will some of your correspondents kindly inform me what coin this was?

D. G.

**COMET.**—What is the meaning of this word in the following verse:—

“And the palfrey's tail behind did sail,  
A comely sight to see,  
Like little wee comet of the dale,  
Gaun skimming o'er the lea.”

Hogg's *Queer Book*, p. 100.

F. A. ESCOTT.

**A CURIOUS DISCOVERY.**—The following extract is worth recording:—

“**FOUND AT LAST.**—Some important discoveries of Roman remains were made at Lydney, in Gloucestershire, not long ago, and involved a very curious incident. Among the remains of a temple dedicated to the god Noden, found there, was a brass plate on which was an inscription offering a reward for a ring, and stating that in the event of its being found some portion of money would be dedicated to the god Noden, but that if any person who found it failed to restore it to the owner the curse of Noden would be upon him. Most singular to say, a ring corresponding with the lost one, and bearing the name of the person offering the reward, has been found at Silchester.—*Builder*.”

Has anything further been heard regarding the above curious discovery?

NEMO.

**PAINTINGS IN ETON COLLEGE CHAPEL.**—In the *Ecclesiologist*, April, 1848, is a letter from Mr. G. E. Street, on the paintings in Eton College Chapel. He says they are the finest which had then been discovered in England, and most interesting, as having been probably executed by Florentine artists in the 15th century, who may have

been pupils of the Beato Angelico, as they were the contemporaries of Francia, of Perugino, or of Ghirlandaio. But how did the Eton authorities treat these precious relics? It having been decided that canopies should be formed for all the upper range of the new stalls, it was found that the upper part of these paintings would be visible over the said canopies; and to prevent so great a disfigurement to stalls and chapel, and perhaps to conceal the fact that they were covering up anything of the sort, they actually scraped off all the paintings above a certain line, and the remainder were completely concealed. One of the paintings represented a priest at the altar administering the Holy Eucharist to three or four kneeling persons, whilst another priest (with an attendant) has come down from the eastern part of the chancel, and is administering through a low side window (as nearly similar in position and size to the windows in question as in a painting can be expected) the sacrament to a boy (the son of a Jew), whose face is seen through the window. The inscription was “qualiter cujusdam Judæi Filii cum Christianis communionem recipiens . . . a beatâ Virgine . . . legenda sanctorum,” written in black letter. This is an argument for the theory of Dr. Rock on the *vacata questio* low side windows. Another painting represents our Saviour restoring a sick woman to life, through the intercession of the Blessed Virgin; another group is introduced at the side, showing the ancient usual method of confession, the priest being seated and the penitent kneeling and whispering in his ear.

I wish to know if drawings exist of these curious paintings, and if they have been published.

JOHN PIGGOT, JUN.

**RICHARD HARLEY**, one of the younger sons of John Harley, Esq., of Brampton Brian, co. Hereford, is described in the Peerages as “a learned man, the tutor of his nephew, Sir Robert Harley, K.B.” From the private papers of the family I further learn that Richard Harley was for some time master of a public school, and employed upon secret service by the Queen of Scots. I should be glad to learn more particulars of his career, and especially the name of the school in which he taught.

C. J. R.

**EARLS OF KENT.**—It is mentioned as a curious circumstance by the editor of Lord Collingwood's *Correspondence*, that there is no record of the name either of the mother or the grandmother of Anthony Grey, a Leicestershire clergyman who succeeded a distant relative as ninth Earl of Kent, although his great-grandmother was a daughter of an Earl of Pembroke, the next of an Earl of Northumberland, the next of the Duke of Exeter, the next of John of Gaunt Duke of Lancaster, and the next the fair Maid of Kent, grand-daughter of Edward I.

E. H. A.

KENTISH TAILS. — Seemingly an article of costume at the latter end of the reign of Elizabeth. What were they? B. R.

MEDALS. — I shall feel much obliged if you will allow me a place in your columns to ask if any of your readers can give me information as to two medals in my possession, particulars of which are as follows: —

One is of copper,  $1\frac{6}{10}$  inch in diameter. On one side is the head of Lord Chatham, in a flowing wig; legend, "Gulielmus Pitt." On the reverse is the following legend, running across the medal:

"THE MAN  
WHO HAVING  
SAVED THE  
PARENT. PLEADED  
WITH SUCCESS  
FOR HER  
CHILDREN."

The other medal is of a white metal (I think not silver), diameter  $1\frac{4}{10}$  inch. On one side a bust of Queen Anne, with the legend "Anna D. G. Mag. Br. Fr. et Hiber. Regina." On the reverse is a figure of Pallas, with a shield with the Gorgon's head, and having in her right hand a thunderbolt, which she is hurling at a monster with two heads and four arms, the lower extremities being serpents. The legend on this side is "Vicem gerit illa tonantis." Underneath are the words "Inaugurata XXIII AP. MDCCIL." This obviously refers to the queen's accession; but I would be glad to learn if anything is known of the circumstances of the issue of this medal.

May I trespass farther on your space to say, in reference to medals on the Peace of Utrecht (see "N. & Q." 1st S. ix. 399; x. 15, 94), that the writer of the note on these medals at the last-mentioned reference is in error, if he intended to convey by his letter that only gold medals of the description he mentions were issued on that occasion. I possess one in silver exactly answering to the description there given. Its diameter is  $1\frac{1}{10}$  inch. W. N. L.

MINIATURE PAINTERS. — What artists signed  $\text{C}^{\text{G}}$  in 1774, and  $\text{I M}$  in gold, about 1650 or 1660? J. C. J.

MOTTE: KORAN. — A Koran, delicately written in Arabic, on very fine paper, and illuminated in colours, was left to my family by a widow lady named *Motte*, about 1830. It is rolled up and enclosed in a small ivory case, and I have been informed was once in the possession of Warren Hastings.

In the recently published *Life of Sir P. Francis*, the name of *Motte* occurs among the associates of Sir Philip and the Governor-General (vol. ii. p. 84), probably the husband of the lady above-

named. Can any correspondent inform me who he was, and what office he held in India at that time? THOMAS E. WINNINGTON.

POPE PIUS IX. : NAPOLEON III. — Can any of your correspondents inform me in what periodical there appeared—I think within the last two (certainly within five) years—a biography of the present Pope?

Also the same with reference to a biography of the present Emperor of the French?

H. DÄHLEN.

175, Hope Street, Glasgow.

BAWBURGH SPOONS. — You mention Mr. Edwards's *Collection of Old English Customs, and Curious Bequests and Charities* (4th S. i. 196.) I have not access to the book, and do not know whether he therein mentions a bequest to the parish of Bawburgh, Norfolk, which is called "The Bawburgh Spoons."\* I think it is worth making a note of. A sum of money, invested in the 3 per cent. Consols, in the names of trustees, is left for the purpose of buying for, and presenting to, every young married woman in the parish whose first child is born a full nine months or upwards after her marriage, a handsome silver spoon, of a pattern something like an apostle one. These are always given, and are exceedingly prized by the young matrons. The clergyman who had charge of the parish a few years ago wished greatly to possess one. No one, however poor she might be, would part with her spoon, though eventually an old lady bequeathed him one; but during the lifetime of the holder they are carefully preserved. The official Trustees of Charitable Funds wished to deal with the money in another manner, but yielded to the strong remonstrances of the clergyman and others, and the spoons are still given. C. W. BARKLEY.

#### SUNDRY QUERIES.—

*A Ghost of a Chance.*—Is not our slang expression, "no ghost of a chance," to be traced back to the Greek *ὄτρ' ὄναρ*? It is certain that many of our colloquial terms have their origin in the dead tongues. That *ὄναρ* might nearly = a ghost may be seen from Æschylus, *Agamemnon*, 82:—

*ὄναρ ἡμερόφωντον ἀλαίει.*

*Passage in the "Arcadia."*—Can any of your numerous readers tell me the origin of the following words in Sir Philip Sidney's *Arcadia* (10th edit. London, 1655) p. 14: "Making a perpetual mansion of this poor baiting-place of man's life"? I am nearly certain that the sentiment occurs almost verbatim in some ancient writer, whether Greek or Roman.

*Nuts at Weddings.*—Was not the ancient custom of strewing nuts at weddings, e. g. "Sparge marite

[\* It is unnoted by Mr. Edwards.—Ed.]

nuces," a trace of the belief now widely prevalent, that nuts are a quasi satyrion? ERATO HILLS.  
Trinity College, Cambridge.

THE WIFE'S SURNAME.—I am about to propose what I think a curious question—I certainly never met with it myself—viz. in what age and country did the wife, dropping her maiden surname, assume that of her husband?

I find no trace of it in Hebrew, Latin, or Greek. In these tongues the wife is regarded as a chattel—a something appertaining to her spouse; but in the usage I refer to she becomes identified with her spouse, and partakes of his name. Thus, all over modern Europe the *Senhorita Monica Mendes* becomes by marriage to *Manoll Pereira* the *Senhora Pereira*, losing thenceforward all ostensible connection with her own family designation.

When did this usage begin, and where? In Scotland the maiden name still crops up in married life on certain occasions. O. P. Q.

### Queries with Answers.

HENRY IV.—In Peck's *Disiderata* it is said that the body of King Henry IV. was thrown into the river in a storm, and an empty coffin buried at Canterbury. Is this true? UMBRA.

[All our historians have stated that King Henry IV. was buried in Canterbury Cathedral; and no doubt was entertained that his body was really deposited in the tomb there raised to preserve it, until the learned Henry Wharton discovered in the library of Corpus Christi College, Cambridge, a manuscript, which he published in the second volume of *Anglia Sacra*, p. 372, wherein it is asserted that the body of the king was taken out of the coffin and thrown into the Thames by those who were conveying it by water from London to Canterbury. The manuscript is entitled "A History of the Martyrdom of Richard Scrope, Archbishop of York," and is written by one Clement Maydestone, an ecclesiastic, and a retainer of the deceased prelate.

The narrative of Maydestone was considered by some antiquaries sufficiently worthy of attention to cause the examination of the tomb of Henry IV. and his queen Joanna, which took place August 21, 1832, in the presence of the Bishop of Oxford, Dean of Canterbury, Lady Harriet Bagot, Sir Charles Bagot, Rev. W. F. Baylay, Rev. Dr. Spry, and Mr. George Austin, surveyor of the cathedral. On opening the coffin, to the astonishment of all present, the face of the deceased king was seen to be in complete preservation. The jaws were perfect, and all the teeth in them, except one foretooth, which had probably been lost during the king's life.

A detailed account of this examination of the tomb was drawn up at the time by the Rev. Dr. Spry, and is printed in the *Archæologia*, xxvi. 440. "It is clear," adds the Doctor, "that Maydestone's narrative is open to great suspicion; for, admitting that the known superstition of the sailors might have tempted them, in a moment

of peril, to throw the corpse into the sea, it is scarcely probable that one of the king's household, if he had been engaged in so culpable a transaction, would have spoken openly on the subject, and so shortly after the funeral, knowing, as he must have known, that King Henry V. would have visited such an offence with great severity. It should also be observed, that Clement Maydestone is an interested witness. He was as ready to depreciate the character of the deceased monarch, as to extol the honour of his master, whom he conceived to have been wrongfully executed. And a writer who was so far under the influence of prejudice as to represent the punishment of high treason as a martyrdom, and the death of the king as a judgment from Heaven upon a persecutor of the Church, would not hesitate in propagating, if not inventing, a story which he could construe into a proof of a Divine interposition, in honour of his patron's memory."

Miss Strickland, however, is of opinion there are one or two circumstances corroborative of Maydestone's marvellous narrative, such as the absence of the regal insignia; the discrepancy of size between the outer case and the leaden coffin; and that the perfect state of the skin is inconsistent with the horrible leprosy of which Henry died; and then suggests that "after the attendants had consigned the royal corpse to the roaring waves, they hastily supplied its place with another taken from some vault or cemetery on the banks of the Thames, and filled it up with haybands."—*Queens of England*, ii. 105, edit. 1854.]

DONATIVES.—What is the origin of *donatives*, and are there many cures of that sort in the Church of England? I see by a letter in the *Guardian* that there is one in the diocese of Lichfield, and I know of another in Northumberland. I understand the incumbents are exempt from all episcopal and archidiaconal jurisdiction.

E. H. A.

[A *donative* is when the king, or any subject by his licence, founds a church or chapel, and ordains that it shall be merely in the gift or disposal of the patron, and vested absolutely in the clerk by the patron's deed of donation, without presentation, institution, or induction. "This right in the donor (says Burn) seemeth to have come from the consent of the bishop in some particular cases, as when the lord of a manor in a great parish, having his tenants about him at a remote distance from the parish church, did offer to build and endow a church there, provided that it should belong entirely to him and his family, to put in such persons as they should think fit, if they were in orders. It is very possible that the bishops at that time, to encourage such a work, might permit them to enjoy this liberty; which being continued time out of mind, is turned into a prescription." Of course the donee, to maintain possession, is obliged to be qualified and to qualify himself in many things, as others do who are instituted and inducted. Bacon, in the *Liber Regis* (ed. 1783, 4to), has given a list of chapels, *donatives*, and *curacies* in each diocese, and also at p. 1291,

"The Form of Donation or Nomination to a Church or Chapel, that is Donative and exempt from Episcopal Jurisdiction."]

HEIRS OF LINE: HEIRS GENERAL AND HEIRS MALE GENERAL.—Would any of your readers explain and illustrate these terms in the Scotch Law? C.

[As the discussion of the subject of heritable succession in Scotland may elicit some extended articles, we can only refer our correspondent to the *Principles of the Law of Scotland*, by the late Professor Bell, sects. 1695 to 1703 inclusive. The fifth edition of this able work was edited by Patrick Shaw, Advocate, 8vo, 1860.]

"FUNERAL OF THE MASS" by David de Rodon, translated from the French by S. A. Were there more editions than those of 1673 and 1677? Wanted to know also the name of the translator? G. UO. N.

GEOFFREY LLOYD.

Darlington.

[This work has passed through at least six editions, the fourth in 1680; fifth, 1685; and another in 1716. The translator is unknown.]

EXPORTATION OF ARTISANS AND MACHINERY TO FRANCE.—It is desirable to the writer to ascertain the dates of the Act of Parliament forbidding this, and its repeal. The information will be thankfully acknowledged. U. O. N.

Westminster Club.

[The Act 5 Geo. IV. cap. 97, "To repeal the Laws relating to Artificers going into Foreign Parts," recites the various Acts from 1 Geo. I. c. 27, which it repeals, and will give our correspondent full information upon this branch of his inquiry; for the other we must refer him to the six Reports of the Committee of the House of Commons, appointed on the motion of Mr. Hume, in 1824, "On the Laws relating to the Emigration and Combination of Artisans, &c., and the Exportation of Machinery."]

### Replies.

HELMSLEY.

(4th S. i. 186.)

Allow me to express my entire, but courteous, dissent from the dictum of an ex-honorary chapel-organist as to the propriety of admitting so objectionable a tune as "Helmsley" into the *Christian Knowledge Hymnal*. I do not know if this work is the *Church Hymnal with appropriate Tunes* published in Dublin "by the Association for discountenancing Vice and promoting the Knowledge and Practice of the Christian Religion." This work is before me, and it certainly does contain "Helmsley," but so metamorphosed, to make it suitable for "Lo! He comes," that it is difficult to realise the old Scottish love-ditty. This attempt at adaptability is a good proof of original worthlessness; and surely

it would be difficult to find a greater discrepancy between sound and sense than between "Helmsley" and the grandly-solemn Advent-hymn of C. Wesley and Madan. I am glad to find that, in *Hymns Ancient and Modern*, and *The Year of Praise*, the able organists of King's College, London, and Canterbury Cathedral (musical editors), have sent "Helmsley" to the right-about, and have wedded the hymn to tunes which have the true German choral ring which is so delightful to the professional Church of England organist, and is so acceptable to Church of England congregations generally. In the latter hymnal the accompanying tune is the well-known "Salzburg" of Michael Haydn, which is beautifully varied by being alternately major and minor. As extracts from printed books are often admitted into "N. & Q.," I hope the Editor will allow me to add the following:—

### "RANTERS' HYMNS.

"The Primitive Methodists, or Ranters, acting upon the principle of 'Why should the Devil have all the pretty tunes?' collect the airs which are sung at pot and public houses, and write their hymns to them. If the original words should be coarse, or indelicate, they are thought the more to require this transformation. I do not stop to inquire whether the hearers can readily divest themselves of the old associations,—the motive is good, without doubt, however ill-directed the effort.

"In this sect we have living examples of the 'Puritans who sing psalms to hornpipes.' They do not mince the matter by turning them into slow tunes, and disguising them by harmony, but sing them in their original lively time.

"The system of employing secular music for sacred purposes is not, however, confined to Ranters. Even now, in France, Roman Catholic children sing their *cantiques* in the churches to—

'C'est l'amour, l'amour, l'amour,  
Qui fait la monde à la ronde;'

and to other tunes of the same: nor are we of the Church of England very unlike them, while a portion of our clergy will have such an Advent Hymn as 'Lo! He comes, in clouds descending,' to the tune of—

'Guardian Angels, now protect me,  
Send to me the youth I love'—

(a song in *The Golden Pippin*); or sing other hymns to such tunes as 'Rousseau's Dream,' a pantomime air in J. J. Rousseau's opera, *Le Devin du Village*. It is inexcusable with us, for no Church can boast of finer music in the true ecclesiastical style."—*Popular Music of the Olden Time*, &c., by Wm. Chappell, F.S.A., ii. 748-9.

R. W. DIXON.

Seaton-Carew, co. Durham.

### "THE OUTLANDISH KNIGHT."

(4th S. i. 221.)

The article in Hone, quoted by your correspondent, was a juvenile contribution by myself. He might have known this from a note to "Wearies' Well" (*Scottish Traditional Versions*, Percy Society's publications). He will also find, from a note inserted at p. 64 (*Ballads of the Peasantry*,

&c., second edition), that an *old* copy of the original ballad is preserved in the Roxburgh collection (Museum Library). I have also seen *black-letter* copies. The ballad is *very old*, and perfectly genuine; to suppose it a "modern antique," is an absurdity. As I am about to publish at Bristol a work to be entitled *The Redclyffe Book of Ballads*, I shall say little more on this subject. Let it suffice for the present to remark that I have a Swiss-German ballad, "Das Güggibader Lied," and an Italian ballad, "La bela Monfrejna," on a similar theme. Both ballads are very old, and written in patois—the first-named in the patois of Argovie, the second in that of Piemont. Full particulars will be given in the *Redclyffe Book of Ballads*. When I sent the *altered* ballad to Hone, the remarks quoted were perfectly true, and so they are now. The gentleman from whom I obtained my copy of the original was a Mr. Richardson, of Berwick, a stock-broker, who died in London many years ago—I think at his residence near Deptford in Kent.

My visit to Mr. Pitt's led to an intimacy between us. He was at that time quite blind. I was somewhat surprised to find in the ballad-printer of Seven Dials a gentlemanly well-educated man, with a wonderful stock of information on ballad and chap-book literature.

J. H. DIXON.

Florence.

I have a broadsheet of this ballad with the imprint, "Mason, Printer, Belper," which I know was issued from that somewhat prolific press for "patters," "paddy-watches," and ballads half a century ago. The version, I need not say, is totally different to, and far better in every way than the "cooked" and altered one which Mr. R. W. DIXON alludes to as occurring in Hone's *Table-Book*. It is a version which requires no expunging process, and is identical with what I have seen in older copies. I may add that this—the *old* ballad—is still occasionally sung among the labouring population of the Midland Counties, by whom many of our finest old ballads are still retained in all their purity. A copy of the version of the "Outlandish Knight," from that broadsheet, is quite at MR. DIXON'S service, if he desire it.

LLEWELLYNN JEWITT, F.S.A.

Winster Hall.

#### DISTANCE TRAVERSED BY SOUND.

(4th S. i. 121.)

As a contribution to the evidence adduced respecting the distances which sound will travel, perhaps I may be allowed to contribute my modicum. Of course, I understand sounds produced by human power, amongst which the detonation of heavy artillery is the strongest. Sounds ema-

nating from natural causes, as the reverberations of thunder, for instance, would not come within the class treated of. On turning back the pages of a sort of diary, I find an entry under date Sunday, August 8, 1858 (nearly ten years ago), which is exactly applicable to the subject. Having recorded that I had been at church at Sidmouth, Devonshire, in the morning, I go on as follows:—

"Afterwards in the Fort Field. A noise like thunder or great guns was more or less audible for several hours, and continually attracted my attention. The sky was without a cloud, so I could scarcely make it out to be thunder; and there being no fleet in Tor Bay, and the day being Sunday, I could not make it out to be guns. Others had heard it, and declared it to come from Cherbourg. The Queen paid her visit there on the 4th and following days, and has safely returned; and according to the programme in the papers, the Emperor was to leave to-day in the line-of-battle ship Bretagne for Brest. If it be possible that the sound of guns could come so far, they may have been winding up the *fêtes* by saluting the Emperor on his quitting the port. I have some difficulty in believing it. The distance to the nearest part of the English coast is about eighty miles; but from Cherbourg to Sidmouth is about one hundred. The wind was favourable—a gentle breeze from the south-east."

If I recollect correctly, the papers confirmed the programme previously arranged, leaving no doubt on my mind that it was the guns at Cherbourg which I had heard.

P. HUTCHINSON.

I have read, but cannot remember where, of a controversy, about the end of the seventeenth century, on the nature of light. A lapidary at Amsterdam, on removing some wax which had been eighteen years on a diamond, observed that it sparkled. The room was dark. Some philosophers held that light could not be shut up, others that it could, and others that it could not for so long a time. Had it occurred to any of them to seal up a diamond in the sunshine, and uncover it immediately in a dark room, much scientific discussion might have been lost. The traditions as to the artillery of great battles are numerous, and the direct testimony good. I do not cast any doubt on these; but we have the means at hand for knowing the distance traversed by sound. The Armstrong and Whitworth guns are much larger, and require a much heavier charge than those which were used in any battle. How far have they been heard from Shoeburyness, and the other places where they are tested, with gradually increasing charges till they burst? FITZHOPEKINS.

Garrick Club.

In judging of the correctness of Sir Edmund Head's statement, the difference of Belgian and English time (some sixteen minutes) must be kept in view. 11:30 at Waterloo would be only 11:14 at Hythe, if Greenwich time was kept there.

D. M.

## SHAKESPEARE AND THE BIBLE.

(3<sup>rd</sup> S. xi. 12.)

MR. HALLIWELL has asked, What version of the Scriptures was used by Shakespeare? My examinations show the difficulties of the question rather than anything else, but it may be well to note these difficulties, if only to prevent rash conclusions. Shakespeare does not so much quote as imitate, adapt, or allude to, and sometimes he imitates the general sense of several passages, instead of modelling his phrases on one alone. An example of this is met with in *Hamlet*, Act III. Sc. 4:—

“What if this *cursed hand*  
Were *thicker than itself* with brother's blood?  
Is there not rain enough in the sweet heavens  
To wash it white as snow? Whereto serves mercy,” &c.

From the use of the word *wash*, it can hardly be doubted but that one passage in remembrance was verse 7 of Ps. li.:—

“Purge me with hyssop, and I shall be clean;  
Wash me, and I shall be whiter than snow.”

But from the emphasis on *cursed hand*, and from the image of its being *deep-red in blood*, there can be as little doubt that Shakespeare also had in mind one or both of the only other passages in the Bible where snow and the washing away of sin are connected together. Job in his bitterness cries out (ix. 30):—

“I know that thou wilt not hold me innocent,  
If I be wicked:  
Why then labour I in vain?  
If I wash myself with snow-water,  
And make my hands never so clean;  
Yet shalt thou plunge me in the ditch.”

But Isaiah (i. 18) says:—

“Though your sins be as scarlet, they shall be as white  
as snow;  
Though they be red like crimson, they shall be as wool.”

A more remarkable instance is when Henry V., in his thankfulness after Agincourt, breaks forth into:—

“O God, Thy arm was here,  
And not to us, but to Thy arm alone,  
Ascribe we all.”—(Act IV. Sc. 8.)

It was most natural that he should recur to the “*Non nobis Domine*” (Ps. cxv.), a hymn then and now dedicated to thanksgiving after victory, and especially after great and unexpected victory in peril; and having recurred to it, it might well have been expected that he would continue, “not unto us, but to Thy name be the praise.” Yet he does not. His next words are, “but to Thy arm alone,”—his imagery being taken from the previous line, and from several allied phrases in Scripture, and especially perhaps from Psalm xcvi., used at evening service:—

“With His own right hand, and with His holy arm,  
Hath He gotten himself the victory.”

Nor is this all, for he then adopts a word used only four times in his plays, and which though found only four times in our English version of the Bible, and not in any of the passages alluded to above, has here an undeniably Scriptural sound. This word is “*ascribe*.” Thrice when used by Shakespeare there is a reference to heaven, and one of the three is a perfectly parallel passage to this (see No. 11), while in the fourth he speaks of the pre-eminent “*attributes*” ascribed by consent to the hero Achilles. The reason also why the word, though only four times used in the Authorised Version, has here a scriptural sound is, that it is thrice used in our version with reference to God, and twice out of the thrice in songs of thanksgiving for protection and victory. In Deut. xxxii. 3, Moses in his song says:—

“Because I will publish the name of the Lord”;  
and the people send back the words:—

“Ascribe ye greatness unto our God.”

And in Ps. lxxviii. 34 we have—

“Ascribe ye the power to God over Israel,  
His worship and strength is in the clouds.”

We find therefore that Shakespeare here turned aside from employing the direct words of Scripture, while, as in the former instance, his new combinations prove his more intimate acquaintance with the whole word. The use of “*thy arm*” is peculiarly appropriate where a decisive victory was gained, and the French chivalry slain by hundreds and thousands, with the loss of but nine-and-twenty Englishmen, and but four of them men of note.

We have also to take into consideration the probability that Shakespeare was less accustomed than we now are to one set form of words. The times were times of religious excitement and controversy. Shakespeare was of an active and inquiring mind, and was, as we know, well acquainted with the Scriptures. It is most likely therefore that, whether in his settled or strolling life, he would have read for himself, or have heard read or quoted, various versions then in circulation. In English there were Tyndal's, Coverdale's, two called Cramer's, the Genevan, the Bishops', and that of Rheims, none differing greatly from the others, yet all with differences which would cause imitations or allusions to be less verbally exact. In the Latin he might have seen the New Testaments of Erasmus and Beza, and he must have been acquainted with the Vulgate, since its authority from custom and the common use of the Latin language was such that it was constantly quoted by all preachers. Lastly, he had the extemporised renderings of these Vulgate quotations, including in all probability his own.

Premising these things, I now take Shakespeare's references to the New Testament, having by me



the Vulgate and Bagster's English Hexapla containing Wiclif's, Tyndal's, Cranmer's (1539), and the Genevan and Rheims versions.

(1.) The only direct quotation of any length from either New or Old Testament is that in *Henry V.* (Act III. Sc. 7), where the Dauphin quotes from 2 St. Peter, ii. 22:—"Le chien est retourné à son propre vomissement, et la trüe lavée au bourbier." "This," says Bishop Wordsworth (*Shaks. Knowl. of the Bible*, p. 332), "is almost exactly from the Genevan Bible of 1588" [1560]. I presume he says so because the Genevan, which is here followed word for word by our present version, was the only one which gave, "to his own (*vôov*, propre) vomit,"—the rest having "to his," and the Vulgate "ad suum (à son) vomitum." But, "est retourné,"—"trüe lavée," and "au bourbier" (to the mire), are hardly translations by an Englishman of,—turned . . . . again,—the sow that was washed,—and,—to her wallowing in the mire. Indeed, but for the fatal want of an equivalent for "propre," the Rheims version would be a more likely original,—“The dog [is omitted] returned to his vomit: and the sow washed, into her wallowing in the mire.” For my own part, the terseness and proverb-like form of the French leads me to believe that Shakespeare took his words directly from a French version, Olivetan's or another's.

(2.) Mote and beam, *Love's Labour's Lost*, Act IV. Sc. 2, are found in all the versions.

(3.) The line in *Richard III.* (Act I. Sc. 3)—  
"To pray for them that have done scathe to us,"

affords no clue. In St. Matt. v. 44, T. gives "harm," and C. and G. "hurt to you," and these are the nearest. The Vulgate has, "persequenti-bus et calumniantibus"; the Rheims, "persecute and abuse."

(4.) Nor is anything more definite to be obtained from the *Third Part of Henry VI.*, Act II. Sc. 2:—

"We set the axe to thy usurping root,  
. . . . till we have hewn thee down."

In St. Mark, iii. 10, and St. Luke, iii. 9, *set* is only found in Wiclif's version of St. Luke, the others giving "posita est," "put," and "laid." "Hewn down" occurs in T., C., and G., the words of the others being "exceditur" and "cut down."

(5.) Nor is the *First Part of Henry IV.*, Act II. Sc. 4—

"If the tree may be known by its fruit,"

more definite, unless we suppose the "If" to be a remembrance of the "si" of the Vulgate "siquidem," St. Matt. xii. 33.

(6.) In *As You Like it*, Orlando (Act I. Sc. 1), says:—"Shall I keep your *hogs*, and eat *hushks* with them?" Here all the Hexapla versions give "swine," while "hushks" is the reading in

G. and R., and "cods" that of W., T., and C. In the *First Part of Henry IV.*, Act IV. Sc. 2, Falstaff likens his recruits to "prodigals lately come from swine-keeping, from eating *druff* and *hushks*." In this Shakespeare has added *druff*. T. and C. have "keep," W., G., and R. "feed swine," and the Vulgate "pasceret porcos."

(7.) In *Hamlet* a thought is borrowed from the Scriptures when he says (Act III. Sc. 4):—

"And either . . . . the devil or throw him out."

But in all our versions, in each passage where mention is made of casting demons or devils out of a person, the word is "cast out," and never "throw out." Nor, when speaking of devils, is "throw" ever used, except once in the T., C., G., and R. versions of St. Luke, iv. 35, and once out of thrice in the Rheims version of Rev. xii. 9, and again in ver. 13. Nor on examining the large number of passages in which "cast" is found does it appear to be replaced by "throw" in any version unless in two or three very exceptional instances. Indeed, "throw" seems to have been rather eschewed by our translators. Shakespeare, on the other hand, uses "throw" rather more frequently than "cast." If, then, the lost word in this passage is "throw" ("N. & Q." ante), "throw out" may have been chosen as alliterative, or it may have been Shakespeare's own translation of "ejicere," the invariable Vulgate term.

BRINSLEY NICHOLSON.

West Australia.

(To be concluded in our next.)

#### POKER-DRAWINGS.

(3rd S. xii. 524; 4th S. i. 135, 211, 278.)

As this subject appears to be exciting interest in some quarters, I communicate the following recollections of my father, sent to me in a letter dated March 6th, 1868:—

"The first poker-drawing I ever saw was at Hull, about sixty years ago. It was the head of a Rabbi, and had a striking effect, of bright lights and deep shadows. I do not know the artist. My father\* took me to see Smith's process, in Oxford, in 1812, when I saw him at work. He had previously done an altar-piece in Oxford, as I understood, and certainly the two subjects of the 'Blacksmith's Shop,' and 'Christ bearing the Cross,' to which you refer.† The former was executed for a late Sir Henry Nelthorpe, price two or three guineas, and the latter by my father's special desire, on lime-tree. The price would of course be higher than that of the former. His tools were not ordinary pokers, but were more like plumbers' soldering-irons in form, except that the ends were not round, but had two edges or angles, and were pointed, so that by

\* William Fowler, the antiquary, of Winterton.

† These are two pictures still in the possession of members of the family. The former is a spirited drawing of a blacksmith's shop, with a great draught horse in the fore-ground, &c.; the latter is a copy of the picture in Magdalen Chapel. One or both have Smith's name in the corner.

altering the position of the iron he could get a dot, line, or shadow. He had several of these of different sizes, and, I believe, of different shapes, *i. e.* in a greater or less degree sharp on the edges, &c. He applied the irons very readily and dexterously, and soon produced a striking effect, but of course dull compared with varnished specimens.\* He had more irons than one in the fire, and took out such as he wanted for different purposes. I believe his stove was a moveable one, but do not remember whether he used coal or charcoal. When T. and I were at Skipton in 1861, we saw his work in the church, and my note is as follows:—

“In the western arch, above and beyond the gallery, is the Nativity, burnt in wood by Smith the pyrographic artist, who was a native of this place.”

“I thought it rather faded, but cannot remember how the subject was treated in composition.”

J. T. F.

The College, Hurstpierpoint.

I remember seeing, a good many years ago, about 1830, in a picture-dealer's shop in Regent Street, between Oxford Street and Langham Place, a beautifully-executed head in that process, of Oliver Cromwell, after Cowper's celebrated portrait of the protector, which I imagine must have been done by Smith, the skilful poker artist; also one of these burnt heads at Dr. Penrose's Writtle Priory, near Chelmsford, Essex. P. A. L.

#### SOME OF THE ERRORS OF LITERAL TRANSLATION.

(4th S. i. 168, 299.)

Why do our newspaper writers always inform us, when speaking of a public dinner, that “covers were laid” for so many? Why “covers”? Unless our literary men have been so ignorant as to imagine that the French word *couvert* meant a dish cover. *Couvert*, I need scarcely inform your readers, means knife, fork, spoon, &c.; and thus the word in the French language is perfectly intelligible as designating the number of guests for whom preparations have been made; but the literal translation of “covers” is simply nonsense.

Again, during the Crimean war and American war, our newspapers constantly told us the “morale” of the army was excellent: meaning, that the men were in good condition and spirits. The error here is in using the word “morale” instead of *moral*. “Morale” means their *morals*, which is not what is intended: whilst *moral* exactly expresses what is meant.

Again, “locale” is constantly used to designate a particular spot. The word really is *local*.

These are not words adopted into the English language with an Anglicised spelling, but are always used as French words, so designated by being written in italics.

P. LE NEVE FOSTER.

\* The two mentioned above have been varnished as long as I can remember them.

I must beg space for a word to my three commentators. I am well acquainted with the French language, though Mr. SHARPE takes my ignorance for granted, because I object to the sense of a French word being fixed upon its English derivative when the latter has acquired a different meaning. Had *The Times* been translating from a French paper, the “blunder” would have been apparent; but the word which I criticised appeared in a leading article: and, with all deference to Mr. SHARPE and Mr. IRVING, I do not see that the French, German, or even poetical English use of a word, can be held to determine its meaning in plain English conventional prose. The really original sense of the word *loi-al* has surely been changed in French as well as in English. But, above all, I am anxious that T. Q. C. should not be left for another week to indulge the delusion that he “joins me,” either in his estimate of the signification of the disputed word, or in the very *disloyal* term which he has applied to him for “the guilt of whose sacred and innocent blood” England has not been ashamed publicly to declare that she asks no further mercy.

HERMENTRUDE.

#### ARRESTING THE KING.

(4th S. i. 294.)

I am sure your correspondent D. will pardon me for correcting one or two errors which appear in his communication on this subject. The photograph of Samuel Walker, exhibited as described, was from a beautiful miniature, now in the possession of James Yates, Esq., of Oakwood House, Rotherham, a distant connection of the Walkers, and, at his outset in life, connected with their works. Samuel Walker was a model man. His resolute will, deep sagacity, and strict integrity were united with sincere piety and rare Christian liberality. His portrait, as enlarged, is a faithful index of the qualities which secured his remarkable worldly success, and his worthy use of it.

The “Arrest of the King” is a good story, but a most improbable one; yet the father of Mr. Cowen, the artist, was in the employ of the Walkers at an early period, and such a story might emanate in the countless workshops of Walkers' men, who at that period would consider their masters all but the greatest men on the face of the globe, and quite equal to arresting king or kaiser. But a great share of the wealth of the Walkers was derived from the immense quantities of cannon supplied by them during the long war, after Samuel Walker's death; and it is not likely they would have had the chance if royalty had been arrested as stated. There was no “early friendship” between Samuel Walker and Tom Paine. Samuel Walker died in 1782, and it was not until several years after that Tom Paine was

for some time at Masbro' constructing, at Walkers' works, the model of an iron bridge. I have letters of his to Thomas Walker, Esq., youngest of Samuel Walker's four sons, dated London, 1789, where he was then employed exhibiting his iron-bridge model: but the bridge was never made; the model was broken up; a room at Masbro' still exists which he occupied as an office, and where, it is said, he wrote part of *The Age of Reason*.

One other correction remains. Samuel Walker was not the "caster of the iron bridge over the Thames at Southwark." It was not until the year 1814 or 1815, and up to 1818, that the Southwark Bridge was in progress; and it is said that the last visit of Joshua Walker (the head of the firm of Joshua Walker & Co.) to the far-famed Holmes Works was to see the first casting of the bridge. There is a fine life-size portrait of the first Samuel Walker, by Zoffany, in the possession of Arthur Walker, Esq., of Edinburgh, the grandson of Joshua Walker, Esq., and of course great-grandson of Samuel Walker, which ought to be at Leeds Exhibition, but which, I have reason to fear, will not be there. G.

Rotherham.

HYMN, "SUN OF MY SOUL": PETER RITTER (4th S. i. 220.)—This tune is given to "Peter Ritter, 1792," in the first number of a musical magazine called *Exeter Hall*, upon my authority; and I have much pleasure in giving my reasons for assigning it to this author. The tune is ascribed variously to Haydn and Mozart, but I did not know, until I read your correspondent's query, that it had ever been attributed to Beethoven. In the *Bristol Collection*, recently published, it is called a "Huguenot Melody." But all this is wrong. I have a curious and interesting collection of German chorales in MS., gathered from various authentic sources, in which this tune appears with the name and date as above given, and I have every reason to think correctly. The original is set to a metrical version of the *Te Deum*, in Iambic measure, sevens. I should add that it appears in several printed German collections under his name.

Peter Ritter was born at Mannheim in 1760, and studied music under the distinguished Abbé Vogler. He filled the office of *Kapellmeister* in several German courts, wrote much music, sacred and secular, and was living at his native place, upon a pension, in 1813. The date of his death I have not been able to ascertain.

EDWARD F. RIMBAULT.

STEEPLE CLIMBERS (4th S. i. 311.)—Since my previous communication I am enabled, by the kindness of a friend, to give some additional particulars of the hazardous restoration of the weathercock on the elegant spire of Tetbury church.

It appears that Francis Brown contracted to do the whole work at 15*l.*, and entered into a sub-contract with one John Shipway of Bristol to do all the work incidental to the erection, finding scaffolding, &c., for the sum of 5*l.* The tabular view of the cost is as follows:—

	£	s.	d.
The new weather-cock . . . . .	3	4	0
The cross . . . . .	1	15	0
The ball . . . . .	0	15	0
Irons . . . . .	0	14	0
Shipway for the erection . . . . .	5	0	0
Brown, who did nothing . . . . .	3	12	0
Total . . . . .	15	0	0

Poor Shipway, after he had accomplished his work, went round with a hat, and collected from the spectators about 2*l.*, making the 7*l.* already mentioned by me. The plan adopted by him for ascending the spire was by putting one ladder above another, somewhat after the manner of a fire-escape. INDAGATOR.

Richmond, Surrey.

DOUGLAS RINGS (4th S. i. 314.)—I think it probable that these rings were made by order of the eccentric Duchess of Douglas, and given away with others to persons whom she thought she could enlist in favour of the side she so strongly espoused in the great Douglas cause. At consultations of her lawyers she placed a plate of guineas on the table, and allowed every man to help himself. GEORGE VERE IRVING.

ALPHABET BELLS (3rd S. x. 353, 486; xi. 184.) Dr. Neale (*Hieroglogus*, 290) considers that alphabets were placed on bells simply for the sake of displaying the caster's art, just as in Aldine and other early editions you see, immediately after the colophon, an alphabet of both great and small letters.

JOHN PIGGOT, JUN.

CHRISTIAN AMBASSADORS TO THE SUBLIME PORTE (4th S. i. 245.)—Though I cannot answer with certainty J. C. H.'s question as to who was first received at the Sublime Porte as an ambassador from the king of England, I can refer him to a passage in Dyer's *History of Modern Europe*, vol. ii. pp. 382-3, where it appears that William Harebone, or Harburn, obtained a treaty from the sultan in 1580; and that Edward Burton is there called "an able successor of Harburn as English ambassador to the Porte," and that he lived till 1598. In Sharon Turner's valuable *History of the Reigns of Edward VI., Queen Mary, and Queen Elizabeth*, vol. iv. pp. 608-9, it is noted that Sultan Amurath III. wrote to Queen Elizabeth in 1579, desiring to be on friendly terms with her, and that she recognised Burton, or Barton, by approving of his proceedings in 1590 to avert a war between Turkey and Poland. Presents were interchanged between our queen and the sultana-mother, who communicates to Elizabeth the delivery of these

rich civilities to the English *ambassador* for her use, "which," adds the sultana-mother, "your majesty will be pleased to wear for the love of" the sultana. Haydn's *Book of Dignities* gives a list of English ambassadors to Turkey, but does not go further back than to the beginning of the reign of George III. (1760), to which date all his lists are limited. We can, however, trace them easily back to the year 1660, for in *Pepys's Diary*, i. 100, there is an entry on August 9 of that year, of his attendance at the Rhenish wine-house with "Captain Hayward of the Plymouth, who is now ordered to carry my Lord Winchelsea Ambassador to Constantinople." This was Heneage Finch, the second earl, whose fifth son, Leopold William, Warden of All Souls' College, and Prebendary of Canterbury, was born there. D. S.

WHEAT (4th S. i. 270.)—A good deal of information on this subject will be found in Part I. chap. iii. (vol. i. p. 150 *et seq.*, 3rd edition) of Elliott's *Horæ Apocalyptice*. D. M.

SIR WALTER SCOTT (3rd S. xi. 457, 529.)—Will DR. ROGERS kindly say whether he has any certain authority for assigning the names of Lord Chief Commissioner Adam and Sir Henry Jardine to two of the portraits in the picture of "Sir Walter Scott and his friends"? I possess a key to the print, which describes the two figures on the extreme left to be Thomas Thomson, Esq., and Sir Humphrey Davy—the latter erect, and examining a sword. C. W. M.

DICE (4th S. i. 28, 89, 136, 179, 256.)—MR. KING'S interpretation of the letters on the dice seems to be more than a "guess at truth"—it is certainly ingenious, and perhaps right. Still I am rather inclined to take the letters O P T I and G A I I E as meaning respectively *optima* and *cave*.

Thus taken, the sentence would run, "Venus alma est optima, Cave aleator." The best throw was always called *Venus*, and when *tali* were played with, consisted of odd numbers; when *tesseræ*, of sixes. Of the former Lucian says, —  
*Μηδὲνδ ἀσπράγαλον πειπόντος ἰσφ σήχηματι καλεῖται Ἀφροδίτη.*  
 To the latter Persius refers in his description of a certain young Roman "hopeful"—

"Jure etenim id summum, quid dexter senio ferret,  
 Scire erat in voto."

From this throw, whether of the *tali* or the *tesseræ*, the "regnum vini" was decided, and the "arbitrator bibendi" chosen. (See Horace, ode 4, lib. 1, line 18, and ode 7, lib. 2, line 25.) The worst cast was called *canis*, or, according to Persius, "damnosæ canicula." Of the origin of either of the terms I am unable to offer any explanation.

Patching Rectory, Arundel.

EDMUND TEW.

OVID'S "METAMORPHOSES": ROGER GALE (4th S. i. 252.)—Roger Gale, 1649, whose autograph

is on the fly leaf of Mr. HARPER'S Ovid, cannot be Roger Gale referred to by the editor of "N. & Q."—the latter, who was eldest son of Thomas Gale, Dean of York, not having been born till 1672.

CROWDOWN.

[According to the pedigree of the Gale family at Scruton, in Yorkshire, Roger Gale, the celebrated antiquary, who died in 1744, was the first member of the family with that Christian name; so that the possessor of the above work must have belonged to another branch of the family, if the date (1649) has been correctly quoted.—ED.]

LANE FAMILY (4th S. i. 245.)—Noble, in his account of Knightwick church (*The Rambler in Worcestershire*, 1854, vol. iii. p. 353), mentions the two inscriptions to Grace and Dorothy Lane, daughters of Colonel Lane, and says of the former:—

"This lady must have been niece to the Mistress Jane Lane, in whose escort Charles II., disguised as a servant, went from Bentley to Bristol, preparatory to his escape into France. There is a tradition that his majesty halted in this parish, and, to avoid suspicion, was glad to turn shoeblack at the Talbot Inn. It is evident that Colonel Lane had property at Knightwick, which being in the line of route from Bentley to Bristol, the royal fugitive and the young lady who rode behind him probably rested here."

A water-colour drawing of this Talbot Inn is now before me. I contributed it to the Exhibition of Drawings and Sketches by Amateur Artists, held at 121, Pall Mall, 1853; and it was thus described in the catalogue:—

"No. 295. Knightsford Bridge Inn, Valley of the Teme, Worcestershire. (Charles II. lay hid here for some time disguised as a shoeblack. It was then inhabited by Col. Lane.)"

The local tradition, as I always heard it, was that this house was the residence of Colonel Lane, and that it was not until a later period that it was converted to the Talbot Inn, so well known to anglers and pic-nic parties. The front of the house has long been modernised; but when, in 1852, I made that sketch just mentioned, of the back of the house, its stables, out-buildings, &c., all the back portion of the premises remained in their original condition, and presented very good materials for the sketcher. While I was making the drawing, the landlord of the house came to me and expressed a hope that I would not put his tumble-down premises "into a picture," but would wait for another month or two, as he was just about to rebuild all that portion of the house and out-buildings. This was soon afterwards done, and the house has lost all the distinctive features that formerly characterised it. From this, it appeared that I was just in time to secure a representation of the back portion of the house as it existed from the time of Charles II.'s visit—supposing that he was ever there. But, even if this is merely a legend, the house has nevertheless been patronised by royalty; for, during the time

that the late queen dowager was residing at Witley Court, she frequently drove to this inn.

CUTHBERT BEDE.

QUOTATIONS WANTED (4th S. i. 269.)—The Greek epigram inquired for by STUDENT is as follows:—

Τὸ ῥόδον ἀκμάζει βαδὼν χρόνον· ἢν δὲ παρέλθῃ,  
ζητῶν εὐρήσκει οὐ ῥόδον, ἀλλὰ βάτον.

The author I have not discovered, but I have seen a German translation by JAKOBS, thus:—

“Wenige Tage nur währt die Rosenzeit; sind sie verschwunden,  
Siehst du die Rose nicht mehr, sondern die Dornen allein.”

I have myself translated the epigram, and I venture to think with closer adherence to the original than either the above German version, or the English one of the old divine quoted by STUDENT. My translation reads thus:—

“Short time the rose will bloom; and when 'tis frown,  
You'll seek a rose, but find a briar alone.”

Dr. Johnson quotes this epigram in the *Rambler*, No. 71, with the sole difference of *παρέλθῃς* for the last word of the first line, which I have elsewhere found as I have given it, *παρέλθῃ*. Johnson gives no author's name, but subjoins the following translation, probably his own:—

“Soon fades the rose; once past the fragrant hour,  
The loiterer finds a bramble for a flower.”

F. C. H.

“NEC PLURIBUS IMPAR” (4th S. i. 275.)—A passage from Anselm may, I think, be added to MR. BUCKTON'S instances of negatives producing affirmative propositions:—

“Multum usitata est hujusmodi locutio ut dicatur res aliqua posse, non-quia in illa, sed quoniam in alia re est potestas; et non posse, non quoniam in illa, sed in alia re est impotentia. Dicimus namque, 'iste homo potest vinci,' pro, 'aliquis potest eum vincere,' et 'ille non potest vinci' pro 'nullus eum vincere potest.' Non enim potestas est, posse vinci, sed impotentia, nec vinci non posse impotentia est sed potestas.”—*Cur Deus Homo*, l. ii. c. xviii. p. 153, Lond. 1863.

H. B. C.

U. U. Club.

WOLWARDE (4th S. i. 65, 181.)—MR. SKEAT will please allow me time for a completion of the task he has assigned me. In his edition of *Piers Plowman's Crede*, line 788—“And werchen and wolward gon 'as we wrecches usen”—the leading idea is poverty. I fail to see any allusion to penance.

In the passage from Shakespere (*Love's Labour's Lost*, Act V. Sc. 2) the idea of *penance* is a transparent joke. King David wore what we call sack-cloth for penance. Roman Catholics are said to use hair shirts for this purpose. The term *wolwarde*, I must conclude, means to go *woolwards*, towards wool; as we now say northward or homeward—*i. e.* in the direction of wool for clothing, with a tendency to wear woollen garments;

not that one who goes *wolward*, as in *Piers Plowman's Crede*, means the temporary act of enforced penance, but a permanent habit of clothing.

A. II.

THE BERBERS (4th S. i. 123, 256.)—I will add to MR. BUCKTON'S list Francis W. Newman's writings on the Berber language. The French in Algeria have written on the North African languages. I have just sent a note to the *Ethnological* in relation to the Guanches, which refers to the position of the North African languages, which I classify, not as Sub-Semitic, but as Semitic. There is no philological justification for excluding them from Semitic. Rénan's reasons are purely ethical. His philological reasons are not sufficient.

HYDE CLARKE.

AUTO DE FÉ (4th S. i. 243.)—“Auto da Fé” is the Portuguese form, and is perfectly correct, as is the Spanish equivalent “Auto de Fé.” The propriety of using either would strictly depend on the particular division of the Peninsula to which reference was made. Treating of the institution in its Spanish aspect, Mr. Ticknor always uses the phrase “Auto de Fé.” The Portuguese form, however, having got into the larger dictionaries, printers and press correctors give it a preference, which accounts for its more frequent use.

D. F. M. C.

Dublin.

The phrase “Auto da Fé,” so strenuously condemned by your learned correspondent as corrupted from the Spanish, is not Spanish at all, but Portuguese. In Portuguese it is commonly used, and quite correct, *da* standing for *de a*, and *a* being here the article feminine.

SCHIN.

“ELIZA RIVERS” (4th S. i. 246.)—*The Favourite of Nature*, or, as called in the French translation, from the name of the heroine, *Eliza Rivers*—was published by Whittaker, Ave Maria Lane, before 1821, and dedicated to Mrs. Joanna Baillie. *Osmond*, by the same author, was published by the same firm in 1822, and dedicated to Lady Dacre. In each case the anonymous author states that she does so “by permission.” Her real name must, therefore, have been known to them. *Trevelyan* was by the Hon. Caroline Lucy, Lady Scott.

LYDIARD.

Demanne has certainly made some curious mistakes in the paragraphs cited by MR. HAMST. *Alice* (not *Eliza*), *Rivers*, and *Osmond* are by Miss M. A. Kelyt, who has also written *Life by the Fireside*, which will perhaps be *Scènes de la Vie intime*. I do not know anything of Miss Kelyt's answering to the titles of *Scènes du Grand Monde*, or *Laura de Montreville*. The seven following works by her were all, I believe, published anonymously:—*Alice Rivers*, *Favourite of Nature*, *Visiting my Relations*, *Waters of Comfort* (devo-

tional poetry), *Osmond, Story of Isabel, Life by the Fireside.*

*Marriage in High Life, and Trevelyan*, are certainly Lady Scott's. WILLIAM E. A. AXON.

SOVEREIGN: SUVERVIN (3rd S. xii. 507; 4th S. i. 85, 278).—I must dissent entirely from E. L. S.'s etymology of this word. It is perfectly true that we have in old French the word *sobre*, so also we have it in Provençal; but in both we have another word, *su*, which also means *above*. The latter runs as a compound term through modern French, as for instance in the phrase "L'un assit au dessus moi, et l'autre au dessous," where the first means *above*, and the other *below* me. The French word for sovereign is *souverain*. I have heard one of my Scotch servants almost plagiarise Shakespeare when for some small ailment of my own (I think a cold), he told me that some recipe, I forget what, was "souverain for a cauld."

*Suzerain* or *suserain* is also a common word, as indicative, not only of the sovereign, but of a subject feudal superior in old legal deeds. I hand over sovereign with the short *o* to the mercy of E. L. S., as I am afraid it will find no friends.

GEORGE VERE IRVING.

"BEHIND HE HEARS TIME'S IRON GATES CLOSE FAINTLY" (4th S. i. 269).—MR. BATES will find the fine poem from which he quotes in the *Vision of Prophecy, and other Poems*, by James D. Burns (2nd edit., Edmonston & Douglas). He may be further interested to know that the late Dr. James Hamilton had just put the finishing touch to a Memoir of this gifted namesake of Scotland's foremost poet, before his death; and that it may be looked for soon. A. B. GROSART.

Blackburn.

OAKHAM HORSE-SHOE CUSTOM (4th S. i. 147).—This custom has not been discontinued; but, since the railway epoch, it has been not so easy to collect it as in the olden time. It is to be presumed that a nobleman who thinks proper to walk up from the station would be exempt. The collection of horse-shoes on the gates and interior of the fine country hall is very interesting. Some of the earlier ones appear to be actual shoes, and in later times Lord Willoughby D'Eresby insisted on the shoe being taken from one of his horses; but, generally speaking, they are large figures of horse-shoes in iron plate, gilt or painted yellow, and marked with the name and date. They vary in size according to the liberality of the individual; the minimum fee, I believe, being 5*l*. It goes to the clerk of the market. When I saw them, ten years ago, the most recent was that of Lord Campbell on his going the circuit. Queen Elizabeth's is of large dimensions, but that of George IV., when Prince Regent, outstrips them all.

Mr. Hartshorne, in his account of the Hall of Oakham (*Archaeological Journal*, v. 137), mentions that no trace of a toll on horses passing through the town has been found in the various records that have been consulted. The origin which has been assigned to the custom, from the early connection of the place with the Ferrars' family, he is inclined to think fanciful. It was, however, found by juries in the years 1275 and 1276, that the bailiffs of Oakham in the reign of Henry III. and Edward I. took toll of carriages, horses bought or sold, and all other merchandise at Oakham; and in this Mr. Hartshorne thinks some trace of the origin of the custom may be detected. It is worth remark, that the clerk of the market takes the toll, which seems to connect it with the matters named in the Inquisitions. The earliest known mention of it would appear to be by Camden. H. C.

THE REV. SIR WILLIAM TILSON MARSH, BART. (4th S. i. 246).—Will MR. BINGHAM consult his *Clergy List* again? I find no difficulty in discovering this gentleman's name in it, and a very recent one is not needed, for I heard him preach seventeen years ago. Sir W. R. Tilson Marsh is the only son of the late Dr. Marsh, Rector of Beckenham, the grandson of Sir Charles Marsh, and the brother of Miss Catherine Marsh, the well-known authoress of *English Hearts and English Hands*, and other popular works. Sir William has inherited the baronetcy recently, since the death of his venerable father.

HERMENTRUDE.

Your respected correspondent would, I think, regret saying anything undeservedly offensive against anyone of "the cloth." He will find much about the Rev. William R. Tilson Marsh in the interesting *Life* of the late Rev. Dr. Marsh, of Leamington and elsewhere, by his daughter, the author of *Hedley Vicars, &c.* Mr. Marsh is of kin to Sir Henry Marsh, an Irish baronet, but not in the line of succession: to which dignity, according to the peerages, there is not at present any heir at all. A. H.

JOHN PHILIPOTT (4th S. i. 31).—As the question—"Who was John Philipott?"—asked by your correspondent MR. J. M. COWPER, is not so fully answered in the editorial note as that gentleman and possibly other readers of "N. & Q." may desire, it occurs to me that the following information, taken from Gough's *British Topography*, 1780 (ii. 285), may be worth insertion.

John Philipott was born at Folkstone; appointed Blanchelyon, then Rougedragon, Nov. 19, 1618; Somerset Herald, July 3, 1624; and carried the Order of the Garter to the Elector Charles Ludovic in Brabant. He attended the king at Oxford, 1642; and being seized by the Parliament soldiery, was sent to London about 1644, where

he was soon released, and spent his days in obscurity; and was buried at St. Bennet's, Paul's Wharf, Nov. 25, 1645. His wife was a daughter of Robert Glover, Somerset Herald, that "most skillful genealogist." Her epitaph is in Eltham church, and it states her husband was "designed Norroy."

John Philipott's works are —

"A Catalogue of the Chancellors, Lord Keepers, and Treasurers and Masters of the Rolls, 1636," 4to.

"Additions to Camden's Remains, 1637," 4to.

"The Cities Advocate in the Case or Question of Honour and Arms, whether Apprenticeship extinguisheth Gentry," London, 1629, 4to and 12mo.

I add a list of the counties visited by Philipott in his official capacity: — Kent, 1619; Hampshire, 1622; Berkshire, 1623; Sussex and Gloucester, 1633; Buckinghamshire, Oxfordshire, and Rutlandshire, 1634. J. MANUEL.

Newcastle-on-Tyne.

#### QUOTATIONS (4th S. i. 30).—

"Be the day weary, be the day long,  
At last it ringeth to evensong."

These lines I find, from Elizabeth Browning's delightful essay *The Book of the Poets*, are in the *Pastime of Pleasure*, by Stephen Hawes; the dates of whose birth and death are, according to Southey, unknown, but he flourished very early in the sixteenth century. I beg to give A. F. the whole stanza as I find it in Southey's *Early British Poets* (the one volume edition, p. 123). I have modernised the spelling: —

"O mortal folk, you may behold and see  
How I lie here, sometime a mighty knight.  
The end of joy, and all prosperity  
Is death at last, thorough his course and might.  
After the day there cometh the dark night,  
*For though the day be never so long,*  
*At last the bells ringeth to evensong*" (sic).

JONATHAN BOUCHIER.

"ABBEY OF KILKHAMPTON" (3rd S. viii. 455).— Since I wrote to you concerning this anonymous work, I have seen it included among the writings of Sir Herbert Croft, in the *Genl. Mag.*, 1816, LXXXVI. i. 471. Mathias thus notices it in *The Pursuits of Literature* (Dial. i. line 89): —

"To pen with garreteers obscure and shabby,  
Inscriptive nonsense in a fancied Abbey."

And in a note —

"Such trash as a vile pamphlet called *Kilkhamp-ton Abbey*."—(11th edit. 1801, p. 56; 14th edit. 1808, *ibid.*)

The editions I have seen are the fifth, with a long title, 4to, 1780, pp. 82, and the following: —

"The Abbey of Kilkhamp-ton. An Improved Edition. [Quotation—*Winter's Tale*, Act V.] London: Printed for G. Kearsley, at Johnson's Head, No. 46, in Fleet Street. MDCCLXXXVIII. [Price Half-a-Crown]." 8vo. pp. 116.

W. C. B.

"INSTRUCTIONS FOR PARISH PRIESTS BY JOHN MYRE," E. E. T. S. 1868 (4th S. i. 263).—"Nede as ston" MR. ADDIS proposes to change into "nede as stou=need hast thou." But how is this maintainable, seeing that "ston" requires to rhyme with "done"?

"Hast þou by malys or by nyste  
I made any mon drone to be."

MR. ADDIS suggests a connexion between the word "nyste" and the French "naiserie." I should understand "nyste" to be simply the word "nicety," in the sense of "subtlety, scheming." "Laske" is not, I think, so much "lessen" as "relax, mitigate."

MR. ADDIS proceeds to say: —

"I ask specially for information about the word 'vse' in line 1940 —

'gef any flye, gnat, or coppe  
Down in-to þe chalys droppe,  
gef þow darst for castynge þere,  
Vse hyt hol alle I-ferē,' &c.

The side-note explains 'swallow it,' which seems clearly the required meaning."

Thus far MR. ADDIS. I confess this seems to me by no means "the required meaning." "Vse," if I am not mistaken, here signifies "burn," from the Latin *urere, ustum*. I recollect seeing, not long ago, a jeer against a passage in some book (named, I think, *Directorium Anglicanum*) issued by the Ritualist party in the English Church; which passage enjoined that, if any fly or other insect fell into the consecrated chalice, said insect was to be carefully extracted therefrom and *burned*. This seems to be exactly the same precept as laid down by John Myre. According to this sense of line 1940, I understand line 1939 to mean "If thou darest to plunge [thy fingers] therein" — *i. e.* into the chalice, in order to fish out the insect. Were I to understand line 1940 as MR. ADDIS does, I should be at a loss what to make of line 1939.

I should add, in conclusion, that I have not by me the book from which MR. ADDIS quotes; and, therefore, have not the advantage of seeing the several contexts. W. M. ROSSSETI.

STUDIOUS OF EASE (3rd S. ix. 533; x. 18, 39, 442).—The following have not been noted: —

"Studious of elegance and ease,"

Gay's *Fables*, Part II. No. 8.

"For he was studious—of his ease."

Gay's *Poems on Several Occasions*

[ed. 1752, ii. 49].

The latter spoken of a priest: see Cowper's *Task*, quoted 3rd S. x. 18. W. C. B.

SERMONS ON CANTICLES (2nd S. iv. 411).—Your correspondent mentions "an old seventeenth century book of sermons on the Song of Solomon." In Morton's *Monastic Annals of Teviotdale*, p. 218,

we find that so early as the twelfth century, Gilbert, a monk of Melrose, and subsequently Abbot of Holy Island, was author of eight most delectable and elegant sermons upon the same subject. At p. 214 of the same publication, we read that William, Abbot of Melrose, Nov. 27, 1159, to April 23, 1170, is said to have written *In Cantica Salomonis*.

A note of these earlier productions may not be out of place in the pages of "N. & Q."

J. MANUEL.

Newcastle-on-Tyne.

ST. PIRAN (4th S. i. 282.)—The real name of this Irish saint was *Ciaran* or *Kiaran*. In the Welsh and Cornish dialect of Celtic, the *K* sound of *C*, which is always hard in Irish, generally becomes *b* or *p*.

Thus, *mac*, a son, becomes *map* or *ap*; *coire*, a chaldron, *paire*; *cen*, a head, *ben*; and there are hundred of other instances.

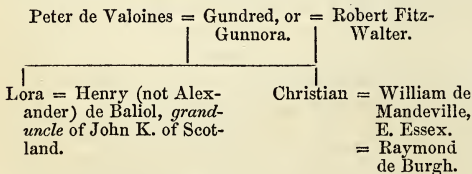
J. H. TODD.

Trin. Coll. Dublin.

GUNDRED DE WARREN (4th S. i. 268.)—The entire absence of dates from W. C. M.'s extract renders it more difficult to answer his queries than it might otherwise have been, but the following facts may afford him some help in unraveling the difficulty:—

1. Gundred de Warren. Gundred, Countess of Warren (whose relationship to William the Conqueror is extremely doubtful), had a daughter Gundred, who married Ernisius de Colunchis, and was living in 1152. The countess had also a granddaughter Gundred (daughter of her son William), who was thrice married—(1) Roger, Earl of Warwick; (2) about 1153, William de Lancaster, Baron of Kendal; (3) Roger de Glan . . . (probably Glanville). No other Gundred appears in the pedigree of the Earls of Warren and Surrey; but Gundred de Valoines may have been a Warren of Wirmgay, a younger branch of that family.

2. Christian and Lora de Valoines. This Christian was *not* a Valoines. The relationship stands thus:—



The following extracts may help W. C. M.:—

"Robert, son of Warresius, son of John de Valoignes. Robert, son of Walter de V. Henry de V., Knight, with Hamo, Warresius, John, William, Thomas, and Stephen, brothers of the said Henry. Lora de V. and Maria her sister, and Warresius, son of Thomas de V."

These are entered merely as names of plaintiffs or defendants in lawsuits, and no further informa-

tion given, 1337. (*Rot. Pat.* 11 Edw. III. Part 3, in dorso.)

"J. P. M. Evæ de Valeynes, Essex, 21 E. I." (1292-3).—Escheters' *Accounts*, *Exchequer*, No. 5.

"Warresius de Valoignes, lately killed; Margaret his widow." (Mar. 20, 1336).—*Rot. Pat.* 10 E. III. Part 1.

Burke (*Extinct Peerage*) says that Lora de Valoines was *one of the coheirs* of (her half sister) Christian, Countess of Essex. HERMENTRUDE.

LONDON MUSICK SOCIETY, 1667 (4th S. i. 268.) Of the members of this society, three are chronicled by old Pepys—Piggott, Pelling, and Wallington. The first is described by Playford as a "gentleman," and the other two as "citizens."

"(14 Sept. 1667) . . . . We also to church, and then home, and there comes Mr. Pelling, with two men, by promise, one Wallington and Piggott, the former whereof, being a very little fellow, did sing a most excellent bass, and yet a poor fellow, a working goldsmith, that goes without gloves to his hands. Here we sung several good things. They supped with me, and so broke up."

Of Wallington we have also a notice (not very flattering) in Roger North's *Memoirs of Musick*, a MS. edited by me some years back:—

"In a lane behind Paul's [a music meeting was held] where there was a chamber organ that one Phillips played upon, and some shopkeepers and foremen came weekly to sing in consort, and to hear, and enjoy ale and tobacco; and after some time the audience grew strong, and one Ben Wallington got the reputation of a notable base voice, who also set up as a composer, and had some songs in print, but of a very low excellence."

From these extracts we are assured that the members of the "Musick Society" of 1667, although doubtless "choice spirits" in their way, were not of a very refined order.

Wallington's compositions may be seen in *Catch that Catch Can*, 1666; Banister and Low's *New Ayres and Dialogues*, 1678; *Choice Ayres and Songs*, 1679; and in a MS. set of Part-Books in the library of York Minster. I have examined them all, and quite agree with Roger North as to their "low excellence."

Another member of the "Musick Society," Charles Pigeon, was the author of some verses, "To his ingenious Friend Mr. John Playford, upon his *Musical Companion*"; and also of some Latin lines, "Ad Magistrum Johannem Playford de Musica Sodali," both of which are to be found in the *Catch that Catch Can*, edit. 1667. He appears to have been a member of Gray's Inn.

EDWARD F. RIMBAULT.

BELL LITERATURE (4th S. i. 249.)—Mersenne's curious work, a copy of which is before me, has the following title:—

"F. Marini Mersenni ordinis Minim. Harmonicorum Libri: ad Illustr. virum Henricum Ludovicum habertum mommorum." Folio. Paris: *Petri Ballardii*, 1636.

It treats of the nature and properties of sound, of instruments of various kinds, of consonances and dissonances, of composition, of the human



voice, of the practice of singing, and a great variety of other matter concerning music. In fact the work consists of a great number of separate treatises, with such signatures for the sheets, and numbers of the pages, as to make them independent of each other. The consequence of this is that hardly any two copies of the work are precisely alike. In my copy the treatise, "De Campanis" forms the fourth book of the *Harmonicorum Instrumentorum*. It would delight me to lend it to MR. ELLACOMBE, if he has any desire to see it. EDWARD F. RIMBAULT.

THE FRENCH KING'S DEVICE (4th S. i. 274.)—I wish to add a few more details to those which I gave at p. 274. These *impresa* were certainly intended to have a political significance.

Isabella (Elizabeth), daughter of Henry II. of France and Catherine de' Medici, became the wife of Philip II. of Spain, whose *impresa* I gave from Ruscelli. He gives her *impresa* also: "Isabella Valesia, Regina di Spagna." It shows the sun in the dexter corner, and the moon in the sinister, with stars between and round them, in a space enclosed by pillars carrying a heavy pediment. The sun and moon are represented by two young faces. In front of the frieze of the pediment, two amorini hold a crown. There is a great deal more of ornament which I need not describe. I give a few lines of Ruscelli's account of the *impresa*:—

"Il divino ingegno di questa giovane [Isabella, Queen of Spain] si può giudicar, che con questo abbia voluto dimostrar tre cose importantissime.

"L'una, che l'acquisto della Terra Santa e la conversione degli Infideli, onde ne segua il pieno lume del mondo per la santissima Fede nostra, s'abbia da far unitamente dal Re Catolico suo marito e dal Re Cristianissimo suo fratello. . . . Per intendimento di che tutto è da ricordare quello nel primo capitolo della Santa Bibbia che Iddio creò due gran lumi ai quali diede ufficio di sovrastare e dar luce al mondo l'uno di giorno e l'altro la notte. . . . e però voglia questa giovane mostrar con tal *impresa* che essendo il fratello e l'marito suo i due gran lumi che . . . abbiano a sovrastare e dar luce a tutto questo nostro inferior mondo, l'abbian a far non più con intervallo di tenebre e dioisamente, ma tutti in un tempo stesso e unitamente."

Laud mentions this use of the figures of the sun and moon, as of political significance, in his reply to Father Fisher. I cannot quote his words, not having the book at hand. D. P.

Stuarts Lodge, Malvern Wells.

ARCHBISHOP MENTIONED BY CAVE (4th S. i. 74.)—Dr. Hugh Boulter, Archbishop of Armagh and Lord Primate and Metropolitan of all Ireland, died Sept. 28, 1741. The abridgement of his life will be found in the *Gentleman's Magazine*, vol. xii., p. 547. His Grace was author of *Letters containing an Account of the most interesting Transactions which passed in Ireland from 1724 to 1738*. Oxford, 1769-70, 2 vols. J. MANUEL.

Newcastle-on-Tyne.

## Miscellaneous.

### NOTES ON BOOKS, ETC.

*Journal of a Voyage to the Mediterranean by Sir Kenelm Digby, A.D. 1628. Edited from the Original Autograph MS. in the possession of William Watkin E. Wynne, Esq. by John Bruce, Esq. F.S.A. (Printed for the Camden Society.)*

It is well remarked by the Editor of this present volume, which has just been issued to the Members of the Camden Society, that a Life of Sir Kenelm Digby, "if written by a competent historical scholar in a proper spirit and founded upon a consultation of all the many MSS. relating to him, could not be otherwise than a most important and interesting work." The sketch of that life which Mr. Bruce has given us as an Introduction to Sir Kenelm's Journal, shows how abundant are the materials for such a work, and how glaringly erroneous are many of the received accounts which we have of him. The future biographer of Sir Kenelm will owe much to this Introduction; much, too, to the liberality of Mr. Wynne in permitting the Camden Society to use the curious manuscript now given to the press, in which this singular and in many respects extraordinary man enables us to—

"Witness his action done at Scanderon,"—

an action which made every true English heart leap with joy. The work is a welcome addition to the political history of the time as well as to the biography of the man.

*The Grand Question Resolved. What we must do to be Saved; Instructions for a Holy Life, by the late reverend Divine, Mr. Richard Baxter. Edited by the Rev. A. B. Grosart. (Printed for Private Circulation.)*

*Annotated List of the Writings of Richard Baxter, Author of the "Saint's Everlasting Rest," made from Copies of the Books and Tractates themselves. By the Rev. A. B. Grosart, Liverpool. (Printed for Private Circulation.)*

We have in the first of these publications another of those reprints of the Works of Old Worthies on which Mr. Grosart delights to employ himself. It is very characteristic of Baxter, and will be welcome to his admirers. The second is a little book of even wider interest, it being, as far as Mr. Grosart could accomplish, a perfect List, with notes and illustrations of the writings of the earnest divine, of whom Isaac Barrow once said, "His practical writings were never mended, and his *controversial* ones seldom confuted." These, as enumerated by Mr. Grosart, in this bibliographical *resumé* of them, consist of between 150 and 160 separate books and tractates.

BOOKS RECEIVED.—

*Debrett's Illustrated House of Commons and the Judicial Bench. Compiled and Edited by R. H. Mair. Personally revised by the Members of Parliament and the Judges. (Dean & Son.)*

This useful supplement to Debrett's *Peerage and Baronetage* contains much more than the title-page indicates—such as not only the arms of the M.P.s and Judges, but of the Counties, Cities, and Boroughs which return Members; Lists of Commissioners of Bankruptcy and County Court Judges; Explanations of Parliamentary Expressions, and a short chapter explanatory of Heraldic Distinctions and Armorial Bearings.

*History of the Forest of Rossendale, by T. Newbigging. With a Chapter on its Geology, by Captain Aitken; and Observations on the Botany of the District, by A. Stansfield. (Stimpkin & Marshall.)*

A very exhaustive history of this interesting district, containing much that is very interesting on the social condition of the inhabitants in addition to the archæolo-

gical, geological, and botanical information promised by the title-page.

*The Mysteries of Mount Calvary, translated from the Latin of Antonio de Guevara. Edited by the Rev. Orby Shipley, M.A. (Rivingtons.)*

This is an adaptation, to a considerable extent, of the old English translation of Guevara's work; and in preparing the present edition, special regard has been had to its object as a book of devotional reading for the Season of Lent, and not as a mere literary curiosity.

*Ludus Patronymicus; or, The Etymology of Curious Surnames. By Richard F. Charnock, Ph. D., F.S.A. (Trübner & Co.)*

Mr. Charnock, in this little volume, answers Shakespeare's query, "What's in a name?" with great ingenuity, and no small amount of curious learning.

*Words of Comfort for Parents bereaved of Little Children. Edited by William Logan. With an Introductory Historical Sketch, by the Rev. William Anderson, LL.D. Fourth Edition, enlarged. Eleventh Thousand. (Nisbet & Co.)*

The touching prefatory matter, the "words of comfort," and the numerous beautiful little poems which conclude this interesting volume, may well account for the extensive circulation which it has met with. Doubtless, it has proved a comfort to hundreds of sorrowing parents.

## BOOKS AND ODD VOLUMES

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THE THREE SPANIARDS. THE MYSTERIES OF UDOFFRO-RINALDO RECALONZI. CATECHISM OF BARNETT. London: Newman, 1831.  
AUTEURS DÉCOURUS DES NOMS ÉTRANGERS, &c. Paris, 1690, 12mo.  
Wanted by *Ralph Thomas, Esq.*, 1, Powis Place, W.C.

A COPY of the Coronation Service used in Westminster Abbey at the Coronation of H. M. Queen Victoria.  
Wanted by *T. M. Fallow, Esq.*, St. John's College, Cambridge.

## Notices to Correspondents.

UNIVERSAL CATALOGUE OF BOOKS ON ART.—All Additions and Corrections should be addressed to the Editor, South Kensington Museum, London, W.

ROYAL ACADEMY.—This year being the centenary of the Royal Academy, we shall publish on Saturday, April 18, the first part of an interesting paper on the hundred Royal Academy Catalogues.

ESPÉRANCE NO DOUBT saw in "N. & Q." of last week, on p. 314, an explanation of his query as to the letters I, N, R, L, on p. 310.  
An Old Contributor. The late Rev. S. R. Maitland, Mr. Dilke, and Sir G. C. Lewis.

S. R. (Liverpool file) will surely find the particulars of the trial in Feb. 1828, in any file of Dublin newspapers.

A CONSTANT READER may in like manner find a list of those who were presented at Court in April, 1839, by consulting a file of the Times or Morning Post.

T. S. B.—Lord Herbert of Lea died Aug. 2, 1861. We do not think he ever brought the question of signing literary articles, as in France, before Parliament.

GEORGE ELLIS. C. Cort's engraving of the Nativity is from a picture of Polidoro Caldara da Caravaggio, born 1498, died 1543; not by Michael Angelo Amerighi da Caravaggio, born 1598, died 1639. These dates are correctly given in Watkins's Biographical Dictionary, edition, 1821.

ERRATUM.—4th S. i. p. 277, col. ii. line 8, for "Ep." read "Elegia."

A Reading Case for holding the weekly Nos. of "N. & Q." is now ready, and may be had of all Booksellers and Newsmen, price 1s. 6d.; or, free by post, direct from the publisher, for 1s. 8d.

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LONDON, SATURDAY, APRIL 18, 1868.

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## Dates.

## NOTES AND EMENDATIONS ON SHELLEY.\*

*Prometheus Unbound*, Act III. Sc. 4, p. 232.—The "Spirit of the Hour" describing the mighty change and amelioration which has come over the world with the unbinding of Prometheus, says:—  
"Thrones, altars, judgment seats, and prisons . . .

Were like those monstrous and barbaric shapes,  
The ghosts of a no more remembered fame,  
Which, from their unworn obelisks, look forth  
In triumph o'er the palaces and tombs  
Of those who were their conquerors: mouldering round  
Those imaged to the pride of kings and priests,  
A dark yet mighty faith, a power as wide  
As is the world it wasted, and are now  
But an astonishment; even so," &c.

The leading idea in this magnificent simile is clear enough: the half-intelligible figures on ancient Egyptian obelisks remaining unruined amid the ruins of less ancient palaces and tombs, such as those of the Caliphs in Cairo. The mind catches this leading idea, and perhaps glides lightly over the details. If it attends to those details, it will find some hard morsels in such a phrase as "mouldering round those imaged to the pride," &c., or such a disconnected plural as "and are now." Surely the punctuation is a lamentable muddle, and should be altered thus:—

\* Continued from p. 336.

"Those monstrous and barbaric shapes,  
The ghosts of a no more remembered fame,  
Which, from their unknown obelisks, look forth  
In triumph o'er the palaces and tombs  
Of those who were their conquerors, mouldering round.  
Those imaged, to the pride of kings and priests,  
A dark yet mighty faith, a power as wide  
As is the world it wasted,—and are now  
But an astonishment."

Punctuated thus, the passage becomes so per-spicious that I will not affront my reader with any interpretation beyond pointing out that, in the phrase "Those imaged," the word "those" refers back to, and identifies itself with, the opening phrase, "Those monstrous and barbaric shapes."

"Purple and azure, white, green and golden."

*Id.* Act IV., p. 239.

We should not, I think, hesitate to rectify the metre by reading:—

"Purple and azure, white, and green, and golden."

*Id.* Act IV. p. 245. The Moon and the Earth hold a colloquy, which the Moon conducts throughout in shorter, and the Earth in longer, measures. The last utterance of the Moon is made to end with the words:—

"When the sunset sleeps  
Upon its snow,"—

followed by the words, completing the same metre, sentence, and rhyme:—

"And the weak day weeps  
That it should be so."

But these last two lines are assigned to the Earth, who forthwith continues, reverting to his own longer metre:—

"O gentle Moon, the voice of thy delight  
Falls on me," &c.

Why should the final couplet of the Moon's metre be put into the mouth of the Earth? I can discover no visible or probable reason for the transfer, and feel privately convinced that it is a mere printer's error. A stickler for authority would nevertheless retain it, and perhaps should not be censured for doing so.

My notes have now reached to the close of that most inspired and monumental of the poetic works of the nineteenth century, the *Prometheus Unbound*. I shall reserve for another communication what I find to remark upon in the remaining works of its unrivalled author.

"Then it was I whose inarticulate words  
Fell from my lips, who with tottering steps  
Fled from your presence, as you now from mine."

*The Cenci*, Act II. Sc. 1, p. 265.

Read "*and who with tottering steps.*" This is so given in Ascham's edition, 1834.

"A judge who makes the truth weep at his decree."

*Id.* Act II. Sc. 2, p. 269.

Omit *the*. Here again Ascham's edition is superior to Moxon's.

"Guilty! who dares talk of guilt? My lord,  
I am more innocent," &c.

*Id.* Act IV. Sc. 4, p. 293.

The metre of the first line is obviously defective. "Who dares to talk" would set it right.

"Oh, dart

The terrible resentment of those eyes

On the dread earth! Turn them away from me!"

*Id.* Act V. Sc. 2, p. 298.

"The *dread* earth" sounds meaningless and wrong. Ascham's edition gives "dead" instead of "dread"; and I think we may safely admit this to be the true reading.

"Like sulphureous clouds half-shattered by the storm,"  
*Hellas*, p. 320,

stands as a blank-verse line. Surely it should be "sulphurous," for the metre's sake.

*Stanzas*, April 1814, p. 363. These stanzas, of a music which lingers long on the ear, seem pretty evidently to have some application to the circumstances of Shelley's own life; but I do not remember to have ever seen them discussed or elucidated. I extract the first of the (three) stanzas, as a reminder to the reader:—

"Away! the moor is dark beneath the moon;  
Rapid clouds have drunk the last pale beam of even:  
Away! the gathering winds will call the darkness soon,  
And profoundest midnight shroud the serene lights  
of heaven.

Pause not! the time is past! Every voice cries 'Away!'  
Tempt not with one last glance thy friend's ungentle  
mood:

Thy lover's eye, so glazed and cold, dares not entreat  
thy stay:

Duty and dereliction guide thee back to solitude."

The last two lines run—

"Thy remembrance, and repentance, and deep musings,  
are not free  
From the music of two voices, and the light of one  
sweet smile."

If the date favours the notion, it appears to me that the natural interpretation to put on the poem is that it relates to the then actual or impending separation between Shelley and his first wife—being in fancy addressed, first, either to the first wife (which I think the *least* probable alternative); or second, as an apostrophe to himself, on the event of the separation (the *most* probable); or third, to himself, in consequence of some temporary parting which that event had induced between him and Miss Godwin, afterwards his second wife (not without some plausibility).

The question of date, so far as I know it, stands thus. According to the *Shelley Memorials*, edited by Lady Shelley in 1869, the poet and his first wife had become estranged "towards the close of 1813"; and were I to take Lady Shelley's phrase as conclusive, I should infer that the actual separation had become a fact before 1814. This,

however, was certainly not the case. Firstly, it conflicts with the uncompleted *Life of Shelley* by Mr. Jefferson Hogg. At the very end of that curious performance (vol. ii.), we find that Mr. Hogg visited the first Mrs. Shelley some short time (apparently only a few days) before April 18, 1814 (the date of the month given to the *Stanzas* now under consideration), she being then certainly as yet unseparated from her husband: the only fact of a later date included in Mr. Hogg's work is a sojourn of Shelley *inconnito* at his father's seat, Field Place, in June, 1814. Secondly (see that valuable little book, Mr. Garnett's *Relics of Shelley*, 1862), it is known that the poet and his first wife Harriet went through a form of remarriage on March 24, 1814, to obviate any possible informality in their original union. Soon after this Shelley became acquainted with Miss Godwin. Mr. Peacock (quoted by Mr. Garnett, pp. 150-51) says that this acquaintance began between April 18 and June, "much nearer, I apprehend, to the latter than the former." The separation (see p. 160) "did not occur later than June 17." A poem of Shelley's, dated in that same month, shows that Mary Godwin and he had not yet joined their fortunes "for better for worse," though they had united their hearts; and, indeed, "Mary lived under her father's roof till July 28." So far as the dates show, then, it seems fairly feasible that the separation between Shelley and Harriet may have been resolved upon, or imminent, before the close of April, 1814; and also that Mary Godwin may, through motives worthy of all honour, have been doing her best, likewise before the end of April, to stem the ardour of Shelley's growing passion. I would ask, first, Can any reader of "N. & Q." come any nearer to the precise dates of Shelley's first meeting with Miss Godwin, and of his separation from Harriet? and, secondly, What is the veritable ascertainable purport of the *Stanzas*, April, 1814?

"In æry rings they bound  
My Lionel, who, as every strain  
Grew fainter but more sweet, his mien  
Sunk with the sound relaxedly."

*Rosalind and Helen*, p. 411.

The grammar of this *who* and *his* is worthy of Mrs. Gamp; therefore, very unworthy of Percy Bysshe Shelley. It is quite possible that the slip of the pen was made by Shelley himself; if so, it must be regarded as the merest slip, by no means demanding to be printed and reprinted for generations. Read the line (with the proper name as a trisyllable)—

"My Lionel. As every strain,"—

and the sentence is set right.

"And the dim low line before  
Of a dark and distant shore  
Still recedes, as ever still  
Longing with divided will;

But no power to seek or shun,  
He is ever drifted on."

*Lines written among the Euganean Hills, p. 415.*

The punctuation here is not only incorrect, but confusing. We evidently ought to read —

"Still recedes, as—ever still  
Longing with divided will,  
But no power to seek or shun—  
He is ever drifted on."

"I stood listening to the pæan  
With which the legioned rooks did hail  
The sun's uprise majestic;  
Gathering round with wings all hoar,  
Through the dewy mist they soar  
Like grey shades."—*Id.* p. 416.

To talk of "rooks with wings all hoar" sounds strange: the idea of rooks with *black* wings is much more germane to the human mind. No doubt, however, Shelley wrote "hoar," intending to express the optical effect of the mountain mist, through which the black wings look blanched or whitish. To enforce this image it would, I think, be preferable to regard "Through the dewy mist" as meaning "as seen through," or "under the influence of," the dewy mist; and to punctuate thus:—

"Gathering round, with wings all hoar  
Through the dewy mist, they soar  
Like grey shades."

"Alas, love!

Fear me not: against thee I'd not move  
A finger in despite."

*Julian and Maddalo, p. 434.*

The intermediate line is obviously a syllable too short. This syllable would be supplied by the very simple alteration of reading "I would," instead of "I'd." Even then, the line would not be particularly euphonious, but it would be saved from positive incorrectness.

"An army, which libetricide and prey  
Makes as a two-edged sword to all who wield."

*England in 1819, p. 482.*

This is, of course, a grammatical laxity—one out of many of the like kind. I do not see why we should not rectify it by printing *make*.

"As two gibbering night-birds fit,  
From their bowers of deadly hue,  
Through the night to frighten it,  
When the *morn* is in a fit,  
And the stars are none or few."

*Similes for Two Political Characters of*  
1819, p. 482.

Can anybody doubt that we ought to substitute *morn* for *morn*?

*An Exhortation, p. 487.*—This elegant, fanciful, and wise little poem, beginning—

"Camelions feed on light and air,"—

was written in 1819; and sets forth that poets naturally vary from their original selves while they reach after love and fame, but deprecates

any the like variation with wealth or power for its incentive. The poem looks as if it had been called forth by some slippery conduct of some brother poet, whom Shelley still admired and respected, while reproaching his weakness. Was this Wordsworth? or is anything distinct known concerning the poem?

"Below, far lands are seen tremblingly;  
Its horror and its beauty are divine."

*On the Medusa of Leonardo da Vinci, p. 488.*

The first line is glaringly out of metre. I would read "the far lands."

"'Tis the melodious hues of beauty thrown  
Athwart the darkness and the glare of pain,  
Which humanised and harmonise the strain."

*Id.* p. 488.

I cannot perceive any reason why one of the two italicised verbs should be in the past tense, the other being in the present. I think the first ought to stand "humanise."

The concluding stanza is printed thus:—

"'Tis the tempestuous loveliness of terror;  
For from the serpents gleams a brazen glare  
Kindled by that inextricable error,  
Which makes a thrilling vapour of the air  
Become a [ ] and ever-shifting mirror  
Of all the beauty and the terror there—  
A woman's countenance, with serpent locks,  
Gazing in death on heaven from those wet rocks."

*Id.* p. 489.

Does anybody understand clearly, and in detail, the first six lines of this stanza? I confess that I do not. The nearest, and by no means a near, approach to a meaning that I can make out, is as follows: "Here is expressed the tempestuous loveliness of terror; for a brazen glare, kindled by the inextricable intertangling of the serpents, gleams from them, which glare makes a thrilling vapour of the air [*i. e.* according to the preceding stanza, the midnight sky which is flaring] become an ever-shifting mirror of the beauty and terror of the gorgon-head;" in other words, the glare from the serpents is reflected on to the sky. The fact is, as it appears to me, that this poem on the *Medusa*, a most fascinating web of mystic imagination, ought not to appear among Shelley's finished productions—it is properly a fragment, or first draft. There are two confessed lacunæ in the sense and the metre, not to speak of other more subtle evidences of incompleteness. Nor is the *Medusa* poem the only one which should be relegated to the section of Fragments. The following should all, I conceive, bear it company; some of them, indeed, are called "Fragments," but all are printed among the completed works:—

From the poems of 1817: "Prince Athanase."

From the poems of 1818: "The Woodman and the Nightingale"; "Misery"; "To Mary" (begins, "O Mary dear, that you were here!");

"Passage of the Apennines"; "Song for Tasso"; "Mazenghi."

From the poems of 1819: "To William Shelley" (begins, "My lost William, thou in whom").

From the poems of 1820: "A Vision of the Sea"; "The Waning Moon"; "Death"; "To the Moon" (begins, "Art thou pale for weariness"); "The World's Wanderers"; "An Allegory" (begins, "A portal as of shadowy adamant").

From the poems of 1821: the lines beginning, "As a violet's gentle eye"; "Evening, Ponte a Mare, Pisa"; "Ginevra"; "The Boat on the Serchio"; "Music" (begins, "I pant for the music which is divine"); the lines beginning, "They were two cousins almost like to twins."

From the poems of 1822: "The Zucca"; "Fragments of an unfinished Drama"; "A Song" (begins, "A widow bird sate mourning for her love"); "The Isle"; "Charles the First"; "The Triumph of Life."

To treat these compositions as fragments would be no slur upon their excellence—in some cases, transcendent; while to mix them up with the finished poems is to expose them to mis-estimate and the reader to disappointment.

"And the spring arose on the garden fair,  
And the Spirit of Love fell everywhere."

*The Sensitive Plant*, Part I. p. 490.

Some other editions (for instance, that of Asham, before cited), read—

"Like the spirit of Love, felt everywhere,"—

which appears to me the finer of the two. What is the *authority* for each of these readings?

"But the Sensitive Plant, which could give small fruit  
Of the love which it felt from the leaf to the root,

*Received more than all, it loved more than ever,  
Where none wanted but it, could belong to the giver."*

*Id.* Part I. p. 492.

Many a time have I tried to untie the knot of this sentence, and never succeeded quite to my own satisfaction. Taking the lines, however, along with their near context, I incline to punctuate them thus:—

"Received more than all it loved,—more than ever

(Where none wanted but it) could belong to the giver."

and to understand—"The sensitive plant, which could give small outward demonstration of the love which it entertained for its companions, had a receptivity of love greater than the receptivity of all the companions which it loved: indeed, its receptivity of a love freely bestowed on all save itself was greater than the love which those companions had to give." In other words: "The sensitive plant had a sense of gratitude for love in larger measure than the love actually bestowed upon it called for—it reciprocated more love than it obtained."

W. M. ROSSETTI.

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(To be continued.)

#### INEDITED PIECES.—NO. II.

In this copy the second Mosaic commandment is left out, as was usual in Romanist times. An earlier metrical version of "God's hests" may be seen in my *Early English Poems and Lives of Saints* (Philological Society, 1862, *Trans.* 1858), pp. 15-16; and a later one in *Reliquiæ Antiquæ*, I. 49, &c.

THE TEN COMMANDMENTS.

*Sloane MS.* 1313, fol. 127.

x mandata dei, Exod. 20 cº.

- 1<sup>m</sup>. Thow schalt haue on god, and no mo:  
Ouer al þyng loue hym also,  
And þyne neythur, boþe frende and fo.
- 2<sup>m</sup>. In veyne godis name take þou note;  
Swere by no þyng þat god haþ wrouhte.
- 3<sup>m</sup>. Halow þyn holyday in clene liue,  
Wip al þin meygne and þy wiu.
- 4<sup>m</sup>. Fader and modur, worschip boþe  
Wit conseil, comfort, mete and cloþe.
- 5<sup>m</sup>. Sle no man wit wickyd wille  
In worde ne dede, loude ne stille.
- 6<sup>m</sup>. Synne þou not in lechery;  
Concent þou not to suche foly.
- 7<sup>m</sup>. Stele þou not by neythurs þyng,  
Wit fals syllyngne ne wip wronge getyng.
- 8<sup>m</sup>. False wytnes loke þou non bere,  
þy neythur witynly do\* dere.
- 9<sup>m</sup>. by neythurs house, coueyte hit not,  
Wip wronge to haue hit, in worde ne þout.
- [10<sup>m</sup>]. by neythurs wif, wenche, ne knaue,  
Coueyte ham not, ne his good to haue.  
þyse ben þe hestes teen,  
þat god comande to al men.  
Who so ham lerneþ, and techet hem,  
god graunte hym heuene blis! amen!

BERTRAM WALTON, OR WATON.—As it is well to get rid of fictitious English poets, I advise your readers to enter in their Ritson's *Bibliographia Poetica* (p. 108) not only SIR F. MADDEN'S caution in Warton's *Hist. of English Poetry* (vol. ii. p. 361, ed. 1840, note \*), that Waton is in all probability [*i. e.* certainty] only the transcriber of the second of the two poems entered to him as one by Ritson and Warton; but also that this second poem is only a late and badly copied fragment of the *Stations of Rome*, edited by me for the Early English Text Society in two versions in 1866, from Cotton and Lambeth MSS., and in 1867 from the Vernon MS. This will be apparent on comparing the following piece of Waton's text with lines 101-137 of my 1866 text in *Religious, Political, and Love Poems*, pp. 116-117:—

*Cotton MS. Vespasian, D ix, leaf 185.*

For no man can that pardon say.

Passe we now forthe in owure wey;

Now to sente polus, as I wene,

Be iij myles as be-tuene;

and the day of concion †

ys granted xx hundred yeres of pardon;

and att the feyst of his day

A thousand yere haue thou may;

\* Do=to.

† So in MS. for "convercion."

And att the chelldermas day in crestemesse  
 ys xx<sup>ii</sup> Thousand graunted to more & lesse ;  
 and on seynte Martyns ewentday  
 That mynstere was haloud, as I yow say ;  
 Thaȝ ys xxviiȝ thousand yere, & so many lentis there-  
 [to \*]  
 and the thyrđ part of the penances vn-do ;  
 and yf thow be there alle the yere,  
 yeche a sonday in that mynstere,  
 Thow shalle haue as meche *pardõn*  
 as to seynte Iamus Thou go and come.  
*here we may no lengere be,*  
*For to sente anastas now moste we ;*  
 and ij myles there be-twene  
 of way bothe fayre & clene ;  
 and euere day yf thow wyll *craue*.  
 vij thousand yere thou maiste haue ;  
 and there-to thou mayste haue alle soo  
 The thyrđ parte of the penanse vn-doo  
 Pope vrbein that holy mañ.

I may add, that the first of the poems attributed to Waton was edited by me for the Philological Society in my *Early English Poems, &c.*, 1862, under the title "Why I can't be a nun."

F. J. FURNIVALL.

#### FOLK LORE.

**KENTISH FOLK LORE.**—The following piece of lore is current among country people in East Kent. The marks on the adder's skin are said to be, when translated into English:—

"If I could hear as well as see,  
 No mortal man should pass by me."

WILLIAM RAYNER.

**BEAN-SEEDING.**—I called this morning (Feb. 13) on a Huntingdonshire cottager, aged seventy-six, and found the old man busy in his garden. "I am going to put in a few beans," he said; "for there was an old saying, when I was a boy,

"On Saint Valentine's day,  
 Beans should be in the clay."

I fancy that this saying has not yet been placed on record.

CUTHBERT BEDE.

**ALL-HALLOW-E'EN SUPERSTITION.**—I have often seen a superstition practised in Ireland which I do not recollect having seen noticed by Mr. Henderson or any other writer. Two nuts are set to burn on the bars of the fireplace. The nuts represent respectively two persons of different sexes, who are supposed to be attached to each other. As the nuts burn steadily side by side, or fly apart, the event of the courtship is foretold.

D. J. K.

**CURIOUS FUNERAL SUPERSTITION.**—I send you a newspaper cutting showing that even in the year 1868 the strange superstition mentioned at the end of the paragraph still exists:—

"STRANGE RENCONTRE BETWEEN TWO FUNERAL PROCESSIONS.—Louth, January 23.—An incident took

place here a few days ago which fully exhibits that some of the old superstitious opinions regarding the intermediate state of the dead lingers among the peasantry. A few mornings since, two funeral processions came within view of the Louth churchyard, and, as both were approaching from opposite directions, an immediate excitement seemed to spring up amongst the parties. One corpse was borne upon the shoulders of four men to its last resting-place, whilst the other was drawn in a hearse; consequently, the probability was that the latter would reach the burial-ground first. The other procession commenced to march in double-quick step, which soon changed to a smart trot; and this manœuvre being observed by the opposite party, the driver of the hearse whipped his horses, and came to the gate with great speed. The scene at once became very exciting—loud exclamations burst from the pedestrians, sticks were brandished, and hats pressed down on forehead, and a strong party rushed forward, caught the horses, and declared emphatically that they should not pass until the other funeral had entered the graveyard. This determination was strongly resisted by the other procession, and a serious *mêlée* was about to ensue, when a young woman rushed over to the driver of the hearse, with whom she seemed to be acquainted, and appealed to him in the most impassioned manner to stop, and let the other party in first, as it was the remains of her mother, 'and sure he wouldn't be the means of leaving her out all night!' This appeal had the desired effect, and the parties separated, and the two bodies were interred—that of the young woman's mother first. The cause of dispute as to precedence of burial arose from a belief that still prevails among the people of the rural districts, that when two funeral processions reach a graveyard together, the last corpse in 'must watch the other till morning.'" *Correspondent of the Belfast News-Letter.*

H. LOFTUS TOTENHAM.

"RISING PETER."—This was the name of a custom practised at the village of Nun-Monkton, situated at an extremity of the West Riding, and where the rivers Nidd and Ouse become confluent. The custom has become obsolete of late years, and some account of it before it is forgotten may perhaps be acceptable.

The feast-day of this village is on June 29, being St. Peter's Day in the calendar, and is followed by the "Little Feast Day," and a merry time extending over a week. On the Saturday evening preceding the 29th a company of the villagers, headed by all the fiddlers and players on other instruments that could be mustered, went in procession across the great common to "Maypole Hill," where there is an old sycamore (the pole being near it) for the purpose of "rising Peter," who had been buried under the tree. This effigy of St. Peter, a rude one of wood, carved—no one professed to know when—and in these later times clothed in a ridiculous fashion, was removed in its box-coffin to the neighbourhood of the public-house, there to be exposed to view, and, with as little delay as possible, conveyed to some out-building, where it was stowed away and thought no more about till the first Saturday after the feast-day (or the second if the 29th had occurred at the back end of a week), when it was

\* Cut off.

taken back in procession again, and re-interred with all honour, which concluding ceremony was called "Buryin' Peter." In this way did St. Peter preside over his own feast. On the evening of the first day of the feast two young men went round the village with large baskets for the purpose of collecting tarts, cheesecakes, and eggs for mulled ale—all being consumed after the two ceremonies above indicated. This last good custom is not done away with yet, suppers and afterwards dancing in a barn being the order while the feast lasts.

C. C. R.

**MICHAELMAS GOOSE.**—At Helston, on the Flora Day, is sung a ballad which contains the four following lines:—

"Where are these Spaniards

That make so great a boast, O?

They shall eat the grey goose feathers,

And we will eat the roast, O."

Have these lines any reference to the tradition that Queen Elizabeth was eating roast goose on Michaelmas Day when the news of the defeat of the Armada was brought to her, whereupon she ordered that the same dish should be always served up to her on that anniversary? In consequence of which royal order, her liege subjects did the same, and so the present custom began.

J. WILKINS, B.C.L.

**A CURE FOR RHEUMATISM.**—Your readers will scarcely believe it, but I have heard of a man who belongs to what he would consider the educated classes, and who nevertheless wears a potato in each of his trowsers' pockets as a cure for rheumatism. As the vegetables diminish in size, he believes that they are absorbed into his system, and conceives that he is much benefited thereby.

ST. SWITHIN.

**UNLUCKY DAY** (3<sup>rd</sup> S. xii. 478; 4<sup>th</sup> S. i. 254.)—Not long ago I came across a man who was most industriously belabouring a frying-pan, exactly in the way country people do when bees are swarming. As it was not the season of the year for bees to swarm, I inquired what induced him to make that hideous noise. His reply was, that there was a woman down the lane *courting on a Friday*, and that women guilty of this were *always* saluted in this manner. This was in Lancashire: does it obtain elsewhere?

H. FISHWICK.

#### FLY-LEAF SCRIBBLING FROM AN OLD VOLUME OF MEDICAL TRACTS.

The following "Miscellaneous Observations," as they are headed, are transcribed from the fly-leaves of a curious collection of medical tracts in my possession. The most recent of these bears the date of 1757; the handwriting is that of the period, and the remarks are characterised by such

an amount of good sense and felicity of expression, that they have seemed to me worthy of transcription and preservation:—

"A Worthy Physician will pay a Regular and Constant attendance upon his Patient, watching with his own Eyes Every change and Every New Symptom of his Malady. He will not fetter himself to Rules laid down by the Fathers of y<sup>e</sup> Art who lived many hundred years ago when diseases and y<sup>e</sup> Causes of them, as also y<sup>e</sup> Modes of Living, and Climates and Accidents were different from what they are now. To do credit to y<sup>e</sup> Skill will sometimes make a Slight Disease important. A Skillfull Operator will Endeavour to be intelligible, and if Honest to make every one a Judge of his Practice. A Generous Man where he is hopeless of doing Good, will put on the Friend, and lay aside y<sup>e</sup> Doctor. How cruel is Punctilio in Cases of Difficulty and Danger among y<sup>e</sup> Medical Tribe. In Chronical Cases Physicians go y<sup>e</sup> rounds with y<sup>e</sup> Patients; the new one generally asks what y<sup>e</sup> Old one prescribed y<sup>e</sup> he may Guess at Something Else to make Trial of. And in Lingerin Cases patients or y<sup>e</sup> Friends are often too apt to Listen to new Recommendations. When Patients have money enough, it is difficult for a Physician to say y<sup>t</sup> he has no hopes of them, &c. Vapourish people are perpetual Subjects for Physicians to work upon; They are the physical Tribe's Milch Cows; they draw out fearfull Bills of Indictment against themselves; and y<sup>e</sup> Mind will at any Time run away with y<sup>e</sup> Body. Great allowances ought to be made for y<sup>e</sup> Petulance of Persons labouring under ill-health, wether Real or Imaginary. For y<sup>e</sup> Latter Travelling, Change of Air, Variety of Agreeable and cheerfull Companions is undoubtedly y<sup>e</sup> Best Physic. What a poor passive Machine is y<sup>e</sup> Body, when y<sup>e</sup> Mind is disorder'd. But small Crevices sometimes let in Light upon a benighted Mind, and Meer Trifles frequently divert and dispel y<sup>e</sup> Gloom. People labouring under an Indisposition or Malady should not add a difficulty of being Pleased and an impatience of Spirit to y<sup>e</sup> Concern which y<sup>e</sup> Attendants and Relations have for y<sup>e</sup> Illness. But Consider y<sup>e</sup> Sickness enervates y<sup>e</sup> Mind as well as y<sup>e</sup> Body, pulls every Appetite and makes us Loath what we once Lov'd. On y<sup>e</sup> other hand Health disposes us to be pleas'd with ourselves, and with Every thing else.

"It makes y<sup>e</sup> Gloomy face of Nature Gay;  
Gives Beauty to the Sun, and pleasure to the Day.

"The Ancient Physicians were very sparing of y<sup>e</sup> Precriptions. *Medicus Natura Minister* was y<sup>e</sup> constant Motto. The Modern seem too Liberal of y<sup>e</sup>s. It is y<sup>e</sup> Observation of D<sup>r</sup> Friend on Avicenna, That he seem'd to be fond of Multiplying y<sup>e</sup> Signs of Distempers without any Reason. A Fault too much imitated, (as Errors are y<sup>e</sup> easiest to be follow'd) by our Modern Writers of Systems. Different Hypotheses are maintained by Several of the Most famous Physicians, and y<sup>e</sup> present Practice of Physick seems to agree w<sup>th</sup> y<sup>e</sup> Different Theories. A thorough Acquaintance w<sup>th</sup> y<sup>e</sup> Laws of y<sup>e</sup> animal oecomy, as Rationally deliver'd, should be the Business of Every Physician. But some are more Expeditionly popp'd into y<sup>e</sup> World. To be y<sup>e</sup> favourite of a Great Man, or which is rather better of a Great Woman, with a Large Whigg, a splendid Equipage, and no small share of Assurance; These are Qualifications which finish the Doctor to y<sup>e</sup> Reproach of y<sup>e</sup> Profession, and y<sup>e</sup> Danger of y<sup>e</sup> Society. He that knows y<sup>e</sup> Disease knows what is proper to cure it. New Formulæ or Prescriptions are Best when a Physician knows wether Stimulants, or Anodynes, Relaxants or Restringents, Attenuants or Incrasants are indicated. He can be at no great loss how to



serve himself of Proper Drugs out of y<sup>e</sup> vast Materia Medica w<sup>h</sup> we at present abound with. He should select a few of each sort y<sup>e</sup> most effectual for his use and stick to them; and not Run into y<sup>e</sup> immense farrago which Some are so fond of; by so doing, he will soon be acquainted with y<sup>e</sup> Real Virtues and Effects, and readily distinguish between the Symptoms of y<sup>e</sup> Disease, and Those caused by y<sup>e</sup> Medicines, w<sup>ch</sup> is a Thing many Times of no Small importance. I have Seen in Private Practice and some Publick Writings such a Jumble of Things thrown together in one Prescription y<sup>t</sup> it would have puzzled Apollo himself to know what it was designed for. Not but that there are frequently such Complications, (Contra-Indications to, sometimes) in Diseases, as makes some degree of Combination and Contrast in a Medicine necessary. How little is a Formula or Recipe, as it is call'd, to be depended on—Since 20 or 30 grains of Rhubarb shall purge some as much as Twice y<sup>e</sup> quantity of Jallap will others. One grain of Theban Extract, viz. Opium, or Twenty drops of y<sup>e</sup> Tincture, viz. Liquid Laudanum will dose one as much as Triple y<sup>e</sup> Dose will another. Besides y<sup>e</sup> Constitution and manner of Living of the Patient must be considered in the Prescriptions, as well as the Disease. A sober temperate Person, or one who lives chiefly on Milk, Vegetables, &c. will by no means bear such warm Medicines, Compound Waters and Spirits, as may be quite proper for those who have dealt largely in Ragouts, Wine, &c. But this is Obvious and so is this Deduction, y<sup>t</sup> we should always begin with very small or moderate Doses of all kinds, and that not y<sup>e</sup> Physick, but y<sup>e</sup> Drink and Diet of y<sup>e</sup> Sick should be prudently regulated, for surely what we use by ounces and Pounds, cannot but considerably affect us, as well as what we take by grains and scruples. Poor people who live very low seldom, when taken ill, (unless by y<sup>e</sup> indiscretion they have thrown themselves into a Fever by over-working, or by drinking Cold and Acid things when over-Hott), want any thing but reviving Cordials; and afterwards, wholesome Kitchen Physic; and then y<sup>e</sup> wheels of Nature being unclogg'd (new oil'd as it were) will go round again with Ease and Pleasantness by aid of that Exercise which y<sup>e</sup> Labour gives them. While the Rich and Voluptuous are obliged to undergo great fatigues to keep theirs in Order. Temperance will give health and vigour to an originally tender Constitution.

“Hippocrates, y<sup>e</sup> Father of Physick, and y<sup>e</sup> Ancients were very careful in y<sup>e</sup> particular, very exact in prescribing a Regimen, and in this Respect Physicians do very well to consult them. A great deal depends upon it. Experience is y<sup>e</sup> Right Guide and Standard of a Warrantable Practice, and must absolve or condemn every Physician, who is oblig'd by Act of Parliam<sup>t</sup> to write at y<sup>e</sup> foot of every Prescription y<sup>e</sup> Initial Letters of his Name. When Doctors meet to consult about a Patient, y<sup>e</sup> Junior always writes y<sup>e</sup> Prescription. A Physician must be able on every Emergent Occasion to write a Bill for a Patient, readily and pertinently and in Form according to Art. He must be endowed with diligence, Sagacity, Gravity, Integrity, and such a Convenient Briskness and Courage as will carry him thro' all Difficulties; to be compleat must see Variety of Others' Practice. For y<sup>e</sup> best Collection of Prescriptions that ever was, will, or can be writ or printed will no more make an accomplish'd Physician, than good Colours or Pencils alone can make a fine Painter. That envious Creature D<sup>r</sup> Middleton was always pecking at great men and D<sup>r</sup> Mead amongst y<sup>e</sup> rest.

“The Knowledge of Physic is contained in a narrow Compass. A few celebrated Authors, who have been

able Practitioners are Best. Hippocrates, the Father of Physick, Sydenham, Mead, Boerhave, w<sup>h</sup> Van Swyten's Commentary, Hoffman, Huxham, Shaw, are sufficient. There have been of late years a greater number of Books publish'd on y<sup>e</sup> subject of Medicine y<sup>n</sup> upon all other Arts and Sciences; yet we don't find any material Discovery made, or any great Discovery in y<sup>e</sup> cure of Diseases. Those who want to dazzle mankind w<sup>h</sup> y<sup>e</sup> Lustre of y<sup>e</sup> Genius, or impress y<sup>e</sup> World w<sup>h</sup> an opinion of y<sup>e</sup> importance, had much better turn Professors, Poets, Politicians, Historians, or Engravers; or run about soliciting Subscriptions for New Hospitals, an Expedient which hath been practis'd with such success, y<sup>t</sup> almost every Street in the Great Metropolis of these Kingdoms presents you with one of these Charitable Receipts. Nay it is now become y<sup>e</sup> question to dedicate a Temple of this kind to Every Remarkable Disease; we have Hospitals for y<sup>e</sup> Great Pox and for y<sup>e</sup> Small Pox; for Salivation and Inoculation; for Lameness and Laziness; For Blindness, Ruptures and Lunacy. But there is not yet any Hospital for Ideots, though such an Establishment was never more wanted than in this Age and Country.”

WILLIAM BATES.

Birmingham.

#### “FAMILIAR WORDS.”

I have been for a long time preparing a supplement and corrections to the second edition of *Familiar Words*, to which I am pleased to see in your valuable paper more than one complimentary allusion. May I therefore, in the interest of all literary men, ask the aid of those who have my volume in supplying its deficiencies? It already covers so large a field, that it is impossible that one solitary scholar of the English language should make it complete. The compiler would, therefore, be very grateful for any help tendered to him, and would duly acknowledge it. He would only lay down this rule:—The lines cited must be *familiar* quotations, known to scholars and literary men. They must not be taken out of old authors on account of their goodness; but find their place in my dictionary on account of having often done yeomen's service in the leading article, the magazine, and the essay. Second, a correct reference must be given, so that I may at once certify them: for the value of such a work as *Familiar Words* depends upon its accuracy. The old poetical quotations, and one or two modern books, are utterly worthless, because they have been made by *dilettante* people, who play at authorship by cutting up slices of Shakspeare and Pope and others, and printing them in a book. Of what possible use is it to put—

“Expatiate free o'er all this scene of man” (*Pope*)—

when you leave one who desires to find out the context the trouble of searching for it through many volumes? Lastly, may I ask your contributors if they can tell me the whereabouts of some of these lines for which I have searched, and most probably overlooked?—

“The solitary monk who shook the world.”

Query, said of Luther by Robert Montgomery ?

" 'Tis always morning somewhere in the world."

Home's *Orion*. Query the line ?

" Murder will out."

That part of Euripides which was quoted by Brutus when dying:—

" Oh virtue! I have followed you through life, and now I find you but a shade," &c.

J. HAIN FRISWELL.

74, Great Russell Street, Bloomsbury, W.C.

"VERY NOT WELL."—This is a common expression in Huntingdonshire. "How is Susan today?" "Thank you, sir, she has been very not well, Tuesday will be a week."

CUTHBERT BEDE.

LOW SIDE WINDOWS.—In the *Ecclesiologist* (N.S. vol. iv. p. 70) it is stated that at St. Senan (Sennen), Cornwall, the lychnoscope was then used (1847) for taking in the tithe milk of that parish. This would be an argument in favour of Mr. Paley's theory that the lychnoscopes were used as offertory windows, originated from an order of recluses or solitarii, who had their oratories contiguous to or adjoining churches, and who, not being allowed to communicate with any assembly of men, had these little windows constructed *ut per fenestram possent ad missas per manus sacerdotum oblationes offerre*. The theory is a plausible but improbable one, for if the practice was usual among recluses, it is not likely that, among the laity, those who might freely make their offerings in the usual place would devise lychnoscopes, and be at the trouble of using them. Still, facts like that relating to Sennen church are interesting, and I should be glad to know if your correspondents can give any like examples. The *veraxta questio* of the real origin of these curious windows still baffles learned ecclesiologists.

JOHN PIGGOT, JUN.

ELIAS: HELIAS: ALIAS.—In making this inquiry it is to be understood that I am rather throwing out a suggestion, to be taken for what it is worth.

We find in the earlier generations of certain old families, at a time when surnames were coming into use, and irrespective of local or other connection with each other, the baptismal (?) name *Elias* and its variations.

There are many reasons for the adoption of certain Scripture names, but *Elias* does not seem to belong to the category, and, except in Jewish families, is, I believe, almost unknown at the present day and during the intermediate period.

In Ireland, amongst the families that came over

with Strongbow and his successors, *Elias* is not uncommon. Then, again, we find *Helias* in the remote pedigree of Dundas. At the same time "poor scholars" in Ireland have a habit of pronouncing (as I have myself heard in the calling over of names) *Alias*, *A-lias*. Now, is it possible that, in confusedly-written documents, at an early period, where several names occurred continuously on the same line, others in after times, who used them for genealogical purposes, sometimes made two persons of one, and have given the *alias* as the baptismal name, *Elias* ?

At the same time I have no intention even of throwing a doubt on the *Helias* just mentioned, and merely selected it as it happened to flit across my memory; for there may have been, and probably were, persons properly so named. In short, the idea, even to myself, only suggests itself as a means of occasionally detecting error and readjusting pedigrees. Sp.

TENNYSON'S "PALACE OF ART."—I have within the last few days seen for the first time Tennyson's "Palace of Art" as it appears in the edition of 1833. On comparing it with the later version, which is considerably altered, I cannot but perceive that the poem is in nearly every instance greatly improved and polished. There is, however, one stanza in the first edition which is, in my opinion, so exceedingly fine that I think it a subject for much regret that our illustrious poet has thought fit to omit it from his later editions. It is a description of one of the magnificent series of sacred and legendary pictures with which the palace walls are hung—a series almost worthy of the hand of Spenser:—

" Or blue-eyed Kriemhilt from a craggy hold,  
Athwart the light-green rows of vine,  
Poured blazing hoards of Nibelungen gold  
Down to the gulfy Rhine."

I appeal to all readers who are gifted with poetic sensibility whether this stanza has not the genuine ring about it, and is not true poetry. As it is far too good to be lost, I flatter myself with the hope that some correspondents may confirm my judgment, and that Mr. Tennyson, if he sees "N. & Q.," may be eventually induced to restore it.

JONATHAN BOUCHIER.

5, Selwood Place, Onslow Gardens, S.W.

### Queries.

JOHN ACKWOOD, OR GIOVANNI AGUTO.—I heard that, several years ago, the autograph correspondence of this famous *condottiero* was offered to the British Museum. The price required for it was so excessive that the offer was declined. Some of your readers, perhaps, may let me know who is the present owner of the MS.

BIBLIOPHILUS.

**BATELLE AND LUSON FAMILIES.**—Can any reader of "N. & Q." tell me anything of these families? I am anxious to trace their ancestry, and to discover whether they were Huguenot refugees. There have been Batelles since the Conquest; but I want to trace a Thomas Batelle who went to America in 1640 or thereabouts. This Thomas Batelle was connected with the Luson family. There were Lewsons in Staffordshire formerly. Is it possible these are one and the same? Any information concerning the above will be thankfully received by H. A. Bainbridge, 24, Russell Road, Kensington.

**THE BELL COW OF BRIGSTOCK.**—

"The third bell, round which is this inscription—

'John Barton gave mee,  
Worship to God in Trinitie,'

is rung thrice every day, at 4 and 11 o'clock in the morning, and at 11 at night. John Barton was one of the plaintiffs in the action against Sir John Zouche, who threatening to ruin him if he insisted upon his right in the common of Benefield, Barton replied that he would leave a cow that, pulled by the tail, would low three times a day, to be heard all over the common, when he and his heirs would have nothing to do there. He had married a rich tanner's widow out of Lancashire, and gave this bell at his own cost."—*Bridges's History of Northamptonshire.*

Does this cow still low?

A. J.

**JOHN COUGHEN AND THE PACIFICATORS.**—The Abbé L'Avocat's *Historical and Biographical Dictionary*, translated by Catharine Collignon, contains the following article:—

"Coughen (John) an English minister, one of those that seek the true religion, and yet have none. A young prophethess of the quaker's sect seduced him, and he became her lover and proselyte; but his attachment to quakerism ended with his passion, which was soon extinguished. Coughen's instability ended in his being head of the new sect called Pacificators, which subsists in England, whose aim is to reconcile all religions by shewing that sects differ only about words, or articles of small importance. He died of the Plague in London, 1665."

Can your readers supply any further particulars respecting Coughen and the "Pacificators"? The *Nouvelle Biographie Générale* gives a brief memoir of him, spelling the name *Coughen*, and citing as its authority "Le P. Catrou, *Hist. des Trembleurs*, liv. ii."—a work which I have not been able to get a sight of. THOMPSON COOPER.

**THE GULF STREAM.**—Can any of your contributors inform me whether, as stated in an American paper, the current of the Gulf Stream is at this time considerably accelerated, and if it be liable to much variation of rate? Also, if it be subject to much change in position from year to year as regards the British islands; and if so, where these changes are published? All these points would be of exceeding interest to meteorologists, if they could be known at or shortly after their occur-

rence; as, undoubtedly, our climate is closely connected with the influence of the Gulf Stream.

GEO. C. ATKINSON.

**MADAME GUYON'S HYMNS.**—Can any reader of "N. & Q." give the date of publication of the first edition of Madame Guyon's hymns in French. Was it in five vols. shortly after her death in 1717? Which edition of her hymns did William Cowper use for his translation of William Guyon's Poems? The whole works of Madame Guyon was published in Paris in 1790, but an earlier date is wanted of her poems, or the date of the volumes extracted from for William Cowper's translations. DANIEL SEDGWICK.

Sun Street, City.

**JOHN HARLEY, BISHOP OF HEREFORD.**—There seems to be very little known of this prelate, who was deposed from his see by Queen Mary on account of his attachment to the principles of the Reformation. Collins claims him as a member of Lord Oxford's family, but does not fix his place in the pedigree; and of his life subsequent to his deposition I can find no traces. Can your readers assist me? C. J. R.

**MR. W. MARRAT.**—This bookseller at Boston published in 1814 *The History of Lincolnshire, Topographical, Historical, and Descriptive*. The book is very rare. I never saw a perfect copy, and do not think that one exists. I believe, but am not quite sure, that it was never completed by its author, or if finished, that a portion was never printed. I have examined three copies of the work, and all of them differ. My own contains as follows:—

Vol. I. Title, 1 p.; contents, 1 p., unnumbered; pp. 1–99 Introduction, pp. 1–380; pp. 4, additions and corrections, unnumbered. Wanting pp. 36–49, and 77, 78. The first of these is clearly an omission; the second seems to be a typographical error. Plates: Boston church, interior, facing title; Boston church and bridge, facing p. 1; Kirton old church, facing p. 125; Earl Algar's tomb, facing p. 150.

Vol. II. Title, 1 p.; contents, 1 p., unnumbered; pp. 1–405; pp. 7, additions and corrections, unnumbered. There are some mistakes in the paging, but no omissions. Plates: Abbot's Manor House (two views) before title-page; Gedney church, facing p. 75; Fleet, facing p. 86; Moulton, facing p. 1.

Vol. III. No title; pp. 1–248. Evidently more was intended to follow, as the volume ends in the midst of a sentence. There are some errors in the paging, but no leaves seen wanting in the body of the book. Plate: Wykeham chapel, facing p. 1.

I am very anxious to know whether my copy contains all that is to be had, or whether the missing parts of vols. i. and iii. exist in others. Mine is in boards as published, and was evidently bound up incomplete. No leaves have been torn out.

Can any of your readers tell anything about W. Marrat? When was he born? when did he

die? where is he buried? He was evidently a man of some culture.

K. P. D. E.

Bottesford Manor, near Brigg.

LETTER OF INCREASE MATHER TO MR. GOUGE.—In Palfrey's *History of New England*, iii. 557, is a long note relating to a letter said to have been written by Increase Mather to Mr. Gouge of Amsterdam. It was a forgery, and made quite a noise in its day; a copy is preserved in the Colonial Papers of the State Paper Office. My query is whether the document was printed in London? Mather, in a letter dated Nov. 10, 1684, disavowed the authorship; yet, a writer in *L'Estrange's Observer*, for Nov. 26, 1684, discusses the letter, and gives several extracts. It seems therefore as if the document had been made public in some way, and I should like to learn if it were printed as a pamphlet or sheet.

One extract from *L'Estrange* touches upon a former query of mine as to Abraham Keck. "The great friend of God's cause, the Lord of Shaftsbury. He's at it again with our good friend, Mr. Keck, in whose house the noble Peer dyed," &c. &c. It would seem from this that Keck was a prominent member of the party favourable to the Revolution, and, as the writer of the petition to Queen Mary, he deserves a brief resuscitation.

W. H. WHITMORE.

ORGAN ACCOMPANIMENT TO SOLO SINGERS.—I see a curious case was tried the other day, where the organist in an oratorio persisted in accompanying a cantatrice in a solo, directly contrary to the wish. He justified himself by saying there was an organ part in the original score. It is true in the early editions a figured ground bass is almost always given, but this is generally marked "organo o cembalo," and it has always been asserted traditionally that the *organ* was used to fill up the harmonies in the chorusses, but that the *harpsichord* was the instrument used to accompany the solo singers. Perhaps some of our musical antiquaries could throw light on this subject.

A. A.

Poets' Corner.

POEM.—Who is the author of a piece of poetry of eighteen stanzas, commencing with—

"I loved them so,

That when the Elder Shepherd of the fold,"  
and ending with—

"Heaven is not far away"?

WILLIAM LOGAN.

QUOTATION IN GIANNONE.—In Giannone's *Ist. Civile di Napoli*, lib. viii. c. 2, ed. 1821, vol. ii. p. 126, I find the following piece of Latinity:—

"Tempore præterito Tellus divisa maligno,  
Vivitur tuo ecce, tuente Deo."

It is applied to Pandulfo "Capo di ferro," and the author quotes it as the production of "l'ano-

nimo Salernitano,"—referring to Pellegrino in *not. ad anon. Salern.*, page 223, in "Archivio Canensi."

Can any of your readers give the true reading, either from a better edition of Giannone, or from the place cited?

W. P. P.

QUOTATIONS.—"Ars longa vita brevis." I want to know where the thought first appears in its Latin dress. Also the ecclesiastical writers in whom the words *trās*, *Visio Beatifica*, *σάρκασις* and *ἐνανθρώπησις* first occur.

H. M. B. HOLLINGS.

C. C. C. Oxon.

"Change is of life a part: the wave that stirs  
The ocean of existence; silver spray."

"We are all of us greater than we know."

S. B.

In what poem, on the arrival of Judas in hell, is Satan made to receive him with "a kiss fuliginous," or "kiss'd him with lips fuliginous"?

MIRAGE.

RICE BEER.—In the "History of the Kols of Chota-Nagpore," by Lieut.-Col. E. T. Dalton, Commissioner of Chota-Nagpore just published (1868) in the *Transactions of the Ethnological Society of London*, I find the following paragraph (p. 40):—

"At all festivals and ceremonies, deep potations of the rice-beer called 'eoley' are freely indulged in by both sexes. Inspired by this beverage, the young men and girls dance together all day and half the night, but the dances are perfectly correct; and whenever these meetings have led to improprieties, it is always attributed to a too free indulgence in eoley."

How is this rice-beer made?

Dartford.

ALFRED JOHN DUNKIN.

TRUMAN HENRY SAFFORD.—In the *Edinburgh Journal* (vol. viii. p. 265) we read of a youth of the name of Truman Henry Safford possessing wondrous powers of calculation. His knowledge of things in general was remarkable. Chemistry, botany, philosophy, geography, and history were sport to him. At six years of age he said to his mother that if he knew how many rods it was round his father's large meadow, he could tell the measure in barley-corns. When his father came in she mentioned it to him; and he, knowing the dimensions of the field, made a calculation, and told the boy it was 1040 rods. The lad, after a few minutes, gave 617,760 as the distance in barley-corns "in his head," as the phrase is.

This youth was born at Royalton, Windsor county, Vermont, on Jan. 6, 1836. In the year 1846, on the invitation of the Harvard University, his father removed to Cambridge with his family, and his son "Truman Henry Safford was placed under the charge of Principal Everett and Professor Pierce." Can any of your readers inform me as to whether he is now living; and if so, what is his present position?

J. TAYLOR.

24, Brammall Lane, Sheffield.

ST. ALBAN'S CLUB.—There is an old medical club in London, the St. Alban's. Can you give me any clue to its early history? Tradition says it dates from the time of Charles II. A. O. K.

TRADE MARKS.—Will anyone oblige me with the names of books, or reference to chapters in books, giving the origin, history, &c. of early trade-marks; or rebuses, as they are sometimes termed in heraldry. That adopted by the East India Company at the commencement of their commercial career, about the year 1600 (which is quite distinct from their armorial bearings) is the latest I have as yet discovered. FENTONIA.

VERSE INSCRIPTIONS IN CHURCHES.—On a filletting which runs round the whole of Almondsbury church, Yorkshire, are seven stanzas in black-letter, date 1522. I give the first stanza: the remainder will be found in Whitaker's *Thoresby* (ii. 327):—

"Thou : man : unkind :  
have : in : thy : mind :  
my : bloody : face :  
my : wondys : wyde :  
on : every : syde :  
for : thy : trespas :"

Wanted other examples of old verse inscriptions in churches. JOHN PIGGOT, JUN.

WEDGWOOD'S COPIES OF THE PORTLAND VASE. This celebrated vase, found about 1560 in a sarcophagus near Rome, was brought to this country by Sir William Hamilton in 1784. It was then purchased by the Duchess Dowager of Portland, and bought in by the Duke of Portland at the sale of her museum for 1029*l*. Three days after the sale this famous antique passed to Wedgwood's care, the following being his receipt of possession:—

"I do hereby acknowledge to have borrowed and received from His Grace the Duke of Portland the Vase described in the 4155 lot of the Catalogue of the Portland Museum, and also the cameo-medallion of the head of Augustus Caesar, being the lot of the same Catalogue, and both sold by auction by Messrs. Skinner the 7th day of the present month of June, 1786; and I do hereby promise to deliver back the said Vase and Cameo in safety into the hands of His Grace upon demand.

Witness my hand this 10th day of June, 1786.

"Jos. WEDGWOOD.

"(Signed in the presence of) Thos. Byerley."

A fine copy of the vase was made by April, 1791, the model costing 500 guineas; but it is uncertain how many copies are yet extant. Miss Meteyard (*Life of Wedgwood*, ii. 596.) gives the following list, and I shall be glad to know if any of your correspondents know of other examples:—

"British Museum.

Museum in Dresden.

Museum in Rome.

Apsley Pellatt, Esq.

Joseph Mayer, Esq.

D. C. Marjoribanks, M.P. (2 copies).

Jno Aug. Tulk, Esq.

Rt. Hon. Earl of Mansfield.

Henry Durlacher, Esq.

Isaac Falcke, Esq.

Museum of Practical Geology, Jermyn Street.

Francis Wedgwood, Esq., Barlston Hall.

The late Henry Thomas Hope.

J. Jones, Esq.—Total fifteen copies."

JOHN PIGGOT, JUN., F.G.S.

### Queries with Answers.

"DIES IRÆ."—As there have been several discussions about this hymn lately, I send the following parody on it, which is not generally known, I think. It was written in 1700, and refers to the state of Holland:—

"Dies iræ, dies illa  
Solvat fœdus in favilla,  
Teste Tago, Scaldi, Scylla.  
Quantus tremor est futurus  
Dum Philippus est venturus  
Has paludes aggressurus!  
Hic Rex ergo dum sedebit  
Vera fides refulgebit,  
Nil Calvinio remanebit.

Preces meæ non sunt dignæ,  
Sed, Rex magne, fac benigne,  
Ne bomborum cremer igne.

Inter tuos locum presta,  
Ut Romana colam festa,  
Et ut tua canam gesta.

Confutatis Calvi brutis,  
Patre, Nato, restitutis,  
Redde mihi spem salutis.

Oro supplex et acclinis,  
Calvinismus fiat cinis,  
Lacrimarum ut sit finis."

"Patre, nato" refer to James II. and his son. The above is quoted in Guhrauer's *German Letters of Leibnitz*, but seems incomplete. Is any more known? M.

Hampstead.

[This parody makes seventeen trinal stanzas, and is printed in *Dies Iræ, Hymnus auf das Weltgericht*. Als Beitrag zur Hymnologie herausgegeben von F. G. Lisco, Berlin, 4to, 1840, pp. 110-113.]

ABRAHAM WOODHEAD.—I venture to send a small addition to the notices of this eminent man which have from time to time appeared in your pages. In a recent Catalogue of Mr. Maurice Burton, of Ashton-under-Lyne, there is a copy of the *Ancient Church Government*, part V. with Life, &c. 4to, 1736, to which is appended the following note:—

"Privately printed by Cuthbert Constable. This is a presentation copy from Mr. Constable, and has many corrections and additions to the Life in his writing. He expressly states that, as the Life is so badly done, he would not allow it to be published."

I wish to ask if there are any more trustworthy materials for his biography preserved among the

MSS. at Burton Constable. The fifth part seems to be a very uncommon book. Was it suppressed, or did the suppression relate only to the prefatory biography? Are there any copies without the Life, and was it ever published as amended?

M. J. M.

[There is clearly an error in Burton's Catalogue, if correctly quoted, for Part V. should be Part III. Part V. of *Church Government* was printed in 1687, whereas Part III., a posthumous work, appeared in 1736. We have the latter work before us, containing the Life of Abraham Woodhead, making ninety-five pages. It is entitled "*Ancient Church Government*, Part III. of, 1. Heresy; and 2, Schisme, in Disceding from the Doctrines, or Communion of such Persons, and Councils, &c. Reflecting on the later writings of several learned Protestants, Bp. Bramhall, Dr. Potter, Dr. Fern, Dr. Hammond, Mr. Chillingworth, and others, on these subjects. Being a posthumous work of the late learned Mr. Abraham Woodhead. To which is prefixed a Preface, giving a succinct Account of his Writings and Life. Printed in the year 1736, 4to." There are at least three copies of Part V. in the British Museum.]

"WATTY AND MEG."—There is a song or narrative poem, the title of which I do not know, but the hero and heroine of which are Watty and Maggie Howe. The subject is the taming of a shrew; in other words, the conquest by Watty of his scolding wife. Who was the author of the above poem? Is it, or any other works of his, known to be in print? and if so, by whom and when were they published?

J. H. C.

[This poem is by Alexander Wilson, a most singular but unfortunate genius, celebrated in the scientific world by his *Ornithology of America*, but better known in his native land as the author of *Watty and Meg*; or, *the Wife Reformed*—a narrative poem which will charm as long as a taste for truth of description and Scottish characteristics exist. Wilson was born in Paisley on July 6, 1766, and died in Philadelphia on August 23, 1813. *Watty and Meg* was first published anonymously in the year 1792, and was universally attributed to Burns, a mistake which the author felt as the highest acknowledgment of its merits. It has frequently been reprinted as a chap-book, and will no doubt be found in his collected *Poems*, with an Account of his Life; Paisley, 1816, 12mo. Four chap-books containing it are entered under the word "Watty" in the new Catalogue of the British Museum.]

SCOTCH HERALDRY (OLD SCULPTURE).—Impalement with the arms of Edgar of Weddeslie, about 1598. No tinctures. Two swords pilewise, their points piercing a heart in base, between the pommels of the swords a mullet.

These are probably the arms of some Nithsdale family in the sixteenth century. SP.

[The impaled coat is that of Pearson of Kippenrose, Scotland.—*Vide* Robson's *British Herald*.]

"PAR TERNIS SUPPAR."—Can any of your correspondents explain Lord Northwick's motto, "Par ternis suppar"? This Lodge translates "the two are equal in antiquity to the three," which can scarcely be correct. The words literally mean two (or a pair) *scarcely* equal to three. Is there any tradition connected with the family which throws light upon the question? T. S. G. Stamford.

[The family of the Rushouts, or *Ronalts* (as their names are generally spelt) possessed large estates in Picardy and Normandy, and were related to the Dukes of Normandy; before the Conquest they bore the same arms as the first three kings of that race. Henry II., in right of his wife, enjoyed large possessions in France; among the rest, the Duchies of Aquitaine and Poitou, and added a *third* lion, as the arms of those provinces, to the arms of England, on which account the family of Ronalt assumed the present motto, "Par ternis suppar": The two are equal in antiquity to the three.—*Vide* "N. & Q." 2nd S. ii. 239, 336; iv. 98.]

ANGELUS BELL.—What is the "Angelus" in the Roman Church, mentioned in the well-known song "Ring on sweet Angelus," by Ch. Gounod? SYDNEY.

Idrone-sur-Mer, Blackrock, Dublin.

[To praise the Divine goodness for the incomprehensible mystery of the Incarnation, Urban II., in the council of Clermont, in 1095, ordered the bell to be rung every day for the triple Angelic Salutation [St. Luke, i. 28], called Angelus Domini, at morning, noon, and night.—Alban Butler's *Lives of the Saints*, March 25.]

### Replies.

#### SHAKESPEARE AND THE BIBLE.\*

(8.) One of the most remarkable of Shakespeare's adaptations of Scripture phraseology occurs when Escalus says to Angelo (*Measure for Measure*, Act I. Sc. 1)—

"For if our virtues  
Did not go forth of us, 'twere all alike  
As if we had them not. Spirits are not finely touched  
But to fine issues."

In St. Mark, v. 30, which seems to have been one of the parallel passages chiefly in Shakespeare's remembrance, W. has "virtue is gone out," T. and G. "went out," C. and R. "proceeded from." In St. Luke, viii. 47, W. is "zede out," T., C., and G. "gone out," and R. "proceeded from." "Go forth" is therefore either a chance variant, or the writer's own translation of "exire."

Before leaving the passage, I would point out how happily one phrase in it exemplifies that happy choice of words by which Shakespeare's hearers were so pleased. Besides the primary and

\* Concluded from p. 347.

adjectival sense of "fine," the sound of the words "to fine" suggests, and was intended to suggest, the verb "to end," thus recalling the history whence the words were borrowed, and suggesting another than the primary thought, this namely, that spirits finely touched are born into the world to end or conclude all disputes or issues, whether in religion, science, philosophy, or politics. These suggestings by sound are allied to our author's propensity for quibbling, as well as to his general mode of composition, and are not unfrequent.

(9.) Escalus also says (Act III. Sc. 2) —

"O, what may man within him hide,  
Though angel on the outward side:  
How *may* likeness *made* in crimes,  
Making [Make ill] practice on the times  
To draw with idle spiders' strings [spider-strings]  
Most ponderous and substantial things."

Here I have suggested ("N. & Q." *antea*) that *may* and *made* have been transposed. But it has lately occurred to me, that a similar and better sense may be obtained from this line as it stands, if we take "made in crimes" as an equivalent to, and a variation on — "In iniquitatibus conceptus sum, et in peccatis concepit me mater mea." (Ps. l. 7, Vulg. li. 5, Engl. vers.) That is, as Latimer explains it, not that the marriage fellowship is sinful, it being ordained of God, but that all are born in and with the hereditary taint of original sin. There is a parallelism, so to speak, carried on between Angelo's outward presence and the spiritual—and, as many believed, bodily—likeness of man to the angels, and even to the Deity. It being a current idea from some of the early Fathers upwards, that the original likeness of man was not wholly lost at the fall, the religious Duke says: "how mournfully possible is it that man, in outward likeness an angel, may—that Angelo, with the outward show of stoic and angelic virtues, may, while yet made in crimes and unrenewed, fall into secret sins, and entangle others therein." If this view be right, the words would seem to be rather a remembrance of the Vulgate, since "crimes," like "iniquatibus" and "peccatis," is in the plural.

Digressing once more, with pardon and patience of my reader, I would wonder why any have been puzzled by a previous line —

"Pattern in himself to know."

When speaking of Angelo, the Duke says, with his lips, much the same —

"His life is parallel'd  
Even\* with the stroke and line of his great justice."

A ruler, he says, the bearer of the Deity's sword of justice, should be no mere outward pattern, but should know and feel that he has within him that pattern or renewed likeness to God—or, if

\* The use of "Even" may be compared with that of "fine" in the previous quotation (8).

you will, that presence of the Holy Spirit, which his ordination by him and subordination under him demand, and to which he in his office strives to make others conform.

In the Old Testament I have only had the Vulgate and Prayer-book version of the Psalms, but I note the passages to save labour in those who may have the opportunity of examining other versions: —

(10.) "Therefore in fierce tempest is he coming,  
In thunder, and in earthquake, like a Jove."  
*Henry V.* Act II. Sc. 4.

In Isaiah, xxix. 6, our Authorised Version has, "with thunder, with earthquake," &c. The Vulgate has the preposition "in."

(11.) *Talbot.* "This arm

*Ascribes the glory of his conquest got,  
First to my God, and next unto your grace."*  
*First Part of Henry VI.* Act III. Sc. 4.

The Prayer-book version of Ps. lxxviii. 34 is — "Ascribe ye the power to God over Israel," &c. The Vulgate (lxvii. 35) is — "Date gloriam Deo super Israel." It is not very likely that Shakespeare would of himself have translated "date" by "ascribe"; it is probable, therefore, that he either took "Ascribe the glory" directly from a version containing these words, or else that he had a mixed remembrance of the verse as it occurs both in a version containing "ascribe" and in the Vulgate.

(12.) "*Buck.* For those you make friends  
And give your hearts to, when they once perceive  
The least rub in your fortunes, *fall away*  
Like water from ye, never found again  
But where they mean to sink ye."

*Henry VIII.* Act II. Sc. 1.

In the Prayer-book version of Ps. lviii. 6, it is said of the ungodly, "Let them fall away like water that runneth apace" — "ad nihilum devenient tanquam aqua decurrens" (lvii. 8). As the underlined phrase, so part of Shakespeare's thought agrees with the image which our version would set forth, of the swift descent, or passing away from before the gazer's eyes, of each successive portion of the stream. In Job vi. 15 the imagery is different; the falling away of deceitful friends being likened to the drying up of a mountain snow-stream, which in the day of early heats gladdens the country and thirsty traveller, and on the morrow of drought is gone. Yet from the context Shakespeare would seem to have had this passage in view also — "Fratres mei præterierunt me sicut torrens qui raptim transit in convallibus."

("My brethren have dealt deceitfully as a brook,  
And as the stream of brooks they pass away;  
Which are blackish by reason of the ice,  
And wherein the snow is hid:  
What time they wax warm, they vanish;  
When it is hot, they are consumed out of their place."  
*Auth. Version.*)

It may be surmised, too, that he had in mind the very words of the Vulgate, or of some closely corresponding version, as to the sudden fall of the torrent down the steep and precipices of the mountain ravines; for he adds to the simile, and makes Buckingham liken the destruction, through the after-appearance of his friends against him, to the death of the traveller when, in his after-progress, he is swept away in the rushing stream at the base of the falls, or by the inundations of the lowlands beneath.

(13.) "*Clifford*. Throw in the frozen bosom of our part  
Hot coals of vengeance!"

*Second Part of Henry VI.* Act V. Sc. 2.

"Let not burning coals fall upon them" (Ps. cxl. 10) — "Cadent super eos carbones" (cxxxix. 11). Yet from the words, "Throw coals of vengeance," it would appear as though Shakespeare had remembered also Rom. xii. 19, 20, where "Vengeance is mine, I will repay, saith the Lord," is in near conjunction with "heap coals of fire (carbones ignis) on his head." The words "vengeance" and "coals of fire" occur in all the Hexapla versions except Wiclif's, where "of fire" is omitted.

(17.) "I told ye all,  
When we first put this dangerous stone a rolling,  
'Twould fall upon ourselves."

*Henry VIII.* Act V. Sc. 2.

"Qui fodit foveam incidet in eam: et qui volvit lapidem, revertetur ad eum." (Prov. xxvi. 27.) As the Auth. Version also has, "it will return upon him," it is probable that "fall upon" was either a remembrance of the "fall" (incidet) of the previous clause, or of the stone of Sisyphus.

The following passages give no result:—

(18.) "The king's name is a tower of strength."  
*Richard III.* Act V. Sc. 3. (Prov. xviii. 10.)

(19.) "I fear thee as I fear the roaring of a lion's  
whelp."  
*First Part of Henry IV.* Act III. Sc. 3. (Prov. xx. 2.)

(20.) "So, so, thou common dog, didst thou disgorge,"  
&c.

*Second Part of Henry IV.* Act I. Sc. 3. (Prov. xxvi. 11.)

It will be seen that I incline to the opinion that Shakespeare read and was acquainted with the Vulgate. Also that he took the Dauphin's quotation from a French translation of the New Testament—a suggestion which I hope will be confirmed or set aside by some who can refer to the old French versions. On these points I would only add that Dr. Farmer's theory of the no-learning of Shakespeare is one of those absurd crotchets of a clever man which it is almost equally absurd to refute seriously and at length. And that as to Ben Jonson's line, we must remember that he was then straining at an anti-thesis, and that his scholarship and disposition were such that he could and would say of many

of the present day who think themselves very tolerable Latin scholars, that they had small Latin and less Greek.

I would conclude by observing that, from the biblical allusions, some of these passages illustrate, perhaps better than any others, the quickness, readiness, and suggestiveness of mind which are among the most remarkable characteristics of Shakespeare, and which led him, when a thought or expression presented itself to him, to gather around it all its surroundings that were known to him, whether these were the thoughts of others, or facts in history or story, or allied sounds, or thoughts suggested by sounds, or other allied and contrast thoughts or expressions.

BRINSLEY NICHOLSON.

West Australia.

PATRICK, LORD RUTHVEN.

(4th S. i. 237.)

The letter of this nobleman, communicated by J. M., is certainly "a remarkable document" in many respects. Obviously, however, its main interest lies rather in its legal and antiquarian than in its historical aspect. The first considerations it suggests are, what were the object and purport of the somewhat complicated arrangements it contains.

I have endeavoured, out of a somewhat tangled web, to extract an orderly sequence of its facts and propositions; but I am by no means sure of having succeeded in getting at the meaning, and I invite those who may be familiar with old Scottish law to consider its details, and particularly to explain what is the meaning of the "augmentation" spoken of in the letter. Is it, as I suppose, an additional rent undertaken to be paid by a surety as a guarantee for the due payment of the rest by some one else? Will some one also explain the meaning of the passage—"I think that is na greyht sekerness yat he has mak yame to gyff chartour and sasing." What also does "bruk it" for his lifetime mean? And is there any modern equivalent for the name Oysleyn?

The following, then, is the theory I suggest of the circumstances of the case, and of Lord Ruthven's intentions with regard to this portion of his possessions:—The provostry of Dirlton was a lay office, in the gift of Patrick, Lord Ruthven, endowed with lands which yielded twenty marks a year to the provost, and ten marks to a priest to serve it. The chaplainry of Haliburton, called Marystown, was an ecclesiastical office, endowed with lands which yielded forty marks a year. One or other of these properties, or part of one of them, was called "the Temple lands."

Whilst this chaplainry and its lands belong to Sir Robert Oysleyn, Lord Ruthven's "servant," (whether by his gift, or as being personally his



chaplain, or not, is not absolutely certain,) the provost of Dirlton dies; therefore Lord Ruthven desires to give the provost to his brother Alexander, or to one of his own sons whom he may think meet for the same; and before making his selection, desires that it shall be held by Sir Robert. He also wishes Sir Robert to resign his chaplainry to whomsoever he, Lord Ruthven, may name.

In order to carry out these intentions, Lord Ruthven gives the provost to Sir Robert absolutely, and hands him a charter of seisin of the lands, but without date or witnesses. As a security, however, that he will resign the offices when called upon, Sir Robert is required,\* at the same time, to give a charter of seisin (and he insists upon so doing, also without date or witnesses) of all the lands, both of the provost and the chaplainry, to William Ruthven. Whenever Sir Robert is required to resign the provost, William Ruthven is to pay him the twenty marks a year for his life, William Ruthven providing for the priest; and Lord Ruthven himself is content to be bound in his charter with some augmentation that the whole sum be paid by William; and whenever Sir Robert is required to resign the chaplainry William Ruthven is to pay him forty marks a year for his life, also with an augmentation by way of security.

The substance of the whole arrangement appears to be this—that Lord Ruthven is desirous of giving the emoluments of the provost, and continuing those of the chaplainry to his servant, Sir Robert Oysleyn, for his life; and after his death, of securing the provost to some member of his own family, and the chaplainry for a person of his (Lord Ruthven's) own selection. But, inasmuch as the gift of these offices to one person for life, or at pleasure, and afterwards to another, was and is not a limitation sanctioned by law, the above artifices were resorted to. William Ruthven throughout appears to have been a mere trustee. The obligations of Sir Robert were evidently somewhat "precatory," but in proportion to the amount of confidence placed in him appears to have been his reward.

So much for the dry legal aspect of the document. But historically it may have another significance, if it should appear that this Marystown chaplainry, or the Temple lands, were amongst the church possessions which were seized and appropriated by some of the Scottish nobles in Lord Ruthven's lifetime, as narrated by Keith. This might suggest another motive for obligations so tortuous as are expressed in this curious letter.

J. M. seems to be struck with the strangeness of such an epistle proceeding from a man of the historical character of Lord Ruthven; but it is

\* This depends on the meaning of the phrase "na greyt sekerness," &c.

wholly fanciful to trace in its lines some sparks of that haughty will and fierce resolve which took the writer from a bed of sickness to avenge a family wrong—(Darnley was his relative)—and at the same time to gratify a political and religious hatred in the murder of Rizzio.

At the very least, the letter may be regarded as a singular instance of the devices to which ingenious and able men had resort in troubled times, before the laws of property and the practice of family settlement were as well recognised and understood as they are at the present day.

J. B. D.

#### LES ÉCHELLES.

(4th S. i. 315.)

In propounding the query "why the French call certain ports in the Levant *échelles*, which means 'scaling ladders,'" Mr. C. CHILDERS has suggested a very curious subject of inquiry. The French, however, were not the first, and they are not the only people who so designate the ports in question. Nor is the phrase *échelles* confined to ports in the Levant, it extends to those on the African coast as well; but the latter, such as Tunis, Tripoli and Algiers, are designated as "*les échelles de la Barbarie*," to distinguish them from Smyrna, Scanderoon, and others in Syria, which are properly the "*échelles du Levant*." It is remarkable too that all these localities are within the Ottoman dominions; and that the word *échelle* is not applied to any port of a Christian power within the Mediterranean. As will be seen presently, MR. CHILDERS'S allusion to a "scaling-ladder" as an equivalent for *échelle* is not sustainable, at least in its military sense.

The French term "*échelle*," as applied to a port, is the ordinary rendering of the word "scala," which the Italians use in the same way, and with precisely the same significance. Hence the *Vocabolario della Crusca* says "far scala" implies "pigiar porto," to enter a harbour; and this, it will be observed, is the precise equivalent of the French "*faire échelle*," or, as it was written in former times, "*faire escale*." In its original meaning, "scala" meant a stair, a ladder, or the steps by which the sailors ascended the beach on landing, whence it eventually came to signify the landing-place itself, and finally the harbour or that part of the harbour where the landing-place was.

The Italians, there is reason to conjecture, borrowed the term "scala" from the Byzantine Greeks, although the Greeks, there is no doubt, appropriated it from the Latins. The word *σκάλα*, so far as I am aware, is unknown in classical Greek, and makes its appearance for the first time in the *Onomastikon* of Julius Pollux, towards the close of the second century after Christ.

The earliest instance of its historical use is in

the *Alexiad*, in which Anna Comnena has recorded the life of her father, the Emperor Alexius, at the close of the eleventh century. After reciting the alliance and the valuable services rendered to him by the Venetians during the siege of Durazzo by Robert Guiscard, of which Gibbon has given an animated description (ch. lvi.), the Princess proceeds to record that the emperor, in recognition of their aid, conferred on the Doge the rank of *Protosebastocrator*, paid to the senate an annual sum in gold, and made a grant to the citizens of the republic at Constantinople of "all the workshops or stores from the old wharf or landing-place of the Jews (*Ἐβραϊκῆς σκάλας*) to Bigla—as well as of all other *σκάλας* lying between these two points."

It may be as well to extract the passage in the language of the original:—

Καὶ τὰ ἀπὸ τῆς παλαιᾶς Ἐβραϊκῆς σκάλας μέχρι τῆς καλουμένης Βίγλας δῆκοντα ἔργαστήρια, καὶ τὰς ἐντὸς τοῦ διαστήματος τούτου ἐμπεριεχομένας σκάλας ἔδωρήσατο.

*Alexias Anna Comnena*, lib. vi.

This the editor of the edition published at Venice in 1651, Pierre Poussines, thus translates in his Latin version of the Greek text:—

"Omnes præterea officinas ac tabernas alias, quæ a veteri Hebraica *scala* ad Biglam, si dictam, pertinent; simul et eas *scalas* quæ intra istud totum spatium continentur, Venetiis donavit."

Ducange, who had already signalled his profound scholarship by his works on the antiquities of Byzantium, undertook to illustrate the *Alexiad* of *Anna Comnena*, and in one of his copious notes he has thrown a profusion of learned light on the meaning of the expression *σκάλα*. In one passage he cites a similar grant made about the same period to the citizens of Pisa, bestowing on them the portion of the harbour of Constantinople in the "tanners' quarter," together with its "*scala*"; and he proceeds to say that while some commentators thought *scala* to mean a dock, or a mooring place, or quay—"alii *scalas* tractus maritimos interpretantur per quos videlicet navibus excensus aditusve patebat in portum vel in urbem."—(Caroli Fresne in *Annæ Comnenæ Alexiadem Notæ*, p. 63.) But his own opinion he records in a subsequent note, to the effect that *scala* meant a portion of the harbour with facilities for landing crews and cargo. And he cites from Cinnamus and others of the Byzantine historians passages to show that such places were numerous at that time in the Golden Horn. There was, for example, the *scala* Chalcædonensis, the *scala* Syceana, *scala* Timasi, and *scala* Acropolis. There was also one called the *hepta-scalon*, mentioned by Cantacuzenus and others.

The inquiry was evidently a favourite one with Ducange, for he returns to it both in his *Glossarium Med. et Inf. Græcitatibus* and his *Glossarium*

*Med. et Inf. Græcitatibus*. In the latter, under the word *σκάλα*, he quotes from Moschopolus' MS. Lexicon to show the identity of meaning between the mediæval term *σκάλα* and the Homeric word *ὄρμος* as applied to the basin of a harbour.

"Ὅρμος τὸ μέρος τοῦ λιμένος εἰς δ' ἐλκόμεναι αἱ νῆες δέδενται· δ' οἱ κοινὰ σκάλαν λέγουσι. — *Lexicon MS. Reg. Cod.*

The Italians, the early pioneers of navigation and commerce in the east and south of the Mediterranean, adopted, as I have said, the word *scala* from the Greeks of the Lower Empire; and when they constructed their primitive emporium amongst the rocks and ravines above the Gulf of Salerno, long before the foundation of Amalfi, they gave to their first settlement there the generic name of *La Scala*, which it retains to this day. When the ancient city of Neapolis on the coast of Ionia, rose from its ruins in the middle ages, and became a depot of the Genoese, it reappeared, not as the "new city" (Neapolis), but as the "new port," *Scala Nova*.

It was in close proximity to the *scala*, the landing-place of a port, that the rulers of the Levantine harbours collected their customs-dues and their imposts on shipping; and in the rare instances in which these were abolished, the term *scala franca* became throughout Europe the accepted form of expression by which to denote "a free port."

The idea of the "*stair*" was, no doubt, the germ from which "*scala*" expanded till it embraced the whole of the harbour. And even in the port of London, and at places upon the banks of the Thames, we have spots that illustrate the original analogy. In the Waterman's steps, below the Temple and the Tower, we have the same contrivances that transmitted their name to the "*échelles du Levant*." Nor is it difficult to discern in the once familiar sound of "Wapping Old Stairs" a waif of antiquity curiously akin to the "*scala*" of Alexius in the Golden Horn at Constantinople.

J. EMERSON TENNENT.

London.

#### SHUTTLEWORTH FAMILY.

(4th S. i. 269.)

I find the following relating to this subject in —

"Lancashire Memorials of the Rebellion, MDCCXV. By Samuel Hibbert Ware, M.D., F.R.S.E., &c. Printed for the Chetham Society, MDCCCXLV. :—"

"Nov. 10th. The Pfoot come into Preston, and many Papist joy'd them here. Next day came also the Footmen into Preston where the same Proclamacion was made here as in former towns. They also received what excise was due here. Esq<sup>r</sup> Townley, a Papist, joynd them here; and Mr. Shuttleworth, who lived in Preston, as

also did abundance of Roman Catholics."—Peter Clarke's *Diary*.

Dr. Ware then observes :—

"The Mr. Shuttleworth mentioned by Clarke belonged to the very ancient family of Shuttleworth Hall, a branch of which had settled at Gawthorpe as early as the reign of Richard II."—pp. 100-1.

After the armistice had been agreed upon at Preston—

"About six or seven of the Insurgents, according to Oldmixon, well armed and mounted, endeavoured to escape, but were intercepted by some of Pitt's horse, and cut to pieces. They were said to have been 'people of quality.' One of them was Cornet Shuttleworth, who had formerly abjured the Pretender. In his pocket was found James the Third's standard, of green taffety, with a buff-coloured silk fringe round it: the device, a pelican feeding her young; with this motto: *Tantum valet Amor Regis et Patriæ*."—pp. 142-3.

"Tried January 20 [1716], Richard Shuttleworth, of Preston, gent., Roman Catholic. Executed at Preston 28th January, and head to be fixed on the Town Hall."—p. 192.

"In the Sheriff's charges are the following items:—

"January 27. Erecting gallows and paid for materials, hurdle, fire, cart, &c. in executing Shuttleworth and 4 more at Preston, and setting up his head, &c. 12l. 0s. 4d." The site of the execution is preserved at Preston by the name of the Gallows Hill. Owing to Mr. Shuttleworth's family connections, his sentence excited much interest. His head was afterwards fixed upon a pole in front of the Town Hall."—p. 198.

"The names of the individuals who then suffered [October 20th, 1716], appear to have been Captain Bruce, John Winckley, *Thomas Shuttleworth*, George Hodgson, and—Charley."—p. 240.

I think there can be little doubt that all these belonged to the Preston branch of the Shuttleworth family, but whether they were brothers or not I have not ascertained. T. T. W. Burnley.

Whether the Richard and Thomas Shuttleworth executed in 1716 were brothers, or married, I cannot say. I merely write to refer M. L. to *The House and Farm Accounts of the Shuttleworths of Gawthorpe* (4 vols.), one of the Chetham Society's series, as furnishing much genealogical information as to this old Lancashire family. (See Appendix I. pp. 259-311.) By a note (p. 275) he will see that there were seven Richard Shuttleworths in as many generations, beginning with Sir Richard, the Judge of Chester, who died about 1599. I will only add that there is not the slightest ground for supposing that the two men executed in 1716 were of this ancient family.

CRUX.

#### TO MAKE WAR FOR AN IDEA.

(4th S. i. 299.)

MR. SHARPE is extremely severe, and not less unjust, towards the press, the public, and the House of Commons, when he intimates that their

knowledge of the French language is too imperfect to admit of their understanding correctly a phrase employed by the Emperor of the French—to make war *pour une idée*—which, he says, when transferred into "literal" English, means for "a mere fancy." Why so? There are great and noble ideas, as well as low and mean ones; solid as well as fanciful; generous as well as selfish. The present writer, in common, he believes, with all men at all conversant with continental modes of thought, knew well enough that the Emperor Napoleon was not such a simpleton as to justify himself to the French nation "by telling them that he had made war for a mere fancy." We all knew he meant Europe to infer that the purport of the war was sentimental, not material; self-sacrifice, not self-aggrandisement; the love of liberty, not Savoy and Nice. The "ridicule" which the words excited here did not arise from their being misunderstood, but from the incongruity of their application.

But MR. SHARPE will be surprised to learn that the expression is not French, but Italian, culled from the newspaper press of that country; and that the "great man, whose signal knowledge of the power of language has rarely, if ever, misled him into a false expression," is one whom the Emperor, by his Procureur Imperial, has persecuted with a more inveterate hostility than he has exhibited towards any other single individual during his reign. That man is Joseph Mazzini. In a leading article of the *Italia del Popolo*, published at Milan on July 27, 1848, when exhorting his countrymen to free themselves from the depressing influences of Piedmontese leadership, he writes:—

"Renew the war for yourselves, O men of Lombardy! Recall it to its true principles; seek not counsel from rulers who do not understand you; wait not for the fiat of men who do not comprehend what it is to fight for an idea (*che sia la guerra per un'idea*); seek counsel from your own generous instincts; from your own presentiments of noble deeds to be done for the common country; from the supreme necessity of securing once for all your own hearths, your own mothers, your own helpmates, your rights, your banner, your future as a nation."

These are not "mere fancies," at least in the minds of men to whom (as is said in a subsequent sentence) "the sentiment of country, of Italy, of freedom is a faith."

On the other hand, a war undertaken with the object of substituting French for Austrian influence in Italy, or of increasing French territory by annexations, is not waged for an "idea," nor for a "principle," but for material interests; and if MR. SHARPE has in his own mind attributed an exalted motive to the Italian war, the passage about to be quoted may induce him to reconsider his opinion. He will remember that, in the speech which the Emperor made to the Parisians on the eve of leaving his capital, he told them that he

was going to Italy to "fulfil the ancient traditions of France." Well, the Marquis d'Argenson, in his *Essays after the manner of Montaigne* (Lond. 1789, 8vo, p. 392) writes as follows:—

"The Abbé Longuerue said, that France had three acquisitions only to make, all belonging to her ancient possessions, and wishing to do more was a folly. 1. The Low Countries; which we ought always to flatter ourselves the House of Austria will one day cede to us to 'round her own meadow' on the opposite side. 2. *Savoy; which we may also hope to obtain in an agreeable manner, by increasing the possessions of the Duke on the side of Italy, where we risk nothing in procuring them for him, and putting it out of his power to penetrate into the kingdom.* 3. Lorrain; which the Abbé was persuaded we might have whenever we pleased. He did not count Avignon as among the acquisitions to be made; for, said he, the Pope is no more master there than the Bishop of Strasbourg is in Alsace." [Longuerue died in 1732, upwards of eighty.]

Now, the Emperor Napoleon used to be intimately associated, as MR. SHARPE knows, with all the leading men of the extreme parties, whence his familiarity with their modes of thought and vocabulary. It was by a skilful adoption of their expressions and phrases upon occasions which suited his purpose that he succeeded in maintaining so long the coveted character of the "friend of Italy."

In the celebrated Proclamation from Milan, previous to the battle of Solferino, there is a phrase which has been frequently repeated and naturalised in our own language—"the inexorable logic of facts." That too was borrowed from the same mint. An article by Mazzini, in 1849, commences with these words—"Nella genesi dei fatti la logica è inesorabile." Many Italian liberals of other days rose to the flies thus artfully thrown over them, because they glittered with feathers selected from their great countryman's desk; and they have found themselves ever since with the "gaff" in their gills, gasping and floundering on the bank—the wrong bank of the Tiber.

A. R.

ENGLISH OFFICERS AT DETTINGEN (4th S. i. 194.)—The following is a partial reply to the query concerning the tombs of English officers killed or wounded at the battle of Dettingen. A few days ago I happened to be near the place, and availed myself of the opportunity for making some inquiries. Although I have not been able to discover the tomb of General Draper, the scanty information which I take the liberty of placing before you may perhaps supply a starting-point for more successful inquiries, should your correspondent be willing to pursue the matter further.

Two English officers are buried in the church of Dettingen. The inscriptions could not be decyphered, as the stones are very much decayed and partially covered by pews. After removing

the latter, the stones might be cleaned and the names become readable. I have no doubt the curate of Klein-Ostheim (who is the proper authority to be applied to) would give the permission. The Dettingen registers contain no entry throwing light upon the question.

Two English officers are buried in the church of Seligenstadt, a few more at Mainflingen; all of them killed or wounded at the battle. The registers of both these places are said to contain some entries concerning the deaths of English officers. As the English troops crossed the river immediately after the battle, and proceeded to Hanau on the left bank, it is just possible that a few more tombs may exist in the villages between Seligenstadt and Steinheim or Hanau. C. R.

Bornheim, Frankfort, 28 March, 1868.

THE ANTIPHONES IN LINCOLN CATHEDRAL (4th S. i. 122.)—The antiphones of the stall of Marston, St. Lawrence, in Lincoln Cathedral, are Ps. cxlvii. cxlviii. cxlix. cl.; those of the stall of Carltoncum-Thurby are Ps. xxxv. xxxvi.

I am unable to give the date of the present arrangement of antiphones, by which the whole Psalter is divided among the prebendaries of the cathedral, so that, theoretically, the whole hundred and fifty Psalms are repeated daily by the collective members of the body. All I can say is, that it does not date from the earliest age of the cathedral establishment. We have a copy of the Vulgate presented to us by Nicholas, Archdeacon of Lincoln, circ. 1106, at the end of which is a table of the order in which the Psalms were to be recited daily. This gives a different arrangement from that now existing, assigning Psalms to the bishop, dean, and other dignitaries who now have none.

If any further light is thrown on this matter during the progress of my researches into our cathedral archives, I will send you word.

EDMUND VENABLES.

ANNE BOLEYN'S ARMS (4th S. i. 294.)—I wish to correct some mistakes of the press in my query, which occurred from not having revised a proof. Line nine stands—

"2. France, semé, with a label of four argent, three." It should be, "2. France, semé, with a label of four argent. 3."

In the blazon of the fourth quarter, two are left out. It should stand thus—

"4. Quarterly, first and fourth or, a chief indented azure; if not, per fesse indented azure and or: second and third argent a lion rampant sable."

D. P.

Stuarts Lodge, Malvern Wells.

KIMBOLTON (4th S. i. 245.)—Had Kimbolton been a station of sufficient importance to be mentioned in the *Itinerary*, fibulae, pottery and coins would assuredly be found there in abundance.

In the absence of such Roman relics, the name of Kimbolton would rather seem to be Celtic—*Cym-Bel-dun*; and like the numerous *Boltons* met with in England, may mark a spot where, under the name of *Baal* or *Bel*, the sun was worshipped. Yielden, a village not far from Kimbolton, probably owes its name to the same superstition, being a corrupt form of the Celtic *Haul-dun*, i. e. *Sun-hill*. From Yielden Hill, the fire kindled on the great Sun Festivals, at the equinoxes and solstices, would be visible over half a dozen counties. These pagan rites on "high places" gave the priests of the true God no little trouble in Palestine. OUTIS.

Risely, Beds.

BATTERSEA ENAMELS (4th S. i. 341.)—In answer to S. H. H.'s inquiry respecting the existence of Battersea enamels, I beg to inform him that such a manufactory was certainly at work either at Battersea or Chelsea. They were usually on copper, and very well executed. I have one in my possession in the shape of a snuff-box, with more than one picture about it of what are usually called "conversation" subjects. The drawing and colouring are both good, the costumes being such as we see in Hogarth's works, and unmistakably English. I would not send this with other specimens, recently sold by Christie & Co., for the honour of English art; and if I thought it possible, as your correspondent suggests may be the case, that specimens were not known at Kensington, I would send it there. G. H.

May Fair.

THE ANCIENT SCOTTISH PRONUNCIATION OF LATIN (4th S. i. 274.)—I give up hope of agreement with MR. IRVING on this subject, since he insists that—

"Dunbar and Kennedie held themselves bound by no rules of pronunciation whatever, and therefore are no authorities on a question of the kind!"

But we are farther apart than I thought. He says I will "hardly venture to maintain that the Latin diphthong *æ* should be pronounced like the long *e* in modern English." You, Mr. Editor, having studied "the humanities" in South Britain, can assure MR. IRVING that such is really the Anglican sound of the Latin *æ*. The lines he quotes as written by "Kennedie in His Testament" cannot, therefore, assist him. It is surely, by the way, a hasty slip of the pen thus to refer to them, as MR. IRVING must know that the "Testament of *Andro Kennedy*" was written by Dunbar.\*

Aberdeen.

NORVAL CLYNE.

\* For "*lagunas cervisiæ*" read *lagenas* ("flagons of ale"). This mistake and many others occur in Allan Ramsay's *Evergreen*. Mr. Laing's is the only trustworthy edition of Dunbar's *Poems*.

I, Ego (4th S. i. 29.)—In modern Greek,  $\gamma$  before *a, o, w, l, v,* and *p,* has the sound of the German *g* in *Tage, Lage*; and before the slender vowels, the sound of the English *y* in *yes, year*. That this was nearer the ancient pronunciation than our scholastic Greek, appears from the Septuagint representation of the Hebrew aspirate *ain* ( $\aleph$ ), by  $\gamma$  in the words Gomorraha, Gaza, &c. The relation to other languages of our English *I* (= *ai*) may be best seen from actual comparison. In the Romanic languages: Greek  $\epsilon\gamma\acute{o}$ , Latin *ego*, Romance *ieu*, Spanish *yo*, Portuguese *eu*, Italian *io*, French *je*. In the Germanic languages: Gothic *ih*, Old German *ih*, German *ich*, Dutch and Friese, *ik*, Dano-Saxon *ic*, Swedish *jag*, Danish *jeg*, English *I* (= *ai*), Yorkshire dialect *ah*. In the Slavonic languages: Prussian *as*, Lithuanian *asz*, Slavic *az*, Russian *ia*, Servian *ja*, Bohemian *ga*, Polish *ia*. All the above may be considered as derived from a common, but unknown, source. The following languages often supply affinities, but fail us in this case: Gaelic and Cymric *mi*, Zend *azem*, Persian *men*, Sanscrit *ahan*.

T. J. BUCKTON.

Wiltshire Road, Stockwell, S.W.

SUB-BRIGADIER (4th S. i. 267.)—The Life Guards originally consisted of four troops composed of one hundred private gentlemen, each commanded by three officers who bore high military rank. The troop was divided into four bands or squadrons, under the superintendence of a non-commissioned officer, termed a brigadier or corporal, who ranked after the captains of the army, assisted by a sub-brigadier or lance-corporal, who ranked with a cornet of horse. It was then, as it is still now, the peculiar privilege and duty of the Life Guards to be the only soldiers who mount guard in the interior of the royal palace. The captain (now the colonel) held the gold stick; and was responsible for the personal safety of the sovereign. The lieutenant carried out the orders of his superior officer, and bore the silver stick; while the brigadier, with a black cane, waited on the lieutenant. The brigadiers were frequently officers of distinction, promoted from other branches of the service; but it frequently happened that these men were veterans fit for service in the palace, but too worn out by wounds or age for the more active duties of a campaign. Four brigadiers were accordingly added to each troop, who were excused from service in the field and were termed 'exempts,' most probably from being thus exempted. They ranked before all the captains in the army. A somewhat similar title still exists in the lowest rank of the Yeomen of the Guard.

The troops of Life Guards were abolished in 1788, and the two regiments of Life Guards as now organised rose from the ashes of their predecessors. The gold and silver sticks still perform

the court duties, but the exempts and brigadiers have disappeared.

In the French army a sub-corporal is frequently termed a brigadier, but in the English army the appellation is now reserved for the officer commanding a brigade.

SEBASTIAN.

THE HOMILIES (4th S. i. 146, 281).—I read one of the Homilies a few months ago: I endeavoured to do it "diligently and distinctly, that it might be understood by the people." In the course of a long ministry I have often read one or other of them. Twice in my life (with a few exceptions and alterations of some quaint old words) I have done the whole book. They were always listened to with marked attention; and I have heard the same stated by other ministers who have occasionally used them. No doubt the Homily Society could give many instances where they have been read. With me the great folio is near at hand, and if C. D. wishes to hear one I will oblige him if he will come to my church, the whereabouts of which the Editor of "N. & Q." will, I am sure, tell him.

A. B.

BAKER'S "HISTORY OF NORTHAMPTONSHIRE" (4th S. i. 11.).—An Index to Places in both volumes has just been published by Mr. J. R. Smith, Soho Square, for one shilling.

J. T.

Northampton.

FIRE AT STILTON (4th S. i. 194).—I have no answer for T. P. F.'s query; but I should like to raise the question whether or not this and thousands of similar records were not entirely fictitious. I have some extracts from a "Churchwardens' Receipts Book" (1698 to 1719); and when taking them, I made a note that the book is nearly filled with such items as "1710. Collected for y<sup>e</sup> burning of pavingham in Oxfordshire, £00 04. 05½." All such collections were made under briefs, but who made the briefs? If all the briefs were genuine, then churches were more valuable and fires more common in the 18th than in the 19th century.

H. FISHWICK.

SIR JOHN DAVIES (4th S. i. 245).—I have searched many years to discover an engraved portrait of this distinguished lawyer and poet, but without success. An oil-painting, full-length, showing the old judge in his gown, with a book in his hand, on which is written "Nosce Teipsum," was formerly at Botesham Hall, Cambridgeshire, the seat of Soame Jenyns, Esq., but if it is still there, or indeed whether the place is now in existence, I know not. Perhaps some gentleman in the neighbourhood (a reader of "N. & Q.") would kindly make inquiries concerning this portrait. I am not the only one of your correspondents deeply interested in the matter.

The MS. of the "Metaphrase of some of the Psalms of David" was never printed, and all hope of tracing it seems lost. Before leaving the sub-

ject of this notice, I transcribe the following passage from my friend Mr. Collier's recent *Bibliographical Catalogue*, i. 193:—

"The sudden death of Sir John Davys is usually said to have occurred in 1626; but if this be not an error, what is to be said of the following registration in the book of St. Mary Aldermanbury?—

'Buried Sir John Davyes, Knight, May 28, 1624.'"

It is quite *certain* from contemporary evidence that Sir John Davies, the lawyer and poet, died in 1626, and equally *certain* that he was buried at St. Martin's-in-the-Fields. His epitaph, formerly in that church, is recorded by Strype. The entry discovered by Mr. Collier must relate to some other knight of the same name.

EDWARD F. RIMBAULT.

BANE (4th S. i. 259).—T. T. W. is puzzled at the word "bane," which he thinks may be derived from the Dutch "bijna." He is probably not aware that we have equally in Norse and Cumbrian bæne, bæner, bænest, *i.e.* near, nearer, nearest; and an old Cumbrian will say, in almost strict Norse, "Whilk er bænest way til N.?" meaning "Which is the shortest road to N.?"

N.B.—The *e* and *e* in Norse are pronounced as our letter *a*.

TRISTRAM.

FRYE'S ENGRAVINGS (4th S. i. 254).—I never doubted that the heads in question were *live*, but H. M. does not seem to be aware that a subject may be "copied from nature," and yet be "merely a study." Every figure or head one sees exhibited may pretty safely be assumed to have been "copied from nature," *i.e.* drawn from a living model; but that does not constitute it a *portrait*, by which is understood that the person represented has sat to the artist to have a likeness taken.

CHARLES WYLIE.

TAVERN SIGNS (4th S. i. 266).—The poetical sign noted by MR. FITZ-HENRY was at Steventon, four miles south of Abingdon, on the East Ilsley road. On my way from Oxford to Southampton, by the "Heavy Hampton" coach, I always used to notice it, and it was a sort of standing joke for the coachman when he came to that point. I have always quoted the fourth line of the first stanza thus:—

"To tell you all he sells good beer,"

which is more to the point than MR. FITZ-HENRY'S version. Further, he has omitted part of the joke. On one side was the Fox chained, and declaring that he was so; on the other, he had broken his chain, had seized a goose, and was running off with it; thus following up his own recommendation to "taste our plenteous store."

This sign is no longer to be found *in situ*. As far as I can remember, it was removed about the year 1841. On inquiry I was told that Mr. Keble had taken a fancy to it, and had carried it off to Hursley. I wish that I had asked Mr. Keble of

the truth of the report; but I never did. Certainly I never saw the sign in his house or in the village of Hursley. In place of it, there may now be seen at Steventon a very commonplace affair, inscribed with nothing else but "The Fox Inn."

Now that I am on the subject of signs, it is worth while mentioning one now very rare—the "Fleur-de-lys." No doubt it was a popular one in old days, while the remembrance of the glories of Poitiers, Crecy, and Agincourt were still fresh in the minds of men. The sign might be seen at Amport, Hants, some years back; but it disappeared about 1850, when the public was converted into a private house. There is one such sign still existing in the south of England, but I cannot now remember where. Another uncommon sign is the "Portcullis"—the badge of the Tudors, which is found at Chipping Sodbury, Gloucestershire.

W. G.

SWADDLER (4th S. i. 271).—To the query by CORNUB. and the Editor's answer, permit me to add the following, which may throw an additional ray on the origin of the word. I have often inquired, when I was a boy, of my grandfather, why Wesleyan Methodist preachers were called "swaddlers" by the populace—in fact by every class of people in Ireland? When the doctrines of the famous John were introduced into Ireland, the chief mode of travelling through the country was on horseback, and the preachers proceeded from town to town, or station to station, either on their own or hired—frequently borrowed—horses. A long round leather bag, fastened to the hind part of the saddle, contained the preacher's clothes and whatever other effects he might possess; and the traveller was called a "swaddler," as it was said the clothes in the bag were "swaddling clothes." The term was one of reproach, and used as well by Protestants as Catholics towards the preachers. I have often heard respectable Protestant neighbours of my grandfather, when mounted for the field, or going to market or fair, say—"Well, I'm not going to swaddle to-day," at the same time pointing to the hind part of the saddle to show there was no bag there. A respectable and wealthy neighbour of my grandfather's (in the county of Wexford), who was a local preacher, I have often heard say to my ancestor, "Well, Mr. R., you never insult or annoy me by calling me a swaddler."

S. REDMOND.

Liverpool.

THE YOUNG PRETENDER (3rd S. vii. 1, 82).—His father, "the Chevalier de St. Georges, causing his eldest son to be educated in the persuasion of the Church of England." In confirmation of this assertion I find the following in the "*Genuine Memoirs of John Murray, Esq.*," late Secretary to the Young Pretender. MDCCXLVII:—

"Mr. Murray had not been many days in Rome before he fell into the acquaintance of an *English Gentleman*, whose name it is not altogether proper to mention, or if it were it would be of no manner of Significance to the Reader. This Person ask'd him if he had ever seen *Santi Apostoli*, meaning the palace of the Chevalier de St. George? to which Mr. Murray answering in the negative, the other told him he would carry him there—that he was acquainted with several of the Domesticks, who would shew them all the Apartments, and said he, '*if You have a mind to be Religious, we will go at the Time of Divine Service, and You may say Your Prayers Your own Way.*' Mr. Murray was very much surpris'd at these words, and ask'd what he meant by *saying his Prayers his own Way?* for he had never heard there was a Protestant Chapel in the Young P——'s Apartment for them and their Retinue, till this Gentleman assur'd him of it; the Matter, however, being now explain'd, they agreed in looking on this extraordinary Condescension in the Pope as a Piece of Policy: Knowing the great Bar to the Steuarts Succession to the Crowns of *Great Britain and Ireland* was Religion, his *Holiness* was willing to remove it, by suffering the Issue of the *Chevalier* to be brought up in the Principles of the Church of *England*, hoping by that means the *Holy See* would one Day be eas'd of a very heavy incumbrance. It now seem'd no longer strange to Mr. Murray that the *Chevalier* had put his Sons under the Government of the Lords Inverness and Dunbar, whom he very well knew were zealous Protestants, especially when he was afterwards inform'd by several Persons who were perfectly acquainted with the Secrets of the Family, and whose Veracity was not to be doubted, that this was the true Cause of that Quarrel between the Princess *Sobiesky* (a?) and her Consort, which made so great a noise all over *Europe*, and at length entirely separated them; tho' great Pains had been taken by those who were Enemies to both, to make the World believe it had a different Foundation."

P. A. L.

DISHINGTON FAMILY (4th S. i. 19, 229).—A kind of half-wit, who resided in Dalkeith or Portobello about 1815, claimed for himself the title "Lord" Dishington. He was wont to persecute ladies with offers of marriage, and my mother often amused the members of her family by telling them of the offers she had had of the rank of "Lady" Dishington. Perhaps some correspondent in Edinburgh or the neighbourhood may recollect the man, and inform your readers whether the name Dishington, if it belonged to him, was in existence at the date named. G. J. C. S.

QUOTATION (4th S. i. 179).—

"And the mute silence hist along,  
'Less Philomel will deign a song."

I rather hesitate to hazard a conjecture on a point which has "baffled" MR. BOUCHIER, and only do so at his request. What is the construction, he asks, of the first line? The word "hist" is an interjection, or imperative, invoking or commanding silence. Here it is turned into a verb active: "Hist silence along," invoke or invite silence by whispering "hist"—the usual word of summons. Similarly we make a verb of the interjection "halloo," and say "halloo along the hounds," urge them by crying "halloo!"

CROWDOWN.

"PIERCE THE PLOUGHMAN'S CREDE" (4th S. i. 244.)—

"Hyт was good y-now of ground · greyn for to beren."

Both the interpretations given of this line—that by MR. SKEAT, and that by MR. ADDIS from Wright's margin—seem to me inadequate. The first is against the whole description of the man, for the rest of the verse makes him scrupulously clean. My reading of it is: "Hyт was good y-now"—sound enough of ground,—free enough from holes to hold grain. CROWDOWN.

DRYDEN'S "NEGLIGENCE" (4th S. i. 239.)—I have just compared Pope's Ode with Dryden's, and, beside finding no line without its evidently intended rhyme, I found in the former two much more imperfect rhymes than can be discovered in his greater rival:—

"Thy stone, O Sisyphus, stands still,  
And Ixion rests upon his wheel."

"Thus song could prevail  
O'er death and o'er hell."

Now these examples offend both ear and eye. As regards *joy*, the nice-eared Gray has—

"And unknown regions dare desery,  
.  
.  
And snatch a fearful joy.

*On Eton College.*

In "The Bard," "join" and "line" are married. I agree with your abler correspondent CHITFIELDROOG, that the *oy's*, as in *joy*, *joyous*, &c., are in the earlier poets almost invariably sounded as if *iy*, most of them being of French origin; and that, had Dryden omitted its practice in any instance, we should have some compensating vigour in its absence.

In the last stanza of "The Bard," there is the want of rhyme to one verse:—

"Enough for me: with joy I see  
The different doom our fates assign.  
Be thine Despair and scepter'd Care;  
To triumph, and to die, are mine."

The first line has no agreeing one throughout the stanza, but it is not felt in the double rhyme which varies the first and third. J. A. G. Carisbrooke.

"PROPERTY HAS ITS DUTIES," ETC. (4th S. i. 283.)—MR. S. N. ELINGTON, to whose *Literary Piracies*, &c. (delivered before the Booterstown Young Men's Christian Association) your correspondent RALPH THOMAS has referred, is mistaken in attributing *A Sketch of the State of Ireland, Past and Present*, to the late Chief Baron Woulfe. The author was the Right Hon. John Wilson Croker, who, as many are aware, was not a stranger to "N. & Q." ABHBA.

SONG: "THE TEAR THAT BEDEWS," ETC. (4th S. i. 244.)—I have no doubt but a little research will

soon settle the question of authorship mooted by S. S. For my own part, I firmly believe the song to be a *bona fide* production of Miss Blamire's, and it will take very definite evidence to the contrary to shake this belief. I strongly suspect that S. S. only knows Miss Blamire through *Whistle Binkie*, and publications of a similar character, or why does he make such a haphazard assertion as to say "the song has no resemblance to her style"? However "superior" or "Morrisian" it may appear to S. S., it does not contain a single line or expression which might not have been written by Miss Blamire: for it so happens that she has left behind her other songs exactly similar in subject, style, and sentiment. If proof be required, I point to the following: "In the dream of the moment I call'd for the bowl," "Come, mortals enliven the hour," and "Nay, nay, censor Time," which can be found in her poetical works, or in the *Songs and Ballads of Cumberland*, recently published.

Maxwell, in his sketch of Miss Blamire's life, says—"I find her fine song, 'Tho' Bacchus may boast,' printed in *The Calliope, or Musical Miscellany*, London, 1788, without her name." From this I infer that there is no name of any sort attached to it in *The Calliope*; and if so, it strengthens our evidence in favour of Miss Blamire's claim, as it is well known that all the pieces she published during her lifetime were at first set afloat anonymously (*vide* "N. & Q.," 3rd S. xii. 451). It has been well said of this lady, that "she was an anomaly in literature"; and it is to be regretted that through ultra-modesty—a rare virtue in these latter days!—she shrunk from issuing an edition of her songs and poems when living. Had she possessed a little more self-confidence, and pursued an opposite course, it would have prevented a good deal of misunderstanding respecting one or two of her choicest lyrics, and in addition to this it would have proved an effectual check to some glaring cases of literary poaching.

However, if S. S. can only succeed in making good his position, it may be that this "Tear which bedews sensibility's shrine" may help to float the waning reputation of Captain Morris for a short time; whilst its loss will be merely trifling to Miss Blamire, for she has twenty left as good as it, and others infinitely superior.

SIDNEY GILPIN.

WM. HAWKINS: ROBERT CALLIS (4th S. i. 295.) Mr. Serjeant Hawkins took that degree in 1724, 10 Geo. I.; and Robert Callice was a barrister of Gray's Inn, and was called Serjeant at Law in 1627, 3 Car. I. D. S.

JANSENISM IN IRELAND (4th S. i. 220.)—*Arnaldus* (M. Arnauld of St. Sorbon) *De frequenti Communione*, 4to, Paris, 1647. C. P. E.



"COMPTE RENDU" (4th S. i. 265).—The *compte rendu* must be older in France than the time of Cormenin, for it is the term applied to the proceedings of the French Institute, Comptes-Rendus, so well known in the scientific world. This confirms Mr. RAYNER'S view. HYDE CLARKE.

YORK, HEREFORD, AND SARUM BREVARIARIES (4th S. i. 149, 206).—Mr. Dickinson of King's Weston, in his *List of Service Books* (Masters, 1850), gives some hundred and forty known editions of the Sarum Breviary, or rather *Portuary* or *Portfory*, which, with several other *English akases*, was the old Church of England name—in Latin, *Portiforium*. He mentions six copies (four editions) of the York Use: to which I am able to add three printed copies; two in York Minster library, and one belonging to Philip B. Davies-Cooke, Esq., of Owston, Yorkshire. T. F. S.

THE IDEAN VINE (3rd S. xii. 329; 4th S. i. 277, 303).—So many are my obligations to Dr. Hooker on subjects connected with botany and horticulture, that it seems to me like heresy to doubt his authority on any question connected therewith; but I cannot agree with him in supposing that Scott's Idean vine is the *Vaccinium Vitis-Ideæ*, which for its beauty may deserve poetic distinction, but from its form and growth is hardly suited to twine with ivy and clematis over the porch of a sylvan home, when shelter was required.

If the extract is given from *The Lady of the Lake*, it will make future inquiry more definite if you will allow the question of What is the Idean vine? to be an open one. Certainly, had I read it earlier on, I should not have offered Mr. Howitt's letter as an answer to the question.

Can the Idean vine be a local name in Scotland for the Virginian creeper?—the botanic name of that plant being *Ampelopsis*, from *Ampelos*, a vine. And would any of your Scotch readers give information on the subject?

"Due westward, fronting to the green,  
A rural portico was seen,  
Aloft on native pillars borne,  
Of mountain fir with bark unshorn,  
Where Ellen's hand had taught to twine  
The ivy and Idean vine,  
The clematis, the flavoured flower  
Which boasts the name of virgin-bower,  
And every hardy plant could bear  
Loch Katrine's keen and searching air."

*The Lady of the Lake*, Canto I. Sec. 26.

ANNA HARRISON.

GROS AND VERNET (4th S. i. 295).—Although I cannot refer FITZHOPKINS to the original of his anecdote, I am confident that the following charming bit, having reference to the same two *confrères* of the brush, will be acceptable to him and to most of the readers of "N. & Q." This anecdote, like the one in question, would, however,

be spoiled by a translation; and I, therefore, give it in the same words as I found it in M. Pierre Larousse's excellent *Grand Dictionnaire du XIX<sup>me</sup> Siècle* (Paris, 1863-4), under the word *scier* (*importuner*, to plague):—

"On sait que le peintre Gros (1771-1835), qui finit sa vie par le suicide, avait l'humeur très sombre. Un jour qu'il était seul et triste dans un coin avant l'ouverture d'une séance à l'Académie de Peinture, Vernet, dont le caractère était l'antipode de celui du Baron, s'approche et lui frappant familièrement sur l'épaule, lui dit en terme d'atelier: 'Bonjour, ma vieille!' Et Gros, sans lever la tête, lui répond: 'Tu me scies.'—'C'est bien,' répliqua Vernet, 'tu es Gros scié.'" (*grossier*).

In both instances, Horace Vernet, not Joseph Vernet, seems to be spoken of.

HERRMANN KINDT.

As MR. FITZHOPKINS very rightly remarks: "The joke is spoiled in the translation." There are sundry allegories by Gros, both at the Louvre, in the ceiling of the Musée Charles X., and in the cupola of the Pantheon. There was more courtesy between Gros and Vernet than is implied in the *Birmingham Journal*. Here is an instance of it:—C. Vernet, having nearly completed his large picture of the "Battle of Marengo," requested Gros to give him his frank opinion about it. The celebrated author of *Les pestiférés de Jaffa*, *Aboukir*, *Eylau*, &c., after examining every part carefully, ventured to say: "Il me semble que votre bataille serait doublement gagnée s'il y avait moins de détails." "Ah!" retorted the incorrigible punster; "si je savais peindre en Gros je ne peindrais pas en détail." P. A. L.

### Miscellaneous.

#### NOTES ON BOOKS, ETC.

*The Pedigree of the English People: An Argument, historical and scientific, on English Ethnology, showing the Progress of Race-Amalgamation in Britain from the earliest Times, with especial reference to the Incorporation of the Celtic Aborigines.* By Thomas Nicholas, M.A. Ph.D. &c. (Longmans.)

The theory that the English of the present day are essentially Saxon, with very little admixture of Celtic, is so deeply rooted among us, that we cannot doubt that Dr. Nicholas's endeavour to show "that the English people embraces a much larger infusion of Ancient British blood than English historians have been accustomed to recognise, and that some of the most valuable attributes, physical, intellectual, and moral, of the 'True Briton' are owing to this fact," will at first be regarded as little better than a pestilent heresy. But on the other hand, the arguments in favour of his view that the greater part of the subjects of the early Anglian and Saxon kingdoms must have been of the "British" race, and not men who had come over in small open boats from the barren shores of the Baltic; and that subsequent changes during long ages of immigration, conquest, and revolution, brought no substantial ethnical change upon the people of Britain, are supported by Dr. Nicholas with so much learning and ingenuity, that his book must command the attention of all who are anxious for the establishment of historical truth. Archaeologists have been wont to parody Falstaff's prayer, and cry "Heaven defend us from a Welch anti-

quary"; but all who may hereafter contend for one Celtic origin, will find an able champion in the work before us; and if in the controversy they exhibit the same learning and critical acumen as our author, they must assuredly meet with the attention which *The Pedigree of the English People*, is, we believe, destined to receive.

*Rambles of a Naturalist on the Shores and Waters of the China Sea.* By Cuthbert Collingwood, M.A., F.L.S., &c. (Murray.)

Dr. Collingwood, whose work is now before us, is enthusiastically a naturalist, and has had the rare good fortune to open up entirely new ground. Page after page of his Rambles teems with variety; all is described in an easy and fascinating style. The reader, without being a naturalist himself, is lured on from chapter to chapter by interesting information, amusing description, and instructive disquisition. The account of the island of Formosa is new and valuable. His view of the present and future of China is interesting as coming from personal observation of that quaint and isolated people, and is marked by good sense and liberality. Altogether the book is one that cannot fail to advance the author's reputation in scientific circles as a keen and sagacious observer of nature.

#### BOOKS RECEIVED.—

*Our Schools and Colleges: containing Information respecting the Universities, and nearly 2,000 Schools preparing for various Public Examinations.* By Herbert Fry. *Second Annual Edition.* (Hardwicke.)

At a moment like the present, when competitive examination is the order of the day, and "How shall I best educate my children?" is the question which every parent is anxiously asking, the utility of a book like the present, which answers that question with respect to the cost, endowments, system of education, scholarships, &c., of nearly two thousand schools, is obvious. Mr. Fry appears to have spared no pains to secure accurate and full information.

*Some Account of the Citizens of London and their Rulers, from 1060 to 1867.* By B. B. Orridge, a Member of the Court of Common Council. (Tegg.)

This is a praiseworthy attempt, by a well-known Member of the Court of Common Council, to supply the want of an official Calendar of the Lord Mayors, Aldermen, and Sheriffs of London; and furnishes many curious illustrations of the history of the Corporation of London generally. Our readers will probably share our surprise at finding the ballot in vogue in the reign of Henry VIII., and that a new *gilt* (ballot) *box*—whereon is written these words, "Yea," "Nay"—was in use before 1517, and certainly up to 1524, when questions were settled by putting into it "white or black peas."

**NATIONAL PORTRAIT EXHIBITION.**—The third and concluding division of that most instructive Exhibition of Portraits suggested by the Earl of Derby, which was opened on Monday last, has a double claim to attention. In the first place it concludes the Chronological Series, by bringing it down from the commencement of this century to the present time; and consequently we here find portraits of the warriors, statesmen, men of letters, artists, and men of science, who have left their names on the history of our own times, and whose once familiar features will pleasantly recall the part they played in the busy drama of life so successfully as to win the places of honour which their portraits now occupy. In this division there are no less than 624 portraits. Its second claim to notice is, that it contains a Supplement to the two previous Exhibitions in the shape of upwards of 300 portraits of English worthies, who were then either entirely omitted or inadequately represented. There can be little

doubt that the Exhibition of 1868 will equal those of 1866 and 1867 in popularity, and serve with them not only to gratify public curiosity and to inform the public mind, but also to awaken among the possessors of objects of such great national interest, a better sense of the value of such portraits, and consequently a greater regard for their careful preservation.

## BOOKS AND ODD VOLUMES

### WANTED TO PURCHASE.

Particulars of Prices, &c., of the following Books, to be sent direct to the gentlemen by whom they are required, whose names and addresses are given for that purpose:—

- RABELAIS IN DUTCH. *Alle de Geestige Werken van Mr. Francois Rabelais*, door Claudio Gallico.
- GARSMANN, CHR. FR., *DE MIRACULIS MORTUORUM*. Dresden, 1709, 4to.
- Parker Society—
- ROGER'S CATHOLIC DOCTRINE OF THE CHURCH OF ENGLAND. 1 Vol. BRADFORD'S WRITINGS. 2nd Vol.
- ARCHÆOLOGIA. Vol. XXXVI. Part 2.
- A LIST OF OFFICERS CLAIMING THE SIXTY THOUSAND POUNDS GRANTED BY HIS MOST GRACIOUS MAJESTY FOR THE KEEPING OF HIS TRULY LOYAL AND INDIGENT PARTY. 4to, 1663.
- ATHENÆUM. All before the year 1831.
- COLLINS'S PARAGOE. 3rd Edition, the supplemental volume.
- ANALYTICAL GEOGRAPHY AND CHRONOLOGY, 1833.
- JOH. WOLPHI LECTURIONUM MEMORABILIMUM. Edit. 1690. The Index only, which was published separately.
- DORHAM WILLS AND INVENTORIES. Vol. I. (Surtees Society).
- TESTAMENTA EBORACENSIA. Vols. I. and II. (Surtees Society).
- THE INNOCENT CLEARED; OR, THE VINDICATION OF CAPTAIN JOHN SMITH. Lond. 1648, 4to.
- INDEX TO THE ROLLS OF PARLIAMENT, by Strachey, Pridden, and Up-DELL. Fol. 1832.
- ANTHROPOLOGICAL REVIEW. Nos. 1, 2, and 3.
- TROSBROW'S WORKS. 4 Vols. Dublin, 8th Edit. 1779. Vol. I.
- A SELECT COLLECTION OF ENGLISH SONGS. 3 Vols. Lond.: Printed for J. Johnson in St. Paul's Churchyard, 1763. 8vo. Vol. II.
- LIST OF STATUTES OF PEACE CONFIRMED AT THE RESTORATION. 12mo. Lond. 1667.
- Wanted by Edward Peacock, Esq., Botesford Manor, Briggs.
- BEWICK'S BIRDS. Large paper. 1797, 1804.
- QUADRIFIDERS. Large paper.
- ÆSOP'S FABLES.
- OWEN AND BLAKEWAY'S HISTORY OF SHREWSBURY. 2 Vols.
- MORAN'S HISTORY OF ESSEX. 2 Vols.
- WYATKIN'S HISTORY OF WHARFLEY.
- LYSONS' HISTORY OF BERKSHIRE.
- ORMEROD'S HISTORY OF CHESHIRE. 3 Vols.
- Wanted by Mr. Thomas Beet, Bookseller, 15, Conduit Street, Bond Street, London, W.

## Notices to Correspondents.

UNIVERSAL CATALOGUE OF BOOKS ON ART.—All Additions and Corrections should be addressed to the Editor, South Kensington Museum, London, W.

E. C. H. They are the Monograms of the name of the Saviour. See the beautiful little Calendar of the Prayer-Book Illustrated, published by Parker, p. 201.

B. The saying, "I have known you seven years, so I may stir your fire," is a popular recognition of that good feeling which forbids interference with our private affairs by any but a thoroughly intimate friend.

C. T. B. (Bath.) *Haydn is right*, Sir W. Fullet succeeded Sir T. Wilde as Solicitor-General. See *Foss's Vices of England*, ix. 115.

T. A. We would gladly adopt your suggestion with regard to the Art Catalogue and its illustrations by practical difficulties.

E. M. Q. will find a curious notice of "Chimney Money" in Macaulay's History of England, vol. i. cap. 8, p. 225, ed. 1866.

F. T. (Oxford). The "private and confidential" note has been destroyed. Similar communications have reached us.

GRAIG. If our correspondent had consulted the work cited by us (p. 196) he would have found that the two judges were sitting at the same time in the Common Pleas in 1695-6, and that Sir John Powell of Broadway died on Sept. 7, 1694.

S. T. (Wimbleton) should consult *Piesse's Art of Perfumery*, published by Longmans.

A Reading Case for holding the weekly Nos. of "N. & Q." is now ready, and may be had of all Booksellers and Newsmen, price 1s. 6d.; or, free by post, direct from the publisher, for 1s. 8d.

\*\*\* Cases for holding the volumes of "N. & Q." may be had of the Publisher, and of all Booksellers and Newsmen.

"NOTES AND QUERIES" is published at noon on Friday, and is also issued in MONTHLY PARTS. The Subscription for STAMPED COPIES for six Months forwarded direct from the Publisher (including the Half-yearly Index) is 15s. 4s., which may be paid by Post Office Orders payable at the Strand Post Office, in favour of WILLIAM G. SMITH, 43, WELLINGTON STREET, STRAND, W.C., where also all COMMUNICATIONS FOR THE EDITOR should be addressed.

"NOTES & QUERIES" is registered for transmission abroad.

LONDON, SATURDAY, APRIL 25, 1868.

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## Notes.

## ROYAL ACADEMY CATALOGUES.

Upon the first Monday in May an event takes place than which there is not another in London of greater importance throughout the year.

Upon the first Monday in May next the Exhibition of the Royal Academy of Arts will open for the *one hundredth time*. At precisely twelve o'clock in the forenoon of that day the gates of the Academic building will be literally placed in a state of siege by the lovers of art and fashion, both male and female, and that pretty independently of the weather, as we judge from having witnessed the manner in which those very gates were assailed at twelve o'clock upon the opening Monday in May last, when, as report stated, the sun was darting down its unflinching rays to the extent of one hundred and eight degrees. This statement, judging from actual experience upon the occasion referred to, we take to have been correct, for most unmistakably was the full breadth of our back baked as we stood outside the momentarily increasing crowd of those who were determined to be in at the opening hour of our greatest annual art-treat; while the assembled throng, so amply diversified with beautifully attired ladies, seemed to resemble a vast pair of gaily painted wings extensively outstretched along the public footway on each side of the entrance gates, which, as St. Martin's clock struck the

hour of twelve, were thrown open, when up the steps streamed the expectant throng, to fill within a very brief space of time each of the picture-hung rooms almost beyond the power of human endurance, particularly upon a very hot morning in May.

On the first Monday in May next there will be in the possession of the art-loving portion of the public many thousand copies of the Catalogue of the *One Hundredth Exhibition of the Royal Academy of Arts*—a fact not only highly honourable to the nation, but in the assemblage of this one hundred successive catalogues there is afforded to the art-bibliographer much curious matter for his immediate reflection and general entertainment. These catalogues, extending now over a complete century, may be justly regarded by the art-student as an extensive library, teeming with that which revives a multitude of art-recollections as the catalogue pages are turned over, while the bibliography of these same catalogues is certainly very interesting, as may thus, we trust, be briefly shown.

In the *Public Advertiser* for March 13, 1769, there appeared this significant notice to the then somewhat limited art-world of England:—

"Royal Academy, Pall Mall. The President and Council give notice that the Exhibition will open on the Twenty-sixth Day of April next. The Artists who intend to exhibit with the Academicians are desired to send their Works to the Royal Academy, in Pall Mall, on Thursday the Thirteenth Day of April, or before Six o'clock in the evening of Friday the Fourteenth; after which Time no Performance will be received. F. M. Newton, Sec.—N.B. No Copies, nor any Picture, &c. without Frames, will be admitted."

In 1769, the *eleven* days which intervened between the last day of sending in and the first day of opening would amply suffice for the "hanging," when we consider that the entire number of works displayed at the first Royal Academy Exhibition amounted to no more than *one hundred and thirty-six*, the same being contributed by members of the Academy, non-members, and seven "honorary" amateurs. In 1770—the second Exhibition—the number of works increased to *two hundred and forty-five*, while the fourth year carried the number to *three hundred and twenty-four*; and so on gradually increasing until the twentieth Exhibition displays a total of *six hundred and sixteen* works.

In the *Public Advertiser* for Saturday, April 22, the following short notice appeared:—

"Royal Academy, Pall Mall, April 21, 1769. The Exhibition will open on Wednesday next, the 26th instant, at Nine o'clock. Admission One Shilling each Person. The Catalogue gratis.—F. M. Newton, Sec."

And thus commenced that long line of annual exhibitions of painting, sculpture, and architecture of the Royal Academy of Arts, which will so soon result in its *one hundredth* gathering.

The early Royal Academy Exhibitions attracted very fair numbers when we take into account what London was nearly a century ago. Dr. Johnson, writing to Mrs. Thrale upon one occasion, says in reference to the exhibition:—

“On Monday, if I am told truth, were received at the door one hundred and ninety pounds for the admission of three thousand eight hundred spectators. Supposing the show open ten hours, and the spectators staying, one with another, each an hour, the rooms never had fewer than three hundred and eighty jostling each other. Poor Lowe met with some discouragement; but I interposed for him, and prevailed.”

Considering the overcrowded state of the Royal Academy Exhibitions at the present time, the true lover of art would feel but too happy now to be jostled by no more than three hundred and eighty persons at one time. But a very curious point for consideration is the circumstance of Mauritius Lowe's name being so intimately connected with the first Academy Exhibition. According to most accounts Mauritius Lowe was one of our worst painters, and yet we find the public papers announcing side by side of the *first* recipients of the much-coveted *gold medal* “to Mauritius Lowe for the best historical painting; to John Bacon for the best model of a bas-relief.”

The *first* gold-medal subject in painting given out at the Royal Academy seems to have been “Time discovering Truth, with two other figures of Envy and Detraction,” to be painted upon a half-length canvas. Edward Edwards, in his *Anecdotes of Painting*, has not much to say for Lowe as a painter. “Whether considered as an artist or as a man,” Edwards says that Lowe “is not very deserving the notice of the biographer; but as he was the person who obtained the gold medal first offered by the Royal Academy to the student who should produce the best historical picture, he cannot be passed over in silence.” With regard to this first gold-medal picture, it must be borne in mind that Edward Edwards was himself one of the unsuccessful competitors; but after stating all that could well be brought against Lowe, he says he might “be suspected of partiality were he to attempt any further comments upon the circumstance than that of remarking that Mr. Durno's picture possessed infinitely more merit than that of Mr. Lowe.”

The case of Mauritius Lowe at least illustrates the point, that in addition to the curious statistics and variations contained in the ninety-nine published catalogues of the Royal Academy, the biographer of those catalogues cannot but be struck with the infinite amount of art-remembrance which is aroused into new life as it were, as the names of various artists first appear in and finally disappear from the catalogue pages. But to return to the *first* catalogue of all, its title-page runs thus:—

“The Exhibition of the Royal Academy, MDCCLXIX. The First. Major rerum mihi nascitur ordo. VIRG. Printed by William Bunce, Printer to the Royal Academy.”

Upon the verso of this brief title-page of the *first* catalogue there appeared the following advertisement, which was omitted the second year, and not again repeated until the year 1780:—

“ADVERTISEMENT.—As the present Exhibition is part of the Institution of an Academy supported by Royal Munificence, the Public may naturally expect the Liberty of being admitted without any Expense.

“The Academicians therefore think it necessary to declare, that this was very much their desire, but that they have not been able to suggest any other Means than that of receiving Money for Admittance, to prevent the Room from being filled by improper Persons, to the entire Exclusion of those for whom the Exhibition is apparently intended.”

As the first Exhibition contained but one hundred and thirty-six works, fifteen pages sufficed for cataloguing them, including title-page and the foregoing advertisement. The catalogue begins with:—

“Note—The Pictures, &c., marked with an (\*) are to be disposed of.”

This *note* was omitted in 1805.

In 1769, the works exhibited were all arranged under the names of the respective artists, their names being placed alphabetically, with addresses appended; and consequently, “John Bacon, George Yard, near Soho Square, in Oxford Road,” stands at the head of the first catalogue, while his first production, being number one in the list of works, was—“Portrait of his Majesty, a medallion.”

In the earlier years of the Exhibitions, there was a strange reluctance to give the names of persons whose portraits were executed by our greatest painters. Thus in 1769, Gainsborough had—“35. A portrait of a lady, whole length. 36. Ditto, of a gentleman.” Nor is it in any degree more satisfactory with Sir Joshua Reynolds himself; his exhibited works in 1769 affording us no further information than as follows:—“89. A portrait of a lady and her son, whole lengths, in the character of Diana disarming Love. 90. A ditto of a lady in the character of Juno receiving the cestus from Venus. 91. Portraits of two ladies, half lengths, Et in Arcadia ego. 92. Hope nursing Love.”

That such information nothing can be more unsatisfactory, yet “Hope nursing Love” causes us to remember that Northcote, in his *Life of Sir Joshua Reynolds*, has a pathetic tale to tell of Miss Morris, the young lady thus represented by his master in the character of “Hope nursing Love.” Northcote's words are:—

“This Miss Morris, I must observe, was a beautiful young lady who, from the unexpected misfortunes of her family, was reduced to the necessity of seeking some employment for a livelihood, and being supposed to have requisite talents for the stage, she was advised by her friends to attempt it as a profession. Sir Joshua Rey-

nolds, Dr. Johnson, and many other illustrious persons who were her particular friends and patrons, attended on the first night of her appearance on any stage, when she was to perform the character of *Juliet* at Covent Garden Theatre; but from exceeding delicacy, of both her mind and body, she was overpowered by her timidity to such a degree, that she fainted away on her first entrance on the stage, and with much difficulty was prevailed on to go through the part. This very pitiable young lady shortly after fell into a deep decline, which ended in her death."

We are also informed that the first appearance of Miss Morris took place on November 29, 1768, and that she died on May 1, 1769, five days only after the public had gazed upon her "counterfeit presentment," in the shape of "Hope nursing Love."

EDWIN ROFFE.

(To be continued.)

#### DRYDENIANA.\*

Some months ago you were good enough to print a note and query of mine relative to the insertion of the name of Dr. Hobbes, an eminent surgeon, in Dryden's poem *Threnodia Augustalis*, as printed in Jacob Tonson's folio edition of Dryden's *Poems*, published in 1701, the year after that of Dryden's death. Several gentlemen have noticed the query (3<sup>d</sup> S. xii. 356, 403), but it is not yet ascertained that Hobbes was in attendance on Charles II.'s deathbed. That his name was not mentioned, that Dr. Short's name alone was mentioned, in the two editions of Dryden's poem of 1685, is quite certain:—

"And he who most performed and promised less,  
Even Short himself, forsook the unequal strife."

I may mention, in addition to what was stated in the previous note, that when those lines were altered in Jacob Tonson's edition of the *Poems* in 1701, "he" of the first line remained printed in the text, and a solitary *erratum* directed the change of *he* to *they*:—

"And they who most performed and promised less,  
Even Short and Hobbes, forsook the unequal strife."

As regards Hobbes, it may be added that Dryden has mentioned his obligations to him in his "Postscript to the *Æneid*," published in 1697:—

"That I have recovered in some measure the health which I had lost by too much application to this work, is owing, next to God's mercy, to the skill and care of Dr. Guibbons and Dr. Hobbes, the two ornaments of their profession, whom I can only pay by this acknowledgment."

Sir Walter Scott mentions, in his note on this passage, that Guaiacum, in Garth's *Dispensary*, is Hobbes.

Your correspondent R. H. has added a few other remarks on Dryden's *Poems* and *History*; and I, and perhaps others, would be glad if his and other recent communications should lead in your columns to a richer department of Drydeniana. The second editions of the *Threnodia*

*Augustalis* (1685), and of *Absalom and Achitophel* (1681, 4to), are the most authoritative editions of these two poems. It is a pity that the text of the 2nd edition of *Absalom and Achitophel* has been departed from in some instances by editors who have had access to it. The key to *Absalom and Achitophel*, first published, I think, in Tonson's edition of the *Miscellany Poems* of 1716 (6 vols.), has been always followed for the interpretation of scriptural names, and is doubtless generally correct; how far it is authentic is not known. The interpretations of "Issachar" as Sir William Courtenay, instead of Thomas Thynne of Longleat, and of "him of the Western Dome" as Seth Ward, Bishop of Salisbury (instead of Dolben, Bishop of Rochester and Dean of Westminster), suggested in MS. notes in R. H.'s copy of *Absalom and Achitophel*, are probably both wrong. "He of the Western Dome" is mentioned, in the enumeration of the faithful friends of the king, after the Archbishop of Canterbury (Sancroft) and the Bishop of London (Compton), and the Dean of Westminster follows them in proper order:—

"Him of the Western Dome, whose weighty sense  
Flows in fit words and heavenly eloquence,  
The prophets' sons, by such example led,  
To learning and to loyalty were bred."

"The prophets' sons" are, it is to be presumed, the Westminster scholars. As to the other suggestion, "wise Issachar" might apply as well to Sir W. Courtenay as to Thynne, if there were any evidence of Sir W. Courtenay's having patronised Monmouth when he made his progress through the Western Counties. I believe there is no such evidence; of Thynne's eager friendship there is ample proof.

There is a MS. note in a copy of an early edition of *Absalom and Achitophel*, in the library of Trinity College, Cambridge, which is worth noting and considering; it mentions the Earl of Kent as designated by "Cold Caleb," one of Monmouth's friends. This has been always given to Lord Grey of Werke, whose scandalous intrigue with his wife's sister, which was the subject of a public trial soon after the publication of *Absalom and Achitophel*, renders the epithet for Caleb inappropriate, unless it were irony, which, from the context, is unlikely.

The edition of Dryden's *Poems*, in 2 vols. 12mo, of 1777, mentioned by R. H., is, I presume, a reprint of the Tonson's edition, 2 vols. 12mo, of 1743, which was edited by the Rev. T. Broughton, and is very inaccurate and incomplete. It omits the epistle to his cousin John Driden, as well as the "Alexander's Feast."

Mr. Cunningham, in his excellent edition of *Johnson's Lives*, has made use of the letters of Dryden, printed in the second Earl of Chesterfield's "Letters." Mr. Cunningham's notes to

\* 3<sup>d</sup> S. xii. 264.

Johnson's *Life of Dryden* are a very valuable addition to Dryden's biography. In the same collection of Lord Chesterfield's "Letters" is a significant letter from Dryden's wife before her marriage, when she was Lady Elizabeth Howard, which also has not escaped Mr. Cunningham. Lord Chesterfield's present to Dryden for the dedication to him of the translation of the *Georgics* was one of many such presents. These returns for dedications were an ordinary part of his "ways and means." Lord Chesterfield's present was in 1697. Dryden died in 1700. He received a very handsome present, it is said 500*l.*, from his cousin, in return for his epistle to him, in 1699. I do not think that Lord Chesterfield's present tends to prove anything about Dryden's circumstances at his death, as R. H. thinks. Dryden was certainly not in "abject" circumstances, as he had property; but his income from that and from his writings, and from presents (for dedications, &c.), and from friendly generosity (Lord Dorset's), never exceeded his expenses, which his family and mode of living made always considerable, and he was generally behindhand.

The interesting and valuable communication, signed CHITTELROOG, on the ode "Alexander's Feast" (4th S. i. 238), directs attention to that poem. Scott, in his edition, has in the line about Jove,

"Sublime on radiant spires he rode,"

changed *spires* into *spheres*; this was probably a misprint. It is, I believe, accepted as true that the great musician Timotheus closed his career before Alexander the Great began his, and that a younger and less famous Timotheus was Alexander's companion; but Dryden clearly appears to have intended the great Timotheus, and if so, made a historical confusion. It is curious to know that in the same ode he had written *Lais* instead of *Thais*, and after it had been sung on St. Cecilia's day sent his poem to the publisher with that mistake, but he wrote to London, December 1687, to correct the mistake. (See the *Letter* in Scott's edition, vol. xvii. p. 136.) W. D. CHRISTIE.

#### NOTES AND EMENDATIONS ON SHELLEY.\*

"Leaf after leaf, day by day" (*The Sensitive Plant*, Part III. p. 495)—

is evidently a defective line. Ascham's edition gives—

"Leaf after leaf, day after day,"—

which is good metre. I should suspect, however, that "day by day" is the correct phrase as Shelley left it: only, then, we surely ought to read—

"Leaf after leaf, and day by day."

*Ode to Liberty*, p. 511, stanza 13, is printed very confusedly, thus:—

"England yet sleeps: was she not called of old?"

Spain calls her now, as with its thrilling thunder  
Vesuvius wakens Ætna, and the cold  
Snow-craggs by its reply are cloven in sunder:  
O'er the lit waves every Æolian isle  
From Pithecusa to Pelorus  
Howls, and leaps, and glares in chorus:  
*They cry, Be dim, ye lamps of heaven suspended o'er us,  
Her chains are threads of gold, she need but smile,  
And they dissolve; but Spain's were links of steel,  
Till bit to dust by virtue's keenest file.  
Twins of a single destiny! appeal  
To the eternal years enthroned before us,  
In the dim West; impress us from a seal,  
All ye have thought and done! Time cannot dare conceal."*

I have italicised the three points in this stanza to which I wish to draw attention. First, the cry of "every Æolian isle" is made, by the punctuation, to include the words "Her chains are chains of gold," and how much more remains undefined. It seems to me certain that the cry is really limited to the words "Be dim, ye lamps of heaven suspended o'er us!"—words having no more than a rhetorical significance, and simply importing that the united blaze of the volcanoes bedims that of the moon and stars. In the next line the poet resumes speaking in his own person, and has something weighty to say: "Her [*i. e.* England's] chains are threads of gold, but Spain's were links of steel," and so on. Second and third, the conclusion should, I apprehend, be printed thus:—

"Impress, as from a seal,

All ye have thought and done Time cannot dare conceal!"

The poet (so I understand the context) is adjuring Spain and England as the founders of the great civilised communities of America, and exhorts them to "impress on those communities, as from a seal, all such traditions of Spanish and English thought and action as Time durst not conceal—has no power to obliterate."

*Id.* p. 512, stanza 15, as printed, opens thus:—

"O that the free would stamp the impious name  
Of \* \* \* \* into the dust!"

Then, in the following stanza (16) we find:—

"That the pale name of PRIEST might shrink and  
dwindle  
Into the hell," &c.

Are we to understand that "the impious name of \* \* \* \* " is that same "pale name of Priest"? If so, the asterisks represent to the reader no mystery save that of the craven stupidity of the person who substituted them for the word written by Shelley. I have some doubt on this point, however: it seems possible that the asterisks veil a name far otherwise venerable than that of "Priest."

"And earthquake and thunder  
Did render in sunder  
The bars of the springs below."

*Arethusa*, p. 514.

\* Concluded from p. 360.

"We ought evidently to alter "render" into "rend."

*The Two Spirits, an Allegory*, pp. 519-20. Much bewilderment might with truth be expressed, I fancy, as to the meaning of this imaginative lyric, and much ingenuity expended upon its interpretation. I shall limit myself to suggesting whether the dialogue between "First Spirit" and "Second Spirit" does not close with the fourth stanza, ending—

"On high, far away,"—

and whether the remaining two stanzas are not to be understood as spoken in the lyricist's own person, apart from the dialogue. There is nothing, however, in the way the poem is printed, to indicate this.

*Letter to Maria Gisborne*, p. 525: Shelley remarks to Mrs. Gisborne that she will meet in London H., "a pearl within an oyster-shell," and P., whose—

"fine wit  
Makes such a wound the knife is lost in it."

I presume that "H. and P." are Hogg and Peacock. Is this point settled for certain?

"The water flashed like sunlight by the prow  
Of a noon-wandering meteor flung to Heaven."  
*The Witch of Atlas*, p. 537, stanza 46.

This seems a very dislocated image. I suppose that "Of" ought to be "Or."

"Parasite flowers illumine with dewy gems  
The lampless halls, and when they fade, the sky  
Peeps through their *winter-woof* of tracery  
With moonlight patches, or star atoms keen,  
Or fragments of the day's intense serene."  
*Epipsychidion*, p. 563.

"Winter-woof of tracery" is not an inexplicable expression; as one may suppose that the season when the flowers fade is the winter, and that then the glinting of the light comes through the tracery of the denuded branches or tendrils. Still, I cannot help suspecting that Shelley wrote "inter-woof." "Inter-woof of tracery" would be a very natural variation upon the equally natural phrase "interwoven tracery"; and, moreover, Shelley had a marked predilection for the prepositional compound "inter,"—I observe "interknit" and "interstice" within a few preceding lines of those here quoted. However, I would not hazard any alteration of "winter-woof" in default of some direct authority.

"Not so the eagle, who like thee could scale  
Heaven, and could nourish in the sun's domain  
Her mighty youth, with morning doth complain."  
*Adonais*, p. 571, stanza 17.

I suppose no one can doubt that the comma placed after "youth" ought to be transposed to after "morning":—"the eagle who could nourish her mighty youth with morning." This is the punctuation in Ascham's edition.

"A wound more fierce than his tears and sighs."  
*Adonais*, p. 572, stanza 22.

This is a defective line. I presume we ought to read: "than were his tears and sighs."

"Thus ceased she: and the mountain shepherds came,  
Their garlands sere, their *magic* mantles rent."  
*Id.* p. 574, stanza 30.

Is "magic" correct? The epithet appears to me very abruptly, not to say incongruously, introduced in its context. True, the "mountain shepherds" here spoken of are in reality poets; and there might be a kind of special-pleaded propriety in terming their mantles "magic," in the same way that Burns spoke of the Spirit of Poetry throwing her inspiring mantle over him at the plough, or as the phrase goes that "So-and-so has his singing-ropes on." But I still remain sceptical. "Tragic" would seem to me rather better than "magic"—and neither perhaps the right word.

"Should be let loose against innocent sleep  
Of templed cities."

*Charles the First*, Sc. 2, p. 620.

Here is a faulty line, easily to be rectified by reading "*the innocent sleep*." The drama of *Charles the First* is a mere fragment, and one is prepared for all sorts of rough edges; but I do not see why such a one as here cited should not be smoothened.

*Id.* Sc. 2, p. 621, presents another like instance, only that here the metre is redundant, not deficient:—

"Over whose sweet beauty I have wept for joy."  
I would read "O'er" instead of "Over."

"Lone regions,

Whose sacred silent air owns yet no echo  
Of formal blasphemies; nor impious rites  
Wrest man's free worship from the God who loves  
Towards the man, who envies us his love,  
Receive thou, young [ ] of Paradise,  
These exiles from the old and sinful world!"  
*Id.* Sc. 3, p. 622.

This punctuation is a great jumble—so obvious as hardly perhaps to deserve detailed correction. I give the correction, nevertheless:—

"Wrest man's free worship, from the God who loves,  
Towards the man who envies us his love,  
Receive, thou young [ ] of Paradise,  
These exiles from the old and sinful world!"

*A Dirge*, p. 622, being of the shortest, may be quoted entire:—

"Rough wind, that moanest loud  
Grief too sad for song;  
*Wild wind, when sullen cloud  
Knells all the night long;*  
Sad storm, whose tears are vain,  
Bare woods, whose branches stain,  
Deep caves and dreary main,  
*Wail, for the world's wrong!*"

The third and fourth lines strike me as hardly right or complete in the meaning they convey; but nothing occurs to me by way of suggested emendation. "Stain" should, I think, beyond a doubt be "strain"—the branches of the wood *straining* in the wind would give forth a wailing sound, as expressed in the last line. That line stands punctuated as if it meant "Wail, for the world is wrong!"—a horrid prosaism: when the abolition of the comma after "Wail" would yield at the first glance the manifestly intended sense—"Wail ye for the wrong of the world!"

*The Triumph of Life*, p. 626: This poem—of lurid magnificence and overpowering enthrallment—is, as I have already observed, so far from being completed that it ought to be printed among the "Fragments." We must not, therefore, be surprised if some passages are imperfectly intelligible or only half constructed. Still, we may fairly try to elicit a meaning where we find, as the poem stands printed, only a blurred suggestion. Here is a passage of which nothing reasonably coherent can be made as the printer gives it, but which seems susceptible of two or three not very violent modifications with a view to expressing what is manifestly, in a general way, the sense intended. The poet has been describing the car of Life, followed by a mighty train of humankind:—

"Where'er

The chariot rolled, a captive multitude  
Was driven,—all those who had grown old in power  
Or misery,

All but the sacred few who could not tame  
Their spirits to the conquerors—but as soon  
As they had touched the world with living flame,  
Fled back like eagles to their native noon,  
Or those who put aside the diadem  
Of earthly thrones or gems [ ]

Were there, of Athens or Jerusalem

Were neither 'mid the mighty captives seen,  
Nor 'mid the ribald crowd that followed them,  
Nor those who went before, fierce and obscene."

It seems clear to me that Shelley cannot have written—or, at least, cannot have deliberately intended to write—those two phrases, the italicised "Were there," and also the ensuing "Were neither," &c.: for, if any meaning pertains to the two phrases, the first of them asserts that certain persons were present, and the second that they were absent. I would propose to read, not necessarily as the very words of Shelley's rough draft, but as an intelligible expression of their main purport:—

"Fled back like eagles to their native noon:  
For those who put aside the diadem  
Of earthly thrones, or gems [ ],

Whether of Athens or Jerusalem,  
Were neither 'mid the mighty captives seen."

"Was indeed one of those deluded crew."

*The Triumph of Life*, p. 627.

Read "that."

"Corruption would not now thus much inherit  
Of what was once Rousseau,—nor this disguise  
Stained that which ought to have disdained to wear it."  
*Id.* p. 628.

Grammar beseeches us to substitute "stain."

"The rhyme

Of him *who* from the lowest depths of hell,  
Through every paradise and through all glory,  
Love led serene."—*Id.* p. 635.

"Who" should, of course, be "whom."

"Some made a cradle of the ermined capes  
Of kingly mantles; some across the *tire*  
Of pontiffs rode, like demons; others played  
Under the crown," &c.—*Id.* p. 635.

No doubt a pontiff, like other mortals, wears *tire*, or attire—clothes of whatever kind; but surely the poet must in this instance have written, or intended to write, *tiar*—*tiara*.

*Fragment No. 1*, To —, p. 638, begins—

"Here, my dear friend, is a new book for you."

I should presume that it was written as a dedication of *Epipsychidion*, and addressed to the "Lady Emilia V.," celebrated in that beautiful phantasy—as brilliant and tender as a rainbow, and not much more tangible; but that, some of its chief passages having eventually been inserted into the poem itself, this intended dedication, as such, was suppressed. I suppose that Mrs. Shelley, when editing the book, must have overlooked the fact of these insertions; otherwise it seems difficult to account for her reprinting them in our *Fragment No. 1*. Certain it is that the following are substantially the same as in *Epipsychidion* (see that poem, pp. 556 and 554): thirteen lines beginning—

"I never was attached to that great sect";

six lines beginning—

"Whose coming is as light and music are";

and the eight final lines, beginning—

"Why should they be? My muse has lost her wings."

These twenty-seven lines constitute more than a third of the entire *Fragment*.

"Here lieth One whose name was writ on water!"

But ere the breath that could erase it blew,  
Death, in remorse for that fell slaughter,  
Death, the immortalising winter flew,  
Athwart the stream, and time's *monthless* torrent

grew

A scroll of crystal, blazoning the name  
Of Adonais!"

*Fragment No. 22*, On Keats, p. 643.

I cannot conceive that Shelley wrote "monthless," for what "monthless" here means I cannot imagine. Should it possibly be "mouthless"? "Time's mouthless torrent" might perhaps be construed to signify "the torrent of time, which



utters forth no voice—leaves no abiding record to the future.”

“I sing the glorious Power with azure eyes,  
Athenian Pallas! tameless, chaste, and wise,  
Trilogenia, town-preserving maid,  
Revered and mighty; from *this* awful head  
Whom Jove brought forth, in warlike armour drest.”  
*To Minerva* (from Homer), p. 663.

“This” ought evidently to be “his.”

“Happy *those* made odorous  
With the dew which sweet grapes weep,  
To the village hastening thus,  
Seek the vines that soothe to sleep,  
Having first embraced thy friend,  
*There* in luxury without end,  
With the strings of yellow hair,  
Of thy voluptuous leman fair,  
*Shall* sit playing on a bed!—  
Speak, what door is opened?”

*The Cyclops* (from Euripides), p. 677.

The printer here has sown his commas broadcast; but his other stops, and also his syntactical sequences, hardly at all. I presume we should read:—

“Happy *thou*, made odorous  
With the dew which sweet grapes weep,  
To the village hastening thus,  
Seek the vines that soothe to sleep,  
Having first embraced thy friend:  
*Thou*, in luxury without end,  
With the strings of yellow hair  
Of thy voluptuous leman fair  
*Shall* sit playing on a bed . . . ;  
Speak! what door is opened?”

At the penultimate line, the speakers (a semi-chorus), it is to be understood, break off abruptly, hearing Polyphemus approaching.

Here I close my notes on the greatest Englishman of these latter times. There are, I need hardly say, a number of other and minor points which one could raise with regard to the meaning or the printing of the poems; but perhaps the Editor and reader have by this time exclaimed “Jam satis!” If my notes prove of any service to the text of Shelley, my object will be amply attained. At any rate they will, I trust, be understood in the spirit in which they have been written—that of deepest reverence to the incomparable poet, “*Cor cordium, poeta poetarum.*”

W. M. ROSSETTI.

56, Euston Square, N.W.

JEU D'ESPRIT BY GEORGE CANNING.—The following lines by Canning are comparatively but little known, and were originally written by him in a scrap-book belonging to his friend Mrs. Leigh. They were addressed to her on her birthday, and a short time before he had received from her a present of a pair of shooting-breeches.

“While all to this auspicious day,  
Well pleased their grateful homage pay,  
And softly smile, and sweetly say  
A hundred civil speeches—

My Muse shall strike her tuneful strings,  
Nor scorn the gift her tribute brings,  
Though humble be the theme she sings,  
A pair of shooting-breeches.

“Soon shall the tailor's subtle art  
Have made them tight, and spruce, and smart,  
And fastened well in every part,

With twenty thousand stitches.  
Mark well the moral of my song—  
O may your loves but prove as strong,  
And wear as well and last as long  
As these my shooting-breeches.

“And when to ease the load of life,  
Of private care, and public strife,  
Kind fate shall give to me a wife,  
I ask not rank nor riches.  
For worth like thine alone I pray;  
Temper like thine serene and gay,  
And formed like thee to give away—  
Not wear herself the breeches.”

OXONIENSIS.

Woolton Hill, near Newbury.

BOOTS AND SHOES IN 1619. — Mr. De Morgan, in his *Arithmetical Books*, excuses himself from spelling the names of three “eminent men” in the language of the time because their butchers' bills were all lost. Now here is a bootmaker's receipt of the time, and possibly I may find a butcher's:—

“This xvth february 1618  
Receaved of M<sup>r</sup> Indimion Porter w<sup>ch</sup> his lo<sup>r</sup>  
gave command to be given him for extraor-  
dinarie Service of Boots & Shoes in the Yeare  
ended at Christmas 1618 the somme of Thirtie  
pounds

xxx<sup>l</sup>d

“DENIS GUILLART.”

W. BARRETT DAVIS.

BELL RINGER'S EPITAPH. — In turning over some papers of about forty years back, I stumbled upon the following epitaph. It has no local habitation, and no date; yet some of your campanologists may care to read it:—

“In ringing ever from my youth  
I always took delight.  
My bell is rung and I am gone,  
My soul has took its flight,  
To join a choir of heavenly singing  
Which far excel the harmony of ringing.”

At the last line the author's feelings have fairly run away with him. Regardless alike of grammar and metre, he rushes headlong into a line that defies all scansion. It is likely that the epitaph may come from Suffolk.

W. SPARROW SIMPSON.

ROBERT FULTON AND JOEL BARLOW. — It is perhaps not generally known that Robert Fulton, before the *mens divinator* breathed with such wonderful power through all his pursuits in mechanics, was a skilful painter. I have the proof of it in a fine volume, *The Columbiad*, a poem by Joel Barlow, with a capital portrait of the author, engraved by Anker Smith, A.R.A., from a painting by Robert Fulton, to whom the manuscript was pre-

sented by the poet in a very feeling letter at the beginning of the volume, as a token of affection and gratitude for the valuable observations Fulton made whilst *The Columbiad* was being composed, and for his great munificence in having many splendid engravings made by some of the best artists of the day—Heath, Raimbach, Bromley, &c., after paintings by R. Smirke, at his own expense, and the subjects having been designated by him. Is it known in whose hands this valuable manuscript now is? It was beautifully printed in large type, quarto size, by Fry and Kammerer of Philadelphia, in 1807. P. A. L.

COMPOSITION OF BELL-METAL.—In the *Liberator* Roll 26 Hen. III. sec. 12, is an entry of 1050 lbs. of copper and 500 lbs. of tin, and the metal of an old bell, to be melted up with it, to make three new bells for the church of the castle of Dover (Lukis). In the *Circle of Mechanical Arts*, published by Mr. Martin, C.E., in 1813 (p. 354), it is stated that in bell-metal there is about one-fifth of tin. In the *Penny Cyclopædia*, tit. "Bronze," it is stated that Dr. Thompson found English bell-metal to consist of—

Copper . . . . .	80.0
Tin . . . . .	10.1
Zinc . . . . .	5.6
Lead . . . . .	4.8

100.0

Mr. E. B. Denison states that "four parts of tin to thirteen of copper produces a very hard, elastic, strong bell-metal." JOHN PIGGOT, JUN.

VERSES BY MR. DISRAELI. — The following verses by Mr. Disraeli have never, says *The Guardian* (April 8, 1868), appeared in print before:—

ON THE PORTRAIT OF LADY MAHON (NOW COUNTESS STANHOPE.)

"Fair Lady! thee the pencil of Vandyke  
Might well have painted: thine the English air,  
Graceful yet earnest, that his portraits bear,  
In that far troubled time when sword and pike  
Gleamed round the ancient halls and castles fair  
That shrouded Albion's beauty; though when need,  
They too, though soft withal, could boldly dare,  
Defend the leaguered breach, or charging steed,  
Mount in their trampled parks. Far different scene  
The bowers present before thee; yet serene  
Though now our days, if coming time impart  
Our ancient troubles, well I ween thy life  
Would not reproach thy lot, and what thou art —  
A warrior's daughter, and a statesman's wife!  
"1839. B. DISRAELI, JUN.

J. PIGGOT, JUN.

BATTLE OF THE BOYNE.—There is a tradition which I have often heard mentioned when I was a boy, in the south of Ireland, and which was lately repeated to me by a gentleman who lives on the banks of the Boyne.

Before the battle of the Boyne, a famous gunner named Burke, in the Irish army, had covered

William with his piece as the king was riding along the opposite bank. Burke turned to King James, who happened to be near, and said: "Sire, I have three kingdoms covered." "Make not my daughter a widow," was the answer. Burke, in disgust, took the first opportunity of swimming across the river to King William. D. J. K.

CAMDEN'S "REMAINES."—Lowndes (ed. Bohn) leaves the date of the fifth edition uncertain: "1636 or 7" (p. 358, col. 2, l. 6). The date is 1637:—

"The fit Impression, with many rare Antiquities never before imprinted. By the industry and care of John Philipot, Somerset Herald. London: Printed by Thomas Harper, for John Waterston, and are to be sold at his shop in Pauls Church-yard, at the signe of the Crowne, 1637."

F. J. F.

### Queries.

PHINEAS FLETCHER, AUTHOR OF  
"THE PURPLE ISLAND," ETC.

Can any of the readers of "N. & Q." help me in an attempt to add to the scanty materials for Memoirs of the brothers and brother-poets, Giles and Phineas Fletcher, by elucidations of the following headings of the latter's "Poetical Miscellanies," which follow his *Piscatoric Eclogues* (1633)?—

1. "An Hymen at the marriage of my most deare cousins, Mr. W. and M. R." Again, "To my beloved cousin W. R., Esquire," and "To my ever-honoured cousin W. R., Esquire." They are sung of as belonging to the poet's native Kent.
2. "To Master W. C." These references may aid:—  
"Willly, my deare, that late by Haddam sitting  
By little Haddam —  
Now art thou come to nearer Maddingly."
3. "To E. C. in Cambridge, my sonne, by the University." These lines seem to have been written from "Brenchly," which he calls "our."
4. "To my beloved Thenot in answer of his verse."
5. "To Mr. Jo. Tomkins." He is addressed as if the foremost of poets. Elsewhere he is "sung" of as "Thomalin."
6. "A reply upon the fair M. S."—  
"A daintie maid that draws her double name  
From bitter sweetness."
7. "An Apologie for thè premises to the Ladie Culpepper."
8. "To my onely chosen Valentine and wife Maystress Elizabeth Vincent." There seems no reason for doubting that this was really the lady the poet married. It has been suggested that "Elizabeth Vincent" may possibly have belonged to the Leicestershire family of that name, since Phineas Fletcher's patron, Sir Henry Willoughby, was of the Risley family in Derbyshire—not far from the Leicestershire border, and the scene of the fifth eclogue. Anything bearing on the Vincents will be most acceptable.
9. "Upon the Contemplations of the B. of Excester [Hall?]" given to the Ladie E. W. at New-yeares tide."

10. "Upon my brother's book called 'The grounds, labour, and reward of faith.'" A copy of this book is now before me: but unfortunately it lacks the title-page. Can anyone supply the deficiency? I may state that this inestimable little treatise by Giles Fletcher is dedicated to Sir Roger Townshend, and that he makes grateful acknowledgment of kindness rendered him by Bacon, who is spoken of as "the most noble and learned uncle" of Townshend. Information wanted on these points.

11. "Elisa, or an Elegie upon the unripe decease of Sr Antonie Irby." Who was he?

Further, I am exceedingly desirous to know where I can see —

"Sorowes Joy, or a Lamentation for our deceased Sovereigne Elizabeth, with a Triumph for the Prosperous Succession of our Gracious King James, 1603."

I wish the "Verses" by Giles and by Phineas Fletcher, from this volume.

Finally: Where can I see the following by Joseph Fletcher of Wilby, Suffolk? —

(a) "Christ's Bloodie Sweat, or the Sonne of God in his Agonie." 1613, 4to.

(b) "The Historie of the Perfect-Cursed-Blessed Man." 1623, 4to.

A. B. GROSART.

15, St. Alban's Place, Blackburn, Lancashire.

**KINGS OF ABYSSINIA.**—Wanted the names and time of accession of the Kings of Abyssinia, from Ayto Gualo, who was reigning in 1813, to the date of the accession of Theodore. N. ROUSE.

Street Lane Manse, near Derby.

**ARMS.**—Can any of your correspondents inform me to what family the following arms belonged.—Az. a lion rampant argent on a chief of the last three roses of the first? A. E. A.

**OLD BALLAD:** "KING ARTHUR HAD THREE SONS."—Would any of your numerous contributors be kind enough to inform me where I may find a ballad,—

"King Arthur had three sons,"

sung in the "West Saxon" country? V.

**BOLTON PERCY CHURCH, YORKSHIRE.**—Mr. Poole, in his *Churches, their Structure, &c.*, states that in one of the sedilia in Bolton Percy church there is a matrix of a brass of the crucifixion with the attendant figures of the Blessed Virgin and St. John. I wish to know if anything is known of the original, as such a situation for a brass seems unique? JOHN PEGGOT, JUN.

**BROKEN SWORD.**—I am anxious to know why a broken sword is generally considered the emblem of degradation. I have heard that (either in the British or foreign service, formerly or now,) any officer dismissed the service had his sword taken from him and broken in his presence; but such inquiries as I have been able to make fail to verify the assertion. I should therefore be very much obliged by any explanations on the subject.

FENTONIA.

**CHRISTIANS IN ORISSA.**—*Oulesser* (Orissa). In this province are above 20,000 Christians, who lived in great uniformity under the Patan kings; but the Mogul becoming master of it, and bringing Mahometanism, a general disorder and corruption of manners invaded them.—Extract, vol. ii. p. 384 (Harris' *Collection of Travels and Voyages*; Tavernier's *Travels in India*, A.D. 1666).

What became of the above-mentioned colony? Had they no books? if they had them, in what language were they written? E.

"THE CLERGY'S TEARS."—I wish to learn something about a book published on the 6th of June, 2 Geo. I. (1716) by George Strahan, bookseller, of London, and bearing this title:—

"The Clergy's Tears, or a cry against persecution, humbly offered in a letter to the Lord Bishop of London in our present great distress and danger."

Who was the author, and what other books were published by Strahan in the same year?

W. H. HART, F.S.A.

Folkestone House, Roupell Park, Streatham, S.W.

**REV. JOHN COLLINSON'S MSS.**—Collinson, in his *History of Somersetshire*, ii. 191, incidentally mentions Cirencester Abbey, and in a note given as the authority for his statement "Chronicon Abbat. Cirenc. MSS. penes edit." What has become of Collinson's library and manuscripts? Are they still in the hands of his descendants, and if so, where? If his library, &c. was dispersed at his death, does any one know what has become of the above-mentioned MS. Chronicon? E. A. FULLER.

Cirencester.

**THE DUTCH IN THE MEDWAY.**—Can any of your readers inform me on what authority Mr. Eliot Warburton states that Prince Rupert assisted in forcing the Dutch to sail down the Medway, by fortifying Upnor Castle, and opening a hot fire on their ships as they sailed past it?

A CONSTANT READER OF "N. & Q."

**A FILLIP ON THE FOREHEAD.**—Is there any Act of Parliament authorising any such punishment? In that voluminous writer Thomas Bacon's (Chaplain to Archbishop Cranmer, and a Prebendary of Canterbury,) *The Inveective against Swearing*, I find the following paragraph:—

"The blasphemy done to a mortal man is punished with sword; and shall the blasphemy done to God escape, think you, with a fillip in the forehead, or with the knock of a little wooden beele, as it began in certain men's houses to be punished now of late? Nay, verily. It is no fillip matter, except we admit such a fillip as will fillip them down into the bottom of hell fire. God is no puppet, nor no babe. It is not a fillip that can wipe away the blasphemy of his most blessed name before his high throne and glorious majesty."

This treatise was published during the reign of Elizabeth. Did certain of the gentry then make

regulations in their households to hammer the heads of their profane servitors with a wooden beetle? The above treatise is dedicated to the Right Worshipful Master Richard Skotte, a cadet of the Scot of Scots Hall, co. Kent.

ALFRED JOHN DUNKIN.

HERALDRY.—Can a correspondent versed in foreign heraldry enable me to identify the following arms?—

1. A falcon (?) statant. Crest, a falcon (?) rising out of a fleur-de-lys, between two horns. Underneath, J. P. F. Præfectus, 1677.

2. A crescent (over a sun?). Crest, a plume of feathers. Underneath, I. H. W. Præfectus, 1678.

The plate mark is apparently a saint, with a glory round his head, holding out both arms.

S. P. V.

HOLLAND HOUSE.—From time immemorial a gun has been fired from Holland House, Kensington, at eleven P.M. Is there any record of the origin of this? Is there a similar case elsewhere in England? At Salzburg the sentry fires from the grand old castle overlooking the town whenever a conflagration occurs, but at Holland House the gun-fire is of clock-like regularity.

AN OLD KENSINGTONIAN.

LANCASHIRE SONG.—Some forty, or it may be fifty, years ago, a song very popular in Lancashire, entitled, as I remember, "Th' Mon at Mester Grundy's," was much in vogue in that county. Can any of your readers or Lancashire correspondents inform me where I am likely to find a copy of these verses? G. P.

LYCH GATE.—In the course of the investigations of the Architectural Publication Society, it has been suggested that these erections are all of the Post-Reformation period. This may be, as they are all of timber, which does not usually last three centuries when exposed to the air; but the question is, were there any similar erections previous to those we now have? We are answered there was no need of them in olden times, as the churches were *always open*, and in general the corpse lay the whole night before the altar previous to the interment. We are also told, nothing of the same kind exists abroad. Any of your readers who can throw light on the subject will confer a great obligation on the Publishing Committee of the A. P. S. by the earliest reply.

A. A.

NOY AND NOYES.—I have recently received two very remarkable letters from a person signing himself in one case "Will. Noye," and in the other "Will. Pendrea," but giving no address, with reference to some notes and queries of mine which formerly appeared in your columns, and to a paragraph in Lower's *Patronymica Britannica*. The subject of his complaint is, that it should

have been supposed that the names of Noy and Noyes belonged originally to the same family. He asserts that the name of Noy is pure Cornish and of great antiquity, and has nothing whatever to do with the name of Noyes. Now, as I have failed to discover any trace whatever of the name of Noy in Cornwall earlier than 1540, I should be much obliged to him if he would produce any evidence of its location in Cornwall before that date. Since my former communications to your columns, I have found in the Heralds' College the original grant of arms to the father or grandfather of Attorney-General Noy, by the name of Will Noy, or Noyes—both names being enrolled in the certificate.

The arms—Az. 3 cross crosslets in bend ar.—have been borne with slight variations by several branches of the Noyes family, and are recorded in the Visitation of Berks as belonging to the chief branch of it. I have also ascertained since that period, by a Bill in Chancery of the date of 1607, that for two centuries before that time the family of Noyes had held the manor of Ramridge, in Weyhill, of the Hospital of Ewelme and its predecessors; and I should be much obliged to anyone who could give me any information concerning them that may exist in the old charters of Ewelme.

I have been told that there is a family in the South of France bearing the same name; and I find in Chalmers' *Biographical Dictionary* (p. 395) that Petrarch's Laura was the daughter of Audibert de Noyes, born at Avignon in 1307: other dictionaries call her Noves. I should be glad to know if there is any confirmation of Chalmers' statement to be produced. MEMOR.

SAWYER FAMILY.—Wanted information of the descendants of the Sawyer family who lived at Kettering, Northamptonshire, 1636. Three brothers, or relations of that family—William, Thomas, and Edmond—went to America about 1640, and the ancestors of these three are required.—Address, H. A. Bainbridge, 24, Russell Road, Kensington.

NAMES OF SHEEP.—As the pages of "N. & Q." have been of late much occupied in discussing the origin of local nomenclature, I venture a query on the names used in different parts of England for expressing the ages and genders of sheep. I subjoin a few, of which I shall be glad to learn the derivations and meaning:—a tup; a teg; a wether; a wether hog; a purr; a chilver. The two last are Somersetshire expressions. What is the derivation of ram and ewe? X. P.

SWAN FAMILY.—In 1639 died the Rev. John Swan, Vicar of Sawston, near Cambridge. He was the author of *Speculum Mundi*, which was published at Cambridge in 1635, but of which work it appears there is no copy in the University

library. There was another John Swan, clergyman of Sawston, whose wife Frances was buried at Sawston Dec. 6, 1667. This last John Swan had a son Thomas, born at Wittlesford, March 3, 1652. Can any reader of "N. & Q." supply information respecting the families of these two clergymen? I find that a John Swan was in 1610-13 "Farmer of the Rectory of Hauxton." At Newton, which is united with Hauxton, there resided a family named Swan, and perhaps the Vicar of Sawston was of that family. Probably Cole's MSS. in the British Museum may contain an account of the family of the author of *Speculum Mundi*. R. D. DAWSON-DUFFIELD, LL.D. Cambridge.

VINCENT DE BEAUVAIS, ETC., QUOTED BY FORTESCUE. — The following quotations occur in a hitherto unpublished work by Sir John Fortescue, *De Naturâ Legis Naturæ*, and have not been traced to their sources: —

"Vincentius in libro *De Morali institutione principum* Belum Nambroth idem vocat, cujus filius Ninus Nivevem condidit, &c."

Is there any work by Vincent of Beauvais (author of the *Speculum Majus*) bearing the above name? A portion of his great work became known under the name of *Eruditio Puerorum Regalium*. But can this be the same as that referred to by Sir J. F.?

"Sanctus Augustinus in libro *De Dignitate conditionis humane* memoriam hominis Deo Patri assimilat, intellectum Filio, &c."

No work bearing this name has been found in any edition of St. Augustine, nor in any list of *spuria*, or of works attributed to him, and no mention of it in Cellier.

"Sola enim virtus est quâ non licet malè uti," ut ait Philosophus (Aristotle) et Augustinus."

"Metrista quidam sic ait:

Omnes res gestas faciunt duo—velle, potestas."

"Sanctus Augustinus dicit quod in sole sunt substantia ejus, radius et calor; radius de substantiâ nascitur, sicut Filius de Patre generatur; calor ab utroque progreditur, sicut Spiritus Sanctus à Patre Filioque spiratur."

Any information as to these works and passages would be welcome. C. P. F.

THE WALSH FAMILY.—Some years past, the new Baron Ormathwayte (Sir John Walsh), much to his honour, repaired at his cost the two ancient heraldic monuments of the Walsh family in the churches of Stockton and Shellesley Walsh, Worcestershire. The Walsh property in this district has long since passed into other hands. I cannot trace in any pedigree to which I have access the connection between the new baron and this ancient family; but such connection, I believe, does exist; and I should like to find out, through some of your correspondents learned in genealogy, that the newly ennobled peer—himself a man of

no mean literary ability—is the legitimate descendant of the critic Walsh, the friend of Addison and patron of Pope, and of a family who for many generations held a prominent position in the county of Worcester.

THOMAS E. WINNINGTON.

### Queries with Answers.

MOTHER SHIPTON. — Will any person kindly give me some information about Mother Shipton? I was told by a gentleman who is still alive that she was not the myth popular idea makes her, but a nun in a convent in York just before the Reformation. She is said, among other things, to have remarked "that the foundation stone of old York Bridge would one day be on the top of the Minster"; for which she was of course laughed at; but my friend says he actually saw it realised, for after old York Bridge was taken down the foundation stone was removed to a mason's yard, and at last was used to form one or more of the carved stones required on the Minster tower at the time of some repairs. I should like to get Mother Shipton's prophecies if I knew where I could do so. C. S. L.

[We hope this query will attract the attention of Mr. Davies or Mr. Hailstone, or some other competent Yorkshire antiquary. The subject is certainly deserving investigation. Of the separate publications respecting Mother Shipton and her prophecies, of many of which we have given the titles in our 1<sup>st</sup> S. v. 419 (others are mentioned in Hazlitt's *Bibliography of Old English Literature*), none are dated earlier than 1641. Perhaps some of our correspondents will oblige us by pointing out when and where this Yorkshire propheticess is first alluded to.]

DR. DEE.—1. Who is the present possessor of the black stone or crystal said to have been the divining stone of Dr. Dee, and sold at the sale of Horace Walpole's treasures? 2. Is anything known of Dr. Dee's descendants at the present time? 3. Is there any print or photograph of Dee from an authenticated picture? E. M. Q.

[1. Dr. Dee's celebrated black stone, formerly in the possession of Horace Walpole, is a piece of polished cannel coal. It is now deposited in the British Museum.

2. We cannot answer the second query. Our correspondent should consult Mr. Crossley's Autobiographical Tracts, by Dr. John Dee, in the first volume of the *Chetham Miscellanies*. Another publication respecting Dee is also in preparation for the Chetham Society, by the learned librarian of the Chetham Library.

3. There is a portrait of Dee in the Ashmolean Museum, Oxford. It was exhibited in the National Portrait Exhibition in 1866, and has been engraved by Caulfield, &c.]

### THE LEGAL RIGHT TO BEAT A WIFE.—

"Very late in the last century a well-known English judge claimed the right, under the common law, to beat,

not his servants or his children, but his own wife 'with a stick no bigger than his thumb.'—*Daily Telegraph*, April 8, 1868.

I have heard this before, but cannot trace it to any trustworthy authority. Is there any?

AN INNER TEMPLAR.

[The allusion is no doubt to Mr. Justice Buller, whose portrait was published by Gillray, November 27, 1782, under the title of "Judge Thumb; or, Patent Sticks for Family Correction, Warranted Lawful." In Wright and Evans's *Historical Account of the Caricatures of James Gillray* we are told (p. 14) that this caricature, in which the judge is represented carrying a large bundle of sticks, alludes "to an opinion publicly expressed by Judge Buller, that a man might lawfully beat his wife with a stick if it was no thicker than his thumb. A witty countess is said to have sent the next day to require the measurement of his thumb, that she might know the precise extent of her husband's right." Perhaps from these hints, and the date of the caricature, our learned correspondent may be able to ascertain if there is any foundation for the story.]

PSALMS AND PARAPHRASES.—In *A New Collection of Poems and Songs*, by several persons, never before printed (London: Printed by J. C. for William Crook at the Green Dragon, without Temple Bar, 1674), the following occurs in a note to a poem called "The Voyage":—

"Having had so many crosses, or, which is truer, seeing the little profit, I resolved to make no more verse, except the argument were divine or moral: and so resumed my old design of paraphrasing the psalms: to which I began anew Jan. 31, 1662, and finish the 3<sup>d</sup> June, 1665."

Can you inform me if this paraphrase was ever published, and if so, what was the author's name?

JAQUES.

[This *Paraphrase of the Psalms*, in Five Books, is by the Rev. Samuel Woodford, D.D., and was published in 1667, 4to; in 1678, 8vo; and in 1713, 8vo, 2 vols. It is commended by Richard Baxter in the preface to his *Poetical Fragments*, 1681; and is called by others "an incomparable version," especially by his friend, the poet Flatman, who wrote a Pindaric Ode on it, and also a copy of verses on Dr. Woodford's *Paraphrase on the Canticles*, 1679, 8vo. The Doctor's poems are pretty numerous, as will appear by his own account of them in the notes annexed to his Ode, "The Voyage." For some account of the author consult Wood's *Athens* (edit. Bliss), iv. 730.]

MICHEL MAYER AND JOHN ANTONIDES VANDER LINDEN, PHYSICIANS.—Do these different names belong to the same character, and if not, why is the reader, in article "Mayer" or "Maier" (Moreri's *Dictionnaire Historique*), referred for information about him to Vander Linden?

Vander Linden, the author of an edition of Celsus and one in Greek and Latin of Hippocrates, we are told, was born in 1609, and died in 1664,

but no information whatever is given regarding the date of Mayer.

A Dr. Mayer, who wrote about the introduction of tobacco into India, is mentioned in Fairholt's *History of Tobacco*. Is he the Mayer above referred to, or are they all three different characters?

R. R. W. ELLIS.

Starcross, near Exeter.

[These are three different characters. The reference in Moreri's *Dictionary* is to Vander-Linden's book *De Scriptis Medicis* (Norimb. 1686, 4to, p. 817), who has given an extended account of the works of Michael Maier, the celebrated German alchymist, born in 1568, and died in 1622. The Dr. Mayer quoted by Fairholt resided at Königsberg.]

NURSERY RHYMES DERIVED FROM OLD CHURCH HYMNS.—Where is the derivation given of the nonsense songs, "Old Daddy Longlegs" and the "Cow Jumped over the Moon," from old Latin Roman Catholic hymns, which were travestied thus as the easiest mode of weakening their effect on the tenacious memory of the people? V.

[We do not remember to have seen such an attempt as that referred to by our correspondent, unless it be the statement sometimes made that "Hocus Pocus" is derived from "Hoc est Corpus," and "Oh! my eye and Betty Martin!" from "Oh! mihi Beate Martine!" Is not our correspondent rather referring to the curious book published by the late John Bellenden Ker (1835), entitled *An Essay on the Archaeology of Popular Phrases and Nursery Rhymes*, in which he endeavoured to show that what was English nonsense was good sound sense in Dutch.]

### Replies.

#### THE ASH-TREE.

(4th S. i. 170, 225, 282.)

PROFESSOR MARKS having stated that the inclination of his opinion is to render אֲשֵׁר, *oren*, ash-tree, as the tree mentioned by Isaiah (xliv. 14), and no where else in the Old Testament, I submit that such cannot be the case, as our ash-tree does not and cannot grow in Arabia or Palestine (*Penny Cyc.*, x. 454). The translation of the Septuagint πίνος, *pitvys*, "pine," in which the Latin Vulgate concurs, is the more probable rendering, and that is the opinion of Bochart, Hiller, Simon, Eichhorn, Gesenius, and Fürst. The cedar of Lebanon is a pine. Pine is commonly known as Scotch fir and deal. The pine family is divided into three genera,—*Pinus*, *Abies*, and *Cedrus*; the larch (*Pinus larix*), which belongs to the last, is the *oren* of Isaiah. PROFESSOR MARKS will much oblige me by pointing out the treatise, chapter, and section of the Mishna where אֲשֵׁר, *oren*, "thé pine," and אֲרֵז, *erez*, "the cedar," are treated as cognate. This word, אֲשֵׁר, *oren*, in the MSS. used by Jews,

as well as in their printed books, is written (for the same purpose as italics in our printing) with a small *nun* (נּוּן) as the Masora directs, which made the ם, *nun*, like ם, *zain*, i. e. *oren* like *erez*; but in most of the MSS. of Kennicott and De Rossi it is not small, but large as the terminal ought to be written; in none of them did they find it written ם, *erez*, "the cedar." The cedar of Lebanon in the Temple of Apollo at Utica lasted two thousand years undecayed. It is so bitter, no insect will touch it. Leaving to others the superstitious part of the question, I think that the ash merits our best thanks and regard for the supereminently beneficial qualities with which Providence has endowed it. It has been known from the remotest period of history, and it is very generally diffused. The ash agrees with a greater variety of soil and situation than perhaps any other tree producing timber of equal value. In elasticity it is far superior to the oak; it is very tough and durable. It is called "the husbandman's tree," nothing being equal to it for agricultural implements, and for all sorts of poles, ladders, long handles, and other purposes requiring strength, elasticity, and lightness. The leaves and even the twigs are eaten by cattle with great avidity; the bark is useful in tanning; and the wood yields, when burnt, a considerable quantity of potash. In marshy situations the roots of it, which run a long way at a considerable depth, act as under-drains. Hence the proverb, in some parts of the country, "May your foot-fall be by the root of an ash"—may you get a firm footing. Dr. Plot mentions one ash eight feet in diameter; Mr. Marsham another, at Dumbarton, nearly seventeen feet in girth; Arthur Young mentions one in Ireland that had reached the height of nearly eighty feet in thirty-five years; and one is spoken of in the county of Galway as forty-two feet in circumference, at four feet from the ground. (See "Vegetable Substances," *L. E. K.*, 107-110.) Dr. Withering states that a decoction of two drachms of the bark of the ash (*Fraxinus excelsior*) has been used to cure agues. The manna ash (*Fraxinus rotundifolia*), abundant in Calabria, affords the well-known medicinal laxative substance termed *manna*; it is obtained by making a horizontal incision in the stem of the tree towards the end of July; the manna continues to exude from the wounds of the bole for about a month after the incision is made. (*Trans. Royal Soc.*, vol. ix.) Though the name be in part the same, and there be a little similarity in the form of the leaves, the ash must not be confounded with the *mountain-ash* (*Pyrus aucuparia*), which is quite a different tree.

T. J. BUCKTON.

Wiltshire Road, Stockwell, S.W.

WILLIAM MAVOR.

(3rd S. xii. 505; 4th S. i. 305.)

I think MR. RALPH THOMAS is not justified in stating that the name of "William Mavor" was "either a pseudonym or an imposition." It is true, however, that "Mavor did not write all that passes under his name." I know it on good authority that the greater part of the volumes composing the *Universal History* was written by an intimate friend of "William Mavor,"—by the Rev. Dr. J. Robinson. The latter was for many years the head-master of Ravenstonedale Grammar School, Cumberland, and afterwards the incumbent and rector of Clifton Rectory, near Penrith. Dr. Robinson, who must have died some twenty or thirty years ago, was a very conscientious and industrious writer of no mean abilities; and I remember that I am indebted to his *Archeologia Græca*, and to his *Theological, Biblical and Ecclesiastical Dictionary*, for much information. I also remember the title of three other works of his—"A Grammar of History, A Course of Ancient History, A Course of Modern History." As I have stated before, Dr. Robinson was a most intimate friend of "William Mavor;" and a most voluminous correspondence, which was carried on by the two friends and *collaborateurs*, is still in existence, and is said to contain much interesting matter. One of these identical letters, written by "William Mavor" to Dr. Robinson, is at this moment before me, as well as a long and interesting letter in Dr. Robinson's hand, addressed to "Dear Robert." I have no doubt whatever that the signature "W. Mavor" is in every respect genuine. His letter is dated from the Rectory, Woodstock, May 17, 1833, and bears also the post-mark of Woodstock on the fourth page of the letter-paper, which serves, as was then the general custom, for envelope. It is written in rather a small and somewhat flourished handwriting, but the contents are of no great moment. They mostly refer to his family and "a sick house." The style is very friendly and familiar, as for instance:—

"You will be sorry, my dear friend, to hear that I have had too good an excuse for not writing to you before this time, though I have thought of it a thousand times, and even at this moment nothing but an anxious wish to set myself right in your estimation by explaining matters briefly could have induced me to trespass on your attention, till I could have written in a more satisfactory manner, which I hope soon to be able to do."

The letter finishes with: "Believe me, my dear friend, with every good wish, yours while, W. MAVOR;" and as it is without doubt a genuine letter, I do not see any reason why it should have been written under an assumed name to a very dear and intimate friend. His writings, moreover, were not of the kind which makes a pseudonym a shield, a necessity, or a pleasurable excitement.

Dr. Robinson's letter, addressed, as before said, to "Dear Robert," is dated from Clifton Rectory, January 23, 1831, and contains, in its round, plain and excellent handwriting, some capital remarks well worth preserving.

"I am afraid," he writes, "that R— will not do as well as his friends wish him. Contrary to my wishes and expostulations, he went to Ravenstonedale nearly a fortnight ago, and is not yet returned. There he is *idling* away his time. I fear that study is *irksome* to him; and whatever you or any other person may say, no man who is not what you call a book worm will ever appear with advantage in the world. It was objected to the speeches of Demosthenes that 'they smelled of the lamp'; but if much pains had not been taken with those speeches, great as were the abilities of the Athenian, they would have been forgotten centuries ago. Do not speak in disparagement of persons who devote their time to reading and study; for if these persons do nothing more, they prepare their minds for the most exquisite satisfaction and enjoyment. No man disparages study who knows its real value."

And in another place:—

"To enable a pupil to understand his teacher sufficiently, it is necessary that the latter should bring himself down to the level of the former's capacity. If this is not done, the pupil will not make that progress which his teacher wishes; and this, I have no doubt, is the reason that the most learned men are not always the most successful teachers. Be diligent and attentive to your pupils. . . . I could wish you to read and study with attention *Barrow on Education*, which I have found to be a very useful work, and which is in two small volumes—the result of his own experience on the subject. He taught an academy in Soho Square, London; and in a few years acquired a competency. He is now one of the archdeacons in Yorkshire, and prebendary of Southwell; and he is a native of the neighbourhood of Sedbergh (?), where he was at school under the late Dr. Bateman."

I do not know whether the above will convince MR. RALPH THOMAS. Many of the fathers of the contributors to "N. & Q." are indebted to Dr. Mavor's works and compilations for their juvenile instruction; and it is but fair to respect his name, whether a pseudonym or a reality. *Imposition* is too hard a word! HERMANN KINDT.

THE REV. JOHN ROBINSON (4th S. i. 257) is not a myth. I have now lying before me an 8vo volume entitled —

"Archæologia Græca, or the Antiquities of Greece, &c. &c. By the Rev. John Robinson, of Christ's College, Cambridge, Master of the Free Grammar School at Ravenstonedale, in Westmoreland. Printed for Richard Phillips, No. 6, Bridge Street, Blackfriars, 1807, pp. 618."

It is dedicated to Viscount Lowther. Whether the author was B.D. or not does not appear. Three other works are advertised by him, all for the use of schools, viz. *The Grammar of History, Antient History, Modern History*. The *Archæologia* I purchased at the sale of the library of an eminent scholar, deceased, who was in no way connected with the county of Westmoreland; and from whatever use I have had occasion to make of it,

think very favourably of the work. It is, like the others, intended for the use of schools, and seems to have been formed on the plan of Adam's *Roman Antiquities*. W.

#### CALVIN AND SERVETUS.

(4th S. i. 266.)

E. L. in "N. & Q." remarks on a statement of a writer in the last number of the *Popular Educator*, who says that Calvin was the cause of the death of Servetus. E. L. thinks a denial, on the authority of Rilliet, of the truth of this statement "deserves a place in the wide-spread 'N. & Q.'" Servetus, according to E. L., was burnt for sedition. Now,—

1. Calvin wrote to Farel, Feb. 13, 1546:—

"Servetus has lately written to me. He says he will come here if I please. But I will not pledge my word for his safety: for if he does come, I will never permit him to depart alive if my authority is of any avail."—*Calv. Lett.* ii. 1857.

2. Calvin had Servetus denounced to the Inquisition at Vienna in 1553, and the timely flight of Servetus probably saved his life. (D'Artigny; see also the articles on which Servetus wished to interrogate Calvin.)

3. When Servetus got to Geneva, Calvin had him seized by the authorities. Here are Calvin's words:—

"When he came here, one of the magistrates on my instigation (*me auctore*) ordered him to be put in prison."—*Ep. ad Sulzer*, Sept. 9.

4. Though the nominal accuser of Servetus was Nicholas de la Fontaine, formerly cook for the De Falaise family, and then Calvin's servant, yet Calvin was the real accuser: for Fontaine, in fact, was so ignorant that, when Servetus asked what the blasphemies were of which he was accused, Fontaine knew not what to say. Calvin's brother, it should be remarked, went bail for De la Fontaine. We shall hear Servetus himself presently on this whole matter.

5. Servetus was burnt for opinions which were extracted from him at his trial by Calvin, and for opinions which the judges, on Calvin's authority (for they themselves were ignorant\* of Latin), believed to be contained in the *Christianismi Restitutio*.

6. When the wretched man tried to save his life by attempting to prove that his doctrines were orthodox, Calvin dashed his hopes by proving that they were heretical. (See Calvin's own account of the matter in the *Refutat. Error. Serveti*, p. 703.)

\* "Sicut Genevenses Magistratus ex opinione Calvinii Servetum judicarunt, ipsi ignari totius rei, quippe homines illiterati."—*Contra libellum Calvinii*, p. 25, by Castello, I think.



7. Calvin's influence at Geneva was unbounded,\* so that, if he had the will to cause the death of Servetus, the rest is not doubtful. Now Calvin writes (Aug. 27, 1553):—

"Servetus is now in prison, and will shortly, as I hope, suffer his punishment."—*Epist. ad Pastor. Eccles. Franc.*

8. The wretched man himself says, in his petition to the magistrates:—

"I very humbly entreat you to abridge these long

\* "In the autumn of 1539, John Calvin succeeded in finally establishing himself at Geneva, which city he may be said to have ruled with the authority of a pope, and all the power of a monarch, down to his death in 1564."—Dyer, *Hist. of Modern Europe*, vol. ii. p. 6; vide also Hallam, *Hist. of Literature*, vol. ii. on "Servetus."

delays, or liberate me from this prosecution. You perceive that Calvin is at the end of his devices . . . I had presented to you another petition, which was drawn up according to God; and to defeat it Calvin has alleged Justinian (*sic* Justin?). . . I do appeal to the Council of the Two Hundred, protesting for all expenses, damages, &c., as well against the first accuser as against his master Calvin, who has made the cause his own."

9. The sentence of death enumerates the crimes of Servetus, but makes no mention whatever of seditious conduct. The sentence will be found in Audin's *Life of Calvin*, ch. xl.

I hope that, for the sake of truth, this note may be fortunate enough to be inserted. This is only justice to the periodical in question. D. J. K.

#### PLAGIARISM.

(4th S. i. 268.)

Since the appearance of my article in the columns of "N. & Q." the following communication has reached me from Messrs. Shaw & Co. the publishers:—

"48, Paternoster Row, London,  
April 8th, 1868.

"Sir—Our attention has this day been called to your communication to "N. & Q." respecting our *New Dictionary of Quotations*. We would inform you that until we saw your letter we had never heard of Grover's *Book of Reference* [*sic*]. Our *Dictionary of Quotations* was published as it is in June 1858, and, as far as our memory serves, was all in the printers' hands by the end of 1857. The person who compiled the work for us was well known to us, and had been previously employed by us in the preparation of similar works.

"We can assure you we shall seek to know the full particulars of the piracy by which we have been injured.

*Gover's Handy-Book*, 1858.

(P. 1.) *Ab actu ad posse valet consecutio*. Lat.—"The induction is good, from what has been to what may be."—By this logical maxim it is meant to state, that when a thing has once happened, it is but just to infer that such a matter may again occur.

(P. 2.) *Ab urbe condita*. Lat.—"From the building of the city."—In general thus abridged, A.U.C., in the chronology of the Romans.

(P. 5.) *Actus legis nulli facit injuriam*. Lat. Law maxim.—"The act of the law does injury to no man."—If land, for instance, out of which a rent-charge is granted, be recovered by elder title, the grantee shall have a writ of annuity, because the rent-charge is made void by course of law.

(P. 5.) *Actus me invito factus non est meus actus*. Lat. Law maxim.—"An act done against my will is not my act."—If a person be compelled, for instance, through fear or duress, to give a bond or other writing, the deed is rendered void by the compulsion.

(P. 13.) *Alterius sic  
Altera poscit opem res et conjurat amicè*.  
Lat. (HORACE).

"Thus one thing demands the aid of the other, and both unite in friendly assistance."—This is applied by the poet to the alliance which should exist between Study and Genius. It is sometimes used, however, to describe combinations of a different nature.

"You shall hear from us again when we have obtained fuller information; meanwhile we send this by first post we can, and are,

"Sir,  
"H. TIEDEMAN, Esq. Yours faithfully,  
Amsterdam." (Signed) "JOHN F. SHAW & Co.

According to the above letter, Messrs. Shaw are not acquainted with Mr. Gover (as a proof, they misspell his name); it then follows that piracy alone can now explain the "curious harmony of thought" which I noticed in my preceding communication. It is not my intention to fill the useful pages of "N. & Q." with unnecessarily long extracts. The comparing of some articles *pris au hasard* will suffice to establish the homogeneity of thought we commonly style "plagiarism":—

*Shaw's New Dictionary of Quotations*, 1868.

(P. 6.) *Ab actu ad posse valet consecutio*. Lat.—"The induction is good, from what has been to what may be."—By this logical maxim it is meant to state that, when a thing has once happened, it is but just to infer that such a matter may again occur.

(P. 7.) *Ab urbe condita*. Lat.—"From the building of the city."—In general thus abridged: A.U.C., in the chronology of the Romans.

(P. 10.) *Actus legis nulli facit injuriam*. Lat. Law maxim.—"The act of the law does injury to no man."—If land, for instance, out of which a rent-charge is granted, be recovered by elder title, the grantee shall have a writ of annuity, because the rent-charge is made void by course of law.

(P. 10.) *Actus me invito factus non est meus actus*. Lat. Law maxim.—"An act done against my will is not my act."—If a person be compelled, for instance, through fear or duress (imprisonment), to give a bond or other writing, the deed is rendered void by the compulsion.

(P. 21.) *Alterius (sic)  
Altera poscit opem res, et conjurat amice*.  
Lat. (HORACE).

"Each (Art and Genius) demands the aid of the other, and conspires amicably to the same end."—This is applied by the poet to the alliance which should exist between Art and Genius. It is sometimes used, however, to describe combinations of a different nature.

(P. 122.) *Ignoramus*.—"We are ignorant."—This is the term used when the grand jury, empanelled on the inquisition of criminal causes, reject the evidence as too weak to make good the presentment or indictment brought against a person, so as to bring him on his trial by a petty jury. This word, in that case, is endorsed on the back of the indictment, and all further proceedings against the party are stopped. An *ignoramus* sometimes implies an uninformed blockhead."

Compare besides, the following passages in the two works. They are completely identical in almost every instance:—"Ab inconvenientium"; "Accedas ad Curiam"; "Acerrima proximorum odia"; "Ac etiam"; "Acribus iniitiis, incurioso fine"; "Ad Kalendas Grecas"; "Ad quod damnum"; "In formâ pauperis;" "Peine forte et dure"; "Pie poudre," &c. &c. Now that piracy is clearly established, we have a right to inquire by whom it has been committed. In my last article I supposed Shaw's Dictionary to have unlawfully incorporated whole pages of Gover's *Handy Book*; but from Messrs. Shaw & Co.'s above-mentioned letter it would appear that these gentlemen turn the tables; they accuse Mr. Gover of plagiarism, of piracy, "by which they have been injured." It is now for me to investigate if this assertion can be maintained. Both works have been published in the year 1858; but Gover's *Handy-Book* made its appearance some months—say three months—before Shaw's *Dictionary of Quotations*. There cannot be any doubt about

(P. 201.) *Ignoramus*.—"We are ignorant."—This is the term used when the grand jury, empanelled on the inquisition of criminal causes, reject the evidence as too weak to make good the presentment or indictment brought against a person, so as to bring him on his trial by a petty jury. This word, in that case, is endorsed on the back of the indictment, and all further proceedings against the individual are stopped. "*Ignoramus*" is also used to signify "a blockhead, an uninformed person, an ignorant fellow."

that. Any one may consult the *British Catalogue for the Year 1858*, and any one may see therein that Gover's *Handy-Book* belongs to the books published during the period "March 13-21," while Shaw's *Dictionary* forms part of those issued between June 30th and July 15th. Here is a mystery for me, and I sincerely hope for Messrs. Shaw & Co. that they will be able to clear it up. Meanwhile the facts go against them, for after all I do not see how Mr. Gover could copy a work which made its appearance three months after his was issued, unless "the person who compiled" the dictionary for Messrs. Shaw & Co., and who "was well known" to them, wanted to kill two birds with one stone, and sold two identical manuscripts to two different publishers—a conclusion I am almost afraid to arrive at; but which will be inevitable if Messrs. Shaw & Co. maintain their assertion "that the work was all in the printer's hands by the end of 1857."

H. TIEDEMAN.

Amsterdam.

"THE SOLITARY MONK WHO SHOOK THE WORLD" (4th S. i. 363.)—Your correspondent will find this passage in *Luther, a Poem*, by Robert [Satan] Montgomery. I very well remember the reverend author telling me that he would be quite willing to rest his hopes of literary immortality upon that line alone. A. H.

I beg to inform MR. FRISWELL that he will find this line in Robert Montgomery's *Luther* (ed. 1843, p. 22). I may state, however, that it is also the motto which Mr. Montgomery has taken for the title-page of the book: although it is unusual for people to quote from their own books, still as the line is placed within inverted commas, and no author's name is attached, we may reasonably suppose that the author quoted it from himself. This line strikes me as very good. Poor Montgomery was so completely (perhaps justly) snuffed out by Lord Macaulay's scathing article in the *Edinburgh Review*, that one is glad to find that he wrote at any rate one good line. The passage is as follows:—

"The solitary monk who shook the world  
From pagan slumber, when the gospel trump  
Thundered its challenge from his dauntless lip  
In peals of truth, round hierarchal Rome,  
Till mitred Pomp and cowed Imposture quailed."

JONATHAN BOUCHIER.

RUDEE: BERE, ETC. (4th S. i. 14, 84, 135.)—The only place where the word exists, as far as my remembrance goes, is at Chester, where it is applied to a large level meadow near the river. Now it was in such places as this the "whitsters" used to bleach their linen, and the clothiers to "tenter" their cloth, that is, strain it on tenter hooks to take out the wrinkles, &c., to bring it to an even surface after dyeing. May not the passage then signify "no man puts a piece of cloth, fresh and new from the maker's field, on to an old piece"? I think there can be but little doubt that your correspondents are right in supposing *bere* to mean to rush, or "bear down" on any thing, as the charge of troops, and the bearing-down of a squadron of ships. May not this also afford a clue to a word which has hitherto puzzled most people? I mean the derivation of the word *bore* of a river, the violent rushing up of the tide, as in the Ganges, Seine, Severn, and many others.

Poets' Corner.

A. A.

"ROLLING STONE" (4th S. i. 313.)—The phrase, "A rolling stone gathers no moss," is common among the farming men of Surrey and Sussex, and is generally met by the appropriate answer, "And a sitting hen never grows fat." A. A.  
Poets' Corner.

**SCHOONER** (4th S. i. 313.)—One of the most favourite ways of ignorantly accounting for a word that is not understood is *to make up a story about it*. A collection of etymological stories, all of them carrying their own confutation with them from their very absurdity, would fill volumes. I have seen Professor Whitney's book wellspoken of, and one wonders that he should have put forth such trash as his derivation of *schooner*. *Schooner* is simply the Dutch word for the two-masted ship of that name, and is formed from the adjective *schoon*, beautiful. That the word was originally Dutch, and not American, is obvious from the spelling and pronunciation. The presence of the letter *h*, and the hard sound of *sch*, prove this. According to the made-up story, *scooner* (so spelt) would mean that which *scoons*, but we have not been favoured with the meaning of this verb.

I can cap this story easily. The derivation of *both* is from *both ears*. A gentleman (I am told) used frequently to say, "don't *both-ear* me," meaning, do not talk to me two at once. If this derivation is not obvious, consult Garnett's *Essays*; or see the *Student's Manual of the English Language*, ed. Smith, p. 30.

WALTER W. SKEAT.

**BLOODY BRIDGE** (4th S. i. 194.)—There is a bridge over the Liffey, Dublin, which, in the vulgar tongue, is so called; but its proper name is Barrack Bridge. Your correspondent asks, "whence the name?" and supplies it. The following extract from Whitelaw & Walsh's *History of the City of Dublin* gives satisfactory explanation about it:—

"It was constructed of wood in 1671, and in consequence of an affray on it, in which four persons lost their lives, was called Bloody-bridge. Being afterwards built of stone, and not situated far from the barracks, it has been since named Barrack Bridge."

GEORGE LLOYD.

Darlington.

**BYRONIANA** (4th S. i. 267.)—I possess the following, which are not in either Lowndes or MR. R. THOMAS'S list:—

"Monody on the Death of Lord Byron, by Thomas Maude, A.B." London: Hatchard & Son, 1824.

"To the Departed. Stanzas to the Memory of Lord Byron." London: Hatchard & Son, 1825.

"An Apology for 'Don Juan,' Cantos i. ii." Printed by T. Green, 76, Fleet Street, 1824. [No publisher. Canto i. CLXII. 8-line stanzas; canto ii. LXXIX. stanzas, notes 14 pages.]

"Notes on Captain Medwin's Conversations of Lord Byron." [No date or place, but sent forth by Mr. Murray, showing from Byron's letters a direct contradiction to some of his statements.]

The following is also unaccountably omitted in Lowndes, both under "Bowles" and "Byron," although Byron's letter is duly entered:—

"Two Letters to the Right Honourable Lord Byron in Answer to his Lordship's Letter to \* \* \* \* \* on the Rev. Wm. L. Bowles's Strictures on the Life and

Writings of Pope. More particularly on the Question, whether Poetry be more immediately indebted to what is Sublime or Beautiful in the Works of Nature or the Works of Art? By the Reverend Wm. L. Bowles.

'He that plays at BOWLS must expect RUBBERS.'  
Old Proverb.

London: John Murray, Albemarle Street, 1821."

JAMES BLADON.

Albion House, Pont-y-Pool.

In the *Moniteur de la Librairie, Courrier de l'Amateur de Livres, quatrième année*, Paris: Barrois, 1845, MR. R. THOMAS will find on p. 122 of No. 8 a list of works concerning Byron. I am willing to furnish him with a list of works concerning the poet, printed in this country, if he should express a desire for it. H. TIEDEMAN.  
Amsterdam.

**POEM** (4th S. i. 269.)—The poem referred to is doubtless "The Child Asleep," from the French, to be found in Longfellow's works, commencing—

"Sweet babe! true portrait of thy father's face."

Longfellow heads his lines simply "From the French." Who the author may be I cannot undertake to say. I. T. W.

**ROMA: AMOR** (4th S. i. 313.)—The following is the complete retrograde Leonine distich, of which D. J. K. cites the pentameter:—

"Signa te signa temere me tangis et angis  
Roma tibi subito motibus ibit amor."

The lines are given by Tabourot, with several others of a similar character, in his *Bizarries et Touches Du Seigneur des Accords*, &c. (Roven, M.DC.XVI. p. 84); and he states, as to their origin—

"L'on dit que le Diable, porté saint Antible à Rome, sur ses espauls, composa celuy cy."

They are also given by Peignot in his *Amusemens Philologiques*, 8vo, 1824, who adds in a note—

"Ces vers sont plutôt des jeux de mots que des vers léonins; on peut mettre ceux-ci à côté; ils sont relatifs aux courtisanes qu'il faut fuir:

"Quid facies, facies Veneris cum veneris ante?

Ne sedeas, sed eas, ne percas per eas." Page 88.

WILLIAM BATES.

**SIR PHILIP SIDNEY'S "ARCADIA"** (4th S. i. 342.)—The phrase to which attention has been directed, "Making a perpetual mansion of this poor baiting-place of man's life," may have, as O. P. Q. conjectures, a classical origin. It has many modern imitators. Moore introduces it in his *Irish Melodies*, in the song beginning—

"And doth not a meeting like this make amends," &c., when he says—

"Ah! well may we hope, when this short life is gone,  
To meet in some world of more permanent bliss;  
For, a smile or a grasp of the hand hastening on  
Is all we enjoy of each other in this!"

Moore says he was indebted for the thought, not to the *Arcadia*, but to a passage in Washington Irving's *Bracebridge Hall*, vol. i. p. 213.

J. EMERSON TENNENT.

SIR ANTHONY ASHLEY'S TOMB (4th S. i. 329.) I hope not to be thought severe if I say that W. W. S. seems very self-opinionated. He went to see Sir Anthony Ashley's monument at Wimborne, and declared his opinion that the ball at his feet was not a cabbage, but a cannon-ball. Thereupon he was referred to a letter from the rector of the parish in which the monument is placed, who declared emphatically, in the pages of that clever little periodical the *Poole Pilot*, that the ball in question "is intended to represent a cabbage and to commemorate the fact that Sir A. Ashley first introduced that vegetable into England." Upon this, W. W. S. tells you that "the letter in the *Poole Pilot* from the rector of Wimborne St. Giles contains an assertion and nothing more." "I require proof," he says. "Whether Sir A. Ashley was or was not the first introducer of cabbages to England is not with me the question. I admit that he may have been, but I do demur to the proposition that the fact is confirmed by monumental evidence." But, surely, Sir, the evidence of the rector of the parish, conveyed by the *Poole Pilot*, is infinitely better evidence than that of W. W. S. Your correspondent appears only once to have seen this monument: it must have been constantly before the eyes of the rector of the parish, for very many years. W. W. S. thought it looked like a cannon-ball; but the rector, who describes the stone carefully, states "it is intended to represent a cabbage." Are we to set aside the tradition, the evidence of the best local historians, and the rector's account of the monument in the *Poole Pilot*, merely because W. W. S. does not recognise this stone to represent what most people believe it was intended to represent? I submit, Sir, that W. W. S. asks you to attach too little importance to the opinions of others, and infinitely too much to his own.

A DORSET MAN.

QUOTATION: "LES ANGLAIS s'AMUSAIENT TRISTEMENT" (3rd S. x. 147; xi. 44, 87, 143.)—For JAYDEE's benefit I had his query respecting the authorship of the above-mentioned phrase also inserted in the Dutch "N. & Q." After some time I got a reply, signed A. A., F. P.—, K. D., H. L. These gentlemen told me that the quotation was not an ancient, but so much the more a recent one, to be found in the seventh part of Alphonse Karr's well-known compilation *Les Guêpes*. I tried to get that work in parts, but did not succeed in my endeavours. I searched in vain the five-volume edition issued by Michel Lévy some years ago. Then I wrote again to our "N. & Q.," thanking A. A., F. P.—, K. D., H. L., for their communications, and requesting them to give me more detailed information as to the place where the quotation could be found. No answer whatever has reached me since. I suggest a further exploration of *Les Guêpes* and *Les nouvelles*

*Guêpes*, although I have looked through both these works once more with no result whatever. JAYDEE will see that I have done what I could to assist him. I am very sorry that I cannot give him more conclusive evidence. I only hope that my Dutch fellow-labourers were correct in their statement, and that I may have overlooked the quotation while searching for it in Karr's volumes.

H. TIEDEMAN.

Amsterdam.

HOMERIC SOCIETY (4th S. i. 18, 79.)—I think this is an excellent suggestion; the difficulty, however, seems to be where the head-quarters shall be fixed. It is likely there will be subscribers and contributors from all parts of the globe. Perhaps the first step would be to establish a journal. As this, however, would require time, expense, and organisation, I would venture to suggest, that if you would kindly consent to allow as much of your valuable space as you conveniently can at certain intervals, it would form a beginning of a very valuable undertaking.

A. A.

Poets' Corner.

SONG, "OLD ROSE" (2nd S. ix. 264; 3rd S. xii. 208; 4th S. i. 235.)—I fear MR. BEISLY must put up with the "bellows," in connection with "Old Rose" and Izaak Walton. The probabilities are greatly on that side, and all the Waltonian commentators who have touched on the subject (including Sir Harris Nicolas and Dr. Bethune) have ratified the conjunction by adopting the ballad given in "N. & Q." (2nd S. ix. 264), and the first verse of which runs thus:—

"Now we're met like jovial fellows,  
Let us do as wise men tell us,  
Sing Old Rose and burn the bellows;  
Let us do as wise men tell us,  
Sing, &c."

The herb "Benione" is the *Assa (foetida)*. In place of Gesner's Latin (*Historia Animalium*, vol. i. p. 775), I shall give the corresponding passage from old Topsel, his translator, with whom Walton was more intimately acquainted. He says:—

"There is a kind of *Assa*, called *Benioyn*; a strong herb, which being hung in a linnen cloth near fish-ponds, driveth away all Otters and Bevers."

He adds:—

"The skin of the Otter is far more pretious than the skin of the Bever, and for this cause the *Sweetian* merchants do transport many into *Muscovia* and *Tartaria* for clokes and other garments. Thereof also in *Germany* they make caps, or else line other caps with them, and also make stocking-soles, affirming that they be good and wholesome against the palsy, the negrim; and other pains of the head."

Nothing about gloves; but as Walton was a veracious man in all matters that were of his knowledge and competence, MR. BEISLY may very well accept his testimony.

T. WESTWOOD.

AMERICAN PRIVATE LIBRARIES (4th S. i. 265.) New York as well as Boston has a large number of "private libraries," as described in a very fine example of American printing, *The Private Libraries of New York*, published in 1860, by Dr. James Wynne. Among the fifty-one libraries, of which details are given, there is the great dramatic collection of W. E. Burton (since dispersed); a similar collection, that of Mr. T. P. Barton, and that of Mr. Richard Grant White, editor of *Shakespeare*, and author of *Shakespeare's Scholar*; and the extensive libraries of Judge Kent, Rev. Dr. Chapin, and W. C. Noyes, &c., &c. ESTE.

THE REV. WILLIAM TILSON MARSH, BART. (4th S. i. 246, 352.)—This gentleman is the grandson of Colonel Sir Charles Marsh, K.C.B., not a baronet.

Sir Charles Marsh married Catherine, daughter of John Case, Esq., of Watlington Park, Oxfordshire, and was the father of the late Dr. Marsh, of Evangelical celebrity.

Dr. Marsh married, in 1806, Maria, the daughter of Mr. Tilson, and had an only son, the Rev. William Tilson Marsh, brother of the authoress of *English Hearts and Hands*.

Sir Henry Marsh, of Kerrahill, Kilkenny, succeeded his father, Sir Henry Marsh, M.D., Physician to the Queen, and his patent only dates from 1839.

Whether the families are connected or not, does not appear; but if any of your correspondents can ascertain the claim of the Rev. W. T. Marsh to the succession of this or any other English or Irish baronetcy, they will solve a remarkable heraldic problem. H.

SUTHERING (4th S. i. 314.)—This word is very curious. It appears to have a close relation to the Scotch word *swither*, to be in doubt. Hence, in a secondary sense, it might be used to describe action *similar* to that of a person in doubt, which brings us back to the *solvitur ambulando*. I must confess, however, that I know of no such use of the word in Scotland.

Jamieson gives various etymologies of the word *swither*, but none of them appear to be quite satisfactory. Perhaps that quoted from Sibbald is the best. GEORGE VERE IRVING.

MR. CUTHBERT BEDE notes that *suthering* is used in Huntingdonshire in the sense of *dandering* or sauntering about. It reminds me that when I was a boy in Northamptonshire, the common word among the rustics for the same notion was "soodling;" but I never heard the other, so far as I can recollect. B. H. C.

SILVER CRADLE (4th S. i. 298.)—If the city of York and the great borough of Liverpool will allow me to name a very humble companion and follower in the custom described by your corre-

spondent PATER FAMILIAS, I am wishful to place upon record in your pages the fact that upon two occasions the burgesses of Warrington have presented the mayoress with a silver cradle for her new-born babe. The first took place during the mayoralty of Joseph Chrimer, Esq. (1857), and the second in that of John Burgess, Esq. (1861). In both instances these tokens of congratulation and good-will, though inferior in size, and slightly in value, will bear comparison with their Liverpool predecessor in the matter of elegance and usefulness conjoined. Moreover, during the past year, the aforesaid burgesses were desirous of presenting a "golden cradle" (the first of its kind) to the lady of our worthy borough Member on a similar happy occasion; but the project was arrested, at an early stage, by the uncommon scrupulosity of the happy father. M. D.

COIN OF THE VALUE OF 4s. 6d. (4th S. i. 341.)—This is the eighth of a Portuguese "Joannes," the divisions of which were of the values of 2s. 3d., 4s. 6d., 9s., 18s., and 36s. There was also the "double Joannes," value 3l. 12s. These gold coins once circulated largely in England. I have weights for each in my collection. SENEX.

WALL PAINTINGS IN INGATESTONE CHURCH (3rd S. x. 432, 480.)—At the second of the above references, I expressed a hope that I might one day be favoured with a sight of some drawings or photographs of the above wall paintings. I have now been kindly presented with a chromo-lithograph of them, which is exceedingly interesting. A wheel of seven spokes comprises within the seven intermediate spaces illustrations of the seven *deadly*, or more correctly named *capital*, sins. These are pride, covetousness, lust, anger, gluttony, envy, and sloth. They are not represented in this their usual order, except that pride is properly placed at the top, represented by a fine lady, elegantly dressed and seated, to whom a female attendant is holding up a looking-glass. Following the subjects all round after pride, from the right-hand, they are arranged thus:—Anger, lust, sloth, covetousness, gluttony, and envy. The last requires some elucidation, and fortunately it remains by far the most perfect of the whole series.

In a communication at the first reference above, MR. JOHN PIGGOT, JUN., described this as representing *perjury*. But this sin is never found in any enumeration of the seven *deadly* or *capital* sins. And it is not difficult to see that the painting illustrates the vice of envy. The picture has two men seated and robed as judges, or magistrates, within a space railed off by a kind of bar. Before them are standing four men—the two middle ones are pleading, and the two at the ends appear to have been brought as witnesses. The accuser, with his hand lifted up, is laying some heavy accusation against the man next to him, who, with

both hands extended, is protesting his innocence. A demon appears grinning over the head of the accuser: so that we may very legitimately infer that the charge is made out of envy, even as our Blessed Lord was delivered up to the Jews. I may add that the costumes and general style of drawing, in these paintings, remarkably correspond with those discovered some years ago at Catfield and Crostwight, in Norfolk. F. C. H.

BIRE (4th S. i. 14.)—Has MR. ADDIS noticed the following instance of this word, or a very similar one, in vol. ii. of the Percy Folio Reprint, "Eger and Grime," ver. 919-924:—

"Early in that may morning,  
merrely when the birds can sing,  
the throstelcocke, the Nightingale,  
the laueracke and the wild woodhall,  
the rookes risen in euery riser,  
the birds made a blissful bere."

COLIN CLOUTES.

Clapham.

THE OATH OF THE PEACOCK OR PHEASANT (3rd S. xii. 103, 173, 275, 336; 4th S. i. 251.)—It is perhaps not very surprising if, as MR. JAMES EDWARD DAVIS says, my memory is somewhat at fault in describing Mr. M'Clise's picture, which I have not seen since it was exhibited at Somerset House in 1835; but methinks he is somewhat so likewise when he adds: "The artist has kept the feast quite in the background." Now, if my memory serves me right—and I think it does, although I saw the picture but once—what is quite in the background is a cavalcade of knights, whereas the banquet-table, with the peacock or pheasant in the middle, is on what the French would call *le second plan du tableau*.

In reference to the use of feathers as a mark of distinction, Mr. de Barante, in his *Ducs de Bourgogne*, gives a curious description of their magnificence. Speaking of sumptuous feasts given at Brussels in 1421, he says of Duke Philipp the Good:—

"Pour lui, il était vêtu de la façon la plus galante; sa cote d'armes et son manteau étaient ornés de quarante aunes de ruban d'argent en nœuds et en rosettes, mais rien n'était si beau que le panache de son casque. L'aigrette était de vingt-quatre plumes de hérons; le cimier de vingt-quatre plumes d'autruches; par derrière flottaient dix-sept plumes de paon."

That was indeed "wearing a feather in his cap" with a vengeance. P. A. L.

TAVERN SIGNS (4th S. i. 266.)—Your correspondent F. FITZ-HENRY has revived my perfect recollection of a tavern sign that frequently attracted my attention in the early part of this century, as I was occasionally travelling from Abingdon towards the Berkshire Downs. The word *galore*, expressed in italics, was particularly impressed on my mind, and I mentioned it to a college friend, a Dorsetshire man, who told me

that in the West of England it was employed to signify "abundance." My observation of this inscription goes back at least to about sixty years.

On the subject of inscriptions addressed to passing travellers, though not an invitation to a public-house, I have often thought of asking for a place among your preserves for the following, which about the year 1815 caught my eye at a corner of the road a little on the left hand leading from Canterbury to Dover:—

"This is the very best world that we live in,

To spend or to lend or to give in;

But to borrow or beg, or to keep a man's own,

'Tis the very worst world that ever was known."\*

This was placed conspicuously upon a board affixed to a post on the grass-plot in front of a respectable house. I believe the expressions to be correct, but must beg to be excused if one or two words admit of a various reading (such as "get" for "keep.") I am not sure that it might not have been lengthened out a little further, but at the end was—"N.B. I keep a Cow."

The inhabitant of this house must have been an oddity. Can any of your correspondents describe him? U. U.

THE FAMILY OF BONAPARTE (4th S. i. 136, 304.)—The graphic description of the Sack of Rome, by Jacques Bonaparte, an eye-witness, translated into French by N. L. B. (Prince Napoleon Louis Bonaparte), and by him dedicated to Zenaïde, Princess de Musignano, his sister-in-law, and the mother of the new Cardinal Bonaparte. Of this translation I have before me the original Italian edition, "Florence, Imprimerie Granducale, 1830," with several engravings, executed at Ajaccio, after designs by Marini and C. Müller, and a portrait of Clement VII., after the drawing by Samuel Jesi, the celebrated engraver of Raphael's Leo X. in the Pitti Palace. To these have been added portraits of the most important *dramatis persona*, Charles de Bourbon, Constable of France; John of Medicis, des Bandes Noires; Lodovico Gonzague, called le Rodomont; and George de Freundsberg, erroneously called in the work Frauenberg. It was this famous knight who at the Diet of Worms, in 1521, just as Martin Luther was about to defend his faith in presence of Charles V., touching the Monk of Wittenberg familiarly on the shoulder, addressed him thus:—

"Mönchlein, Mönchlein! Du gehst jetzt einen Gang, einen solchen Staud zu thun, dergleichen ich und mancher Oberster auch in unserer allernstesten Schlachtordnung nicht gethan haben. Bist du auf Rechter Meinung und deiner Sache gewiss, so fahre in Gottes Namen fort und sey nur getrost! Gott wird dich nicht verlassen."

And God did not forsake him.

\* These lines, with various readings, have appeared in "N. & Q." 1st S. ii. 71, 102, 156; 3rd S. v. 114; also in Washington Irving's *Tales of a Traveller*, edit. 1850, p. 69, and entitled "Lines from an Inn Window."—ED.]

This rather scarce little volume lately fetched a high price at a public auction in Paris, say a hundred francs. P. A. L.

**HABILITE** (4th S. i. 88.)—The use of this word in the sense of *pecuniary means* may be more frequent, or better known, than I thought when I communicated my note upon it. I have since met with a curious instance of its employment in the same signification, in the wording of the printed prospectus forwarded to those who desire to become candidates for one of the studentships in common law founded in the early part of last century by Christopher Tancred, Esq., in accordance with the following statement:—

“Christopher Tancred, of Whitley Hall, in the county of York, Esquire, founded A.D. 1721, Studentships for the education of Twelve young Persons ‘in such professions as might not only advance their Fortunes, but render them useful Members of the Community;’ and he directed that the students should be natives of Great Britain (*i.e.* actually born in Great Britain), of the Religion of the Church of England, and ‘of such low *abilities* as not to be capable of obtaining the Education’ which he had in view, without the assistance of his or a like charity.”

These studentships are equally divided between law, medicine, and divinity; the successful candidates, who have to set forth their “station in life and any circumstances which may be considered to render them peculiarly objects of the charity,” receiving a stipend of about 100*l.* per annum, to supplement that lowness of “ability” which would prevent them obtaining a suitable education without charitable assistance.

The word occurs in Blackstone with the same signification. I imagine, indeed, that except the occasional employment of it by the vulgar, it is as a legal term alone that it is ever now used to convey the meaning I have pointed out.

WILLIAM BATES.

Birmingham.

**A PHILOSOPHIC BRUTE** (3rd S. xii. 130; 4th S. i. 62.)—Plato (*Rep.* ii. 16 [376]), speaking of the habits of the dog, says,—*Κομψὸν γὰρ φαίνεται τὸ πάθος αὐτοῦ τῆς φύσεως καὶ ὡς ἀληθῶς φιλόσοφον.* The whole passage, as translated in Bohn’s edition, is,

“He is angry at every unknown person that he sees, though he has never suffered ill from him before; but one that is known he fawns upon, even though he may never have received any good from him. Did you never wonder at this? ‘I never,’ said he, ‘thought of it before; but he does so, it is clear.’ ‘Moreover, this affection of his nature appears elegant at least, and truly philosophic.’ ‘In what respect?’ ‘Because,’ said I, ‘it distinguishes a friendly and unfriendly aspect by nothing else but this,—that it knows the one, but not the other; and how can we refuse to consider that as the love of learning which defines the friendly and the foreign by intelligence and ignorance?’ ‘By no means,’ said he; ‘it cannot be otherwise.’ ‘Nevertheless,’ said I, ‘to be a lover of learning and a philosopher are the same.’”

T. J. BUCKTON.

Wiltshire Road, Stockwell, S.W.

**COLLIDE** (4th S. i. 293.)—This is an old English word, and not an Americanism. It is to be found in Johnson, and other English dictionaries.

SEBASTIAN.

**PUNCHSTOWN** (4th S. i. 296.)—In reply to C. M. E.’s query, I beg to send the following extract from the Records of the Court of Exchequer in Ireland, which was furnished some years since to a local periodical by the late James Ferguson, the well-known Irish antiquary:—

“3 Edward II. On the 8th of November, Master Walter de Istlep, a Baron of the Exchequer, delivered into court a mainprize for David Fitzgerald, the late Sheriff, which the Justiciary of Ireland had delivered to the said Barons. His maypennors were John Fitzthomas, Arnold Le Poer, Peter Langleis, and *John de Puchardoun*.”

The Irish correspondent of *The Times* of the 30th says: “Punchestown, so called because there is no town, not even a village, in the place.” I hope he may become a subscriber to your truly valuable journal, and avoid such blundering hits in future as he has made on the present occasion.

HIBERNIA.

Tralee.

**DR. WALCOT** (4th S. i. 40, 186.)—May I ask one more question? If it be a decided point that the M.D. was in orders, *who* ordained him deacon and priest respectively? MR. S. JACKSON now says: “I never had any doubts.” But I showed before that, if he were ordained (as was said) by Bishop Porteus, it could have no relation to his officiating in Jamaica: for Dr. Porteus was not a bishop till years after Peter Pindar’s return to England.

LÆLIUS.

**DISTANCE TRAVERSED BY SOUND** (4th S. i. 121.) The remarks on the sound of the guns at Waterloo having been heard at Hythe remind me of a circumstance which was told me more than forty years ago. My grandfather mentioned that, on June 1, 1794, he was one who heard the distant and long continued reports of cannon. This was in Cornwall, near the southern coast: the sound must have reached the shore between Pendennis Castle and Pennance Point, and then have passed up the valley which leads from Swan Pool. So clear was the report that nautical men said that there must be a naval engagement somewhere, though without imagining that it could be so distant.

In this case it will be observed that there was water to convey the sound all the way, and then a valley to confine it to the ear.

LÆLIUS.

**BAYEUX TAPESTRY** (4th S. i. 266.)—Is not the person occupied in putting up a vane, instead of taking one down, to indicate that the abbey was barely finished when the corpse of the pious monarch was carried there? The abbey was the first cruciform church in England, and the Confessor spent upon it one-tenth of the property of

the kingdom. On St. John's Day he grew so rapidly worse, that he gave orders for the dedication to be fixed for the Feast of the Holy Innocents—Childermas. The very selection of this day shows the haste with which the dedication was pushed forward; for a strong prejudice prevailed in the Middle Ages against beginning anything on that day (Hone's *Everyday Book*, i. 1648). A few days after (Jan. 5) the Confessor died, and on the very next day (Friday, the Festival of the Epiphany) took place at once his own funeral and the coronation of his successor.

JOHN PIGGOT, JUN.

HERALDIC (4th S. i. 171).—In answer to A. H., I would suggest that a man has precisely the like "clear right" to his wife's arms as to her other realty: that is to say, he holds whatever she may be entitled to during her life; and if a child has been born alive of the marriage, by the courtesy of England he continues to do so during his own life. As to "impaling," that is, in a legal sense, a modern usage, and is a convenient one, but it is not legally obligatory on the husband. Of the mere rules and usages of the Herald's College I do not say anything.

L. P.

Middle Temple.

RAPIDLY-EXECUTED PICTURES (3rd S. xii. 326, 442).—In an article on the Spanish painter Goya, in the *Saturday Review*, March 21, p. 388, is the following:—

"Goya's rapidity was one of his most striking characteristics as an executant. Two of his portraits—one of the Infante Don Luis, the other of Donna Maria Teresa his wife—may be especially mentioned as instances of the extraordinary facility of the artist. These portraits bear the following inscriptions:—'Executed by Goya the eleventh of September, 1783, between nine o'clock and noon'; 'Executed between eleven o'clock and noon, August 27.' It appears that these portraits, which we have not seen, have 'all the qualities of the master!'"

CUTHBERT BEDE.

LINES BY DR. HENRY KING (4th S. i. 11).—In a cheap periodical, published about forty years ago, I find this stanza attributed to "Francis Beaumont, 1600."

JOSEPH RIX.

"YELLOW JACK" (4th S. i. 297).—H. N. will find the words of "Yellow Jack" in Captain Marryat's novel of *Rattlin the Reefeer*.

W. R. DRENNAN.

TAMĀLA, A SANSKRIT WORD FOR TOBACCO (3rd S. xii. 471).—I feel much obliged to ILLADES for his remarks regarding the age of the *Valmiki Rāmāyana*, as well as for his kindness in confirming my discovery of *tamāla* being a Sanskrit word, meaning tobacco, of accepted usage among the Pandits of India.

According to my version of the stanzas in which it occurred, one of the Pāndana princes having

asked Chatur Mukhi Brahmā, or the four-faced Brahmā, what would be the besetting sin of the Kāl Yuga, the oracle is described, in reply, as opening wide his four mouths, and shouting from each "Tamāla! Tamāla! Tamāla!" meaning tobacco; like Pope Urban VIII. fulminating his bull against smoking in churches to the four quarters of the globe in A.D. 1624.

This is somewhat different from the version referred to by ILLADES, but they both, I believe, are of Pamānik origin; and perhaps he will kindly lend his important knowledge in developing the period of history to which they alike would appear to refer.

Queries.—1. What account is given of the introduction of tobacco into India at Lanka, near the mouths of the Godāveri, where the famous Lanka Cheruts are made?

2. What is the name of the Hindu physician referred to by Dr. Mayer, who states that tobacco was introduced into India by the Franks in A.D. 1609? (*Vide Fairholt's History of Tobacco.*)

R. R. W. ELLIS.

Starcross, near Exeter.

ST. PETER'S CHAIR (4th S. i. 55, 106, 330).—It is alleged by LÆLIUS, that—

"Cardinal Wiseman says of the so-called chair of Antioch at Venice, 'there is no festival in its honour'; but in the Roman Breviary, Feb. 22, there is 'Cathedra S. Petri Antiochie, dup.,' just as, Jan. 18, we find 'Cathedra S. Petri Romæ, dup.,' and the services for the days are in the former part alike. If we suppose that the chair in St. Peter's is not honoured by the service of Jan. 18, a great part of the Cardinal's argument goes for nothing."

LÆLIUS has misunderstood the Cardinal. He had just quoted, and evidently adopted, the conclusion of Cornaro:—

"This chair, therefore, was constructed in the eighth century, nor assuredly was it ever used by the Prince of the Apostles, nor by any of his successors in the see of Antioch, before the year 742."

Of course the Cardinal knew all about the Feast of St. Peter's Chair at Antioch, and that it was kept as early as the fourth century, being included in the calendar of Pope Liberius about 354. When, therefore, he said that there was no festival in its honour, he clearly meant in honour of the supposititious chair at Venice. For a feast celebrated at least as early as the fourth century could have no reference to a chair which had no existence before the eighth; and could not have been occupied by St. Peter.

F. C. H.

"DIES IRÆ" (3rd S. xii. 482; 4th S. i. 332).—There can be no doubt that the "Hymn for the Dead," at the end of the *Lay of the Last Minstrel*, was written by Sir Walter Scott; but it cannot be called a translation of the "Dies Iræ." It consists of only three strophes, of four lines each, and is only a spirited imitation of the opening stanzas of that solemn and thrilling composition.



The usual translation in Prayer-Books is understood to have been made by Lord Roscommon, but Wharton attributes it to Crashaw. The translation in the English Missal published by Dolman was made by the undersigned. A translation of the "Dies Iræ" into Greek was made by the late learned Counsellor French.

F. C. H.

ROYAL FURNITURE (4th S. i. 315.)—At the time of my father's death in 1866 there was in the drawing-room at Stebbing Vicarage, Essex, a small chiffonnier composed of ebony, marble, and brass, which had been given to my stepmother by her aunt, the Hon. Mrs. Burrell, wife of the late Hon. L. Burrell, brother of the late Lord Willoughby de Eresby, Lord Great Chamberlain. I was informed that the chiffonnier had belonged to one of our sovereigns (I forget which), and that *through being in the room at the time of his Majesty's death* it became the property of the then hereditary Lord Great Chamberlain.

R. D. DAWSON-DUFFIELD, LL.D.

"TO MY NOSE" (4th S. i. 316.)—The verses in question, recently sent to *Once a Week* as original, seem to excite the cupidity of literary petty larcentists. They appeared originally, under the title of "Lines by the Author of Absurdities," in the *Comic Offering* for 1834, edited by Miss Louisa Sheridan. They were written by Alfred Crowquill (Mr. Forrester), and were unceremoniously appropriated by the stupid author of the paper on "Snuff and Snuff-Takers" in the *New Monthly Magazine* for September, 1839, p. 117, who coolly says that he "remembers, on one occasion, addressing to his discriminating nose" this very production of another and abler pen. For this theft he is duly castigated by the genial author of *A Pinch of Snuff*—am I right in saying the late Mr. Fairholt?—12mo, 1840, p. 42, where the various blunders in the article are pointed out.

WILLIAM BATES.

Birmingham.

"THE WHITE HORSE OF WHARFDALE" (4th S. i. 316.)—This poem, founded on the local superstition that when a person is drowning in the Strid a white horse is seen to rise to the surface, was printed in Alaric Watts's *Poetical Album* upwards of thirty years ago. This elegant volume has been referred to before in "N. & Q." I think it is now scarce.

In the same volume an ode to France commencing—

"Oh! shame to thee, land of the Gaul!"

is ascribed to Byron. Is the authorship known? It is referred to by Byron himself as one of the several productions falsely attributed to him. (See his *Works*, vol. i. 8vo, p. 799. S. F.

Birmingham.

## Miscellaneous.

### NOTES ON BOOKS, ETC.

*Notes on the Old Crosses of Gloucestershire.* By Charles Pooley, F.S.A. With numerous Illustrations on Stone and Wood. (Longmans.)

Gloucestershire would seem from Mr. Pooley's *Notes* to be extremely rich in those old crosses, which may be regarded as memorials in many cases of the religious spirit, and in many, if not all, of the architectural taste of our forefathers. These crosses were of varied character: municipal, like those of Gloucester and Cirencester, and Bristol High Cross, of which latter Mr. Pooley gives some interesting notices and curious representations—village crosses, of which that at Saintbury is supposed to have been the resting-place for funeral processions before they started up the hill to the church—churchyard crosses, of which that at Charlton Kings is a very fine specimen. The Holy Rood, at Amney, is one of the few of these memorials remarkable for its architectural details; and the same may be said of the Preaching Cross at Iron Acton, and the crosses of Bisley, Aylburton, Lydney, and Clearwell. In Westbury-on-Severn there are the remains of no less than three old crosses, and it is believed there were formerly many others, and that they were used to mark the tythings, of which there are no less than thirteen in that extensive parish. It will be seen, from our brief notice of Mr. Pooley's book, that it is one which deserves the attention of antiquaries as well as of all Gloucestershire men.

*The Silver Store selected from Mediæval Christian and Jewish Mines.* By S. Baring-Gould, M.A. (Longmans.)

The accomplished author of *The Myths of the Middle Ages*, and of that interesting little book, *Post-Mediæval Preachers*, has in the present volume drawn from the class of ancient writers to which he has already directed attention, such as Cæsar Heisterbach, Meffret, Labata, &c., and from some of the Talmudical writers, a number of quaint legends, myths, and anecdotes, which he has versified with grace and skill, and thereby added another to the interesting contributions towards our knowledge of mediæval literature and mode of thought to those for which we are already indebted to him. For some of his poems, which are by no means complimentary to the ladies, the author apologises by the explanation that the original perpetrators of such scandals were confirmed old bachelors.

*Metrical Epitaphs, Ancient and Modern.* Edited by the Rev. John Booth, M.A. (Bickers & Son.)

Encouraged by the success of his published collection of *Epigrams, Ancient and Modern*, Mr. Booth has undertaken the compilation of a new Selection of Metrical Epitaphs. The book, which is nicely got up, contains many compositions of great beauty, but we regret to add it contains also many that are flippant and irreverent. Gay, with questionable taste, declared "life is a jest"; but too many writers of epitaphs go far beyond Gay, and look upon death as no less a jest, and therefore a fitting subject for the exercise of their wit—sometimes, too, we are sorry to say, of their profanity. We think Mr. Booth would do well, in the future editions of this pretty little book, to exclude from it all epitaphs marred by levity or irreverence.

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## Notices to Correspondents.

UNIVERSAL CATALOGUE OF BOOKS ON ART.—All Additions and Corrections should be addressed to the Editor, South Kensington Museum, London, W.

MERCURY'S Query should be addressed to a medical or scientific journal.

*Isabella* will find much illustration of the names Isabella, Jecobel, and Elizabeth in the 12th volume of our Second Series, and the 1st of our Third Series.

KENTISH TAILS (4th S. i. 342).—With reference to the question of B. R. as to the occurrence of this name for what seems to have been an article of costume about the end of the reign of Queen Elizabeth, we have to thank several Correspondents for answers, founded upon the supposition that B. R.'s question had reference to the "Kentish long tails," which were the subject of several communications in our 3rd S. viii. 425, and elsewhere. But the "long tails" could never have been mistaken for "an article of costume" to which B. R.'s question clearly applies.

H. T. E.'s Query for the present whereabouts of the "Irish Bell and Shrine, called the Bell of St. Connell Key," reached us too late for this week's number.

SALISBURY TRAIN is referred to "N. & Q." 2nd S. iii. 308; iv. 197, for an explanation of the saying.

J. A. G. An account of Thomas Chubb is to be found in most biographical dictionaries.

SIR W. WADE. Loafers has been noticed in our 2nd S. vii. 184.

Answers to our Correspondents in our next.

ERRATUM.—4th S. xii. p. 350, col. ii. line 12, for "Noble" read "Noak."

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## Notes.

## ROYAL ACADEMY.\*

In the first announcement of the Royal Academy exhibitions, we have seen that all persons paying one shilling for admission were to be presented with a "Catalogue gratis." This admirable arrangement went on for some considerable time, for in the *Morning Herald* of Tuesday, May 1, 1792, the "Catalogue gratis" is still advertised as the tempting addition to the payment of one shilling for admission; but in 1798 the catalogue bore the ominous words "[price sixpence]," and continued so to do until the year 1808. There were, however, good reasons for a charge to be made: in the first place, the catalogues were becoming more expensive, the same having increased from fifteen pages of printed matter in 1769 to forty-four pages in 1798. A second point of consideration was to be found in the fact that, like all other gifts, *gratis* fine-art catalogues were looked upon as mere waste-paper, and therefore commonly thrown away by the visitor, either inside the exhibition building or outside upon the public pavement, and into the neighbouring gutters, a mode of proceeding certainly not very complimentary to English art, but effectually cured by the charge of "sixpence," which in 1809, at the *forty-first* exhibition, was increased to "*price*

*one shilling*," the same charge being ever afterwards continued—the catalogue having increased to an average of sixty-four pages instead of forty-four.

In 1780 we observe for the first time the following notice:—"The Pictures are numbered as they are placed in the Room. The First Number over the Door." The names of the artists were likewise this year placed at the end of the catalogue and arranged alphabetically, but without reference numbers to their works. In 1783, however, we observe:—"Note. The Figures at the end of Exhibitors' Names refer to the corresponding Numbers in the Catalogue, specifying their respective Performances." In 1800, this "note" was omitted, as also the reference numbers, but they were resumed in 1801.

It was not until the twenty-ninth exhibition, in 1797, that the names of academicians, associates, and associate engravers were collected together and printed at the back of the title-page, from whence they were transposed in 1798 to a position between the list of exhibited works and the exhibitors' names at the end of the catalogue, where until 1826 they remained. The following year, 1827, they were removed to the foremost place they now occupy. Until 1808 all members of the Academy had their names scattered about the various letters in the alphabetical list of exhibitors, but in this year the names of the academicians and associates were sifted and elevated to the head of each letter, as we see them at present arranged. In that of the year 1811 we are told that "An Agent attends in a Room at the Head of the Staircase, to answer Enquiries respecting those Works which are to be Disposed of." This notice, repeated in 1812, changes in 1813 to "Persons desirous of becoming Purchasers, are requested to apply to the respective Artists," and so it remains every year up to and including 1827.

Also, in 1811, the catalogue for the first time revealed the "Council Room, in which are deposited the Works presented by the Academicians on their Election." These works, in 1811, were *fifty-one* in number; in 1812 their exhibition was omitted, but returned to in 1813, and so continued every year up to and including 1836, at which time there were *seventy-nine* works in the Council Room, but the Academy then removing from Somerset House to Trafalgar Square, this particularly interesting display terminated.

The opening motto used upon the Royal Academy Catalogue was, as we have already seen, in Latin, from which language the mottoes were selected for the first thirty-eight years, being then followed for four years by mottoes in Greek, while to the *ninety-nine* catalogues now published Latin has supplied sixty-one mottoes and Greek seven mottoes. Of the remaining mottoes, three

\* Concluded from p. 383.

are from the French and two from the German, while three are Italian, and twenty-three English. The first motto in our native tongue did not come, however, until 1812, but then it was, as it should have been, from Shakespeare; thus—

— “Nature is made better by no mean,  
But Nature makes that mean : So, o'er that Art,  
Which . . . adds to Nature, is an Art  
That Nature makes —  
— the Art itself is Nature.”

In 1843, this same quotation, which is given from the *Winter's Tale*, appeared a second time, but with the words “you say” restored to their place in the dotted line, having been from that part of the speech cut out in the year 1812. The second English motto, 1819, is from Bacon, who says: “PAINTING raises the mind, by accommodating the images of things to our desires.” The third native motto came in 1827, from Johnson's celebrated preface to Shakespeare, the same motto being reproduced in 1844. It must not be omitted that, in 1848, the immortal Hogarth supplied our motto—“True Art can only be learned in one School, and that School is kept by Nature!”

The list of “honorary members,” that is to say, the chaplain, professors of ancient history and ancient literature, secretary for foreign correspondence, and the antiquary—and which, at the foundation of the Royal Academy, contained the illustrious names of Samuel Johnson and Oliver Goldsmith—having been long enumerated at the bottom of the academical list of names, was in 1819 elevated to the top of the page, while the same year was distinguished by the putting forth of a page full of “Regulations for Exhibitors.” It was not until 1839—seventy years from the first exhibition—that exhibitors were informed that “the Prices of Works to be Disposed of may be communicated to the Secretary;” while at the same time the public was informed that “Persons desiring to become Purchasers of Pictures, or other Works of Art, are requested to apply to the Clerk,” whose whereabouts, by 1857, was indicated as being “in the Octagon Room.” In 1865 it was for the first time notified to the public that “A Red Star affixed to the Frame denotes that the Picture is Sold.” The “Octagon Room,” so long the youthful outsider's artistic Black Hole of Calcutta, commenced its career in 1841, and so continued, with but slight intermission, for the next fourteen or fifteen years, when the *engravings*, which had been honoured with a place in the “Passage,” were finally elevated to the “Octagon Room,” where the clerk of the price-list keeps them company during the period of exhibition.

To the art-student there are still some few little points to be noticed. In the catalogue for 1852 we find it stated that—

“Exhibitors of this or last year, being artists by profession, viz. Painters, Sculptors, or Architects, and not

under Twenty-four years of Age, nor Members of any other Society of Artists, established in London, are eligible as Associates of the Royal Academy, and may become Candidates, by inscribing their names during the month of May and no longer.”

This notice was finally left off in 1864, but the three concluding words, “and no longer,” were not repeated after the year 1852.

The Royal Academy Catalogue of 1855 reveals the existence of an “Associate Engraver of the New Class,” in the person of the celebrated mezzotint engraver, Mr. Samuel Cousins; while in 1856 he appeared in the shape of an “Academician Engraver,” an honour in which, by 1858, he was joined by the renowned line engraver, Mr. George Thomas Doo. And thus the art-student has the chief bibliography of the Royal Academy Exhibition Catalogues, extending over the time-honoured period of one hundred years.

As before observed, these catalogues are full of points ready at any moment to awaken our art-remembrances. Of Mauritius Lowe, already mentioned, many curious notices appear. Dr. Johnson was much interested in him; and Boswell, in his life of the great lexicographer, has preserved a letter written by Dr. Johnson to his friend Sir Joshua Reynolds on behalf of a vast picture painted by Mauritius Lowe in 1783. “Poor Lowe met with some discouragement, but I interposed for him and prevailed,” said Dr. Johnson, writing to Mrs. Thrale; while in the letter preserved by Boswell, which the Doctor had addressed to the President of the Royal Academy, he observes, “upon this work he has exhausted all his powers, and suspended all his expectations; and certainly to be refused an opportunity of taking the opinion of the public is in itself a very great hardship. It is to be condemned without a trial.”

On the same day (April 12, 1783) Dr. Johnson also wrote to Barry the painter, interceding for the admission of Lowe's hapless picture, which was, as Boswell tells us—

“the Deluge, at the point of time when the water was verging to the top of the last uncovered mountain. Near to the spot was seen the last of the antediluvian race, exclusive of those who were saved in the ark of Noah. This was one of those giants, then the inhabitants of the earth, who had still strength to swim, and with one of his hands held aloft his infant child. Upon the small remaining dry spot appeared a famished lion ready to spring at the child and devour it. Mr. Lowe told me that Johnson said to him—‘Sir, your picture is noble and probable.’ ‘A compliment, indeed,’ said Mr. Lowe, ‘from a man who cannot lie, and cannot be mistaken.’”

In the *Diary of Madame D'Arblay* we find that lady, towards the end of May, 1781, writing to the effect that “there is a certain poor wretch of a villainous painter, one Mr. Lowe,” to befriend whom Dr. Johnson had prevailed upon Mr. Crutchley to sit for his portrait, which Mr. Crutchley not wishing to do, he thought, as he

informed our fair diarist—then Miss Fanny Burney—he might

“as well give the man the money without; but no, they all said that would not do so well, and Dr. Johnson asked me to give *him* my picture. ‘And I assure you, Sir,’ says he, ‘I shall put you in very good company, for I have portraits of some very respectable people in my dining-room.’ ‘Ay, Sir,’ says I, ‘that’s sufficient reason why you should not have mine, for I am sure it has no business in such society.’ So then Mrs. Thrale asked me to give it to *her*. ‘Ay, sure, ma’am,’ says I, ‘you do me great honour; but pray, first, will you do me the favour to tell me what door you intend to put me behind?’ However, after all I could say in opposition, I was obliged to go to the painter’s. And I found him in such a condition! a room all dirt and filth, brats squalling and wrangling, up two pair of stairs.”

Two years before Miss Burney was thus writing Mr. Crutchley’s experience of Lowe’s domicile, the painter was living at No. 3, Hedge Lane, now known as Whitcomb Street, Pall Mall. By the scene Mr. Crutchley witnessed at the painter’s residence he was soon thoroughly overcome; for, as he further informed Miss Burney, he exclaimed to the limner—

“‘Mr. Lowe, I beg your pardon for running away, but I have just recollected another engagement;’ so poked three guineas in his hand, and then ran out of the house with all my might.”

In the Royal Academy Catalogue for 1783 may be observed as an exhibitor “J. Dunthorne, Junr., Colchester, Essex,” with two works; and in the following year J. Dunthorne, Junr., is accompanied by J. Dunthorne, Senr., both sending pictures from the same place. The almost solitary appearance of these two Dunthornes (father and son) is, however, enough to vividly recall Leslie’s delightful *Life of John Constable*, in which it is so agreeably shown what part the elder Dunthorne had in influencing Constable’s love of landscape painting. Constable we find was not indulged with a studio in his father’s house, therefore it was somewhat fortunate that in a cottage hard by the elder Constable’s mill there should be residing one who, though a painter and glazier, nevertheless loved to diversify the painting of houses with the painting of pictures. This artistic plumber and glazier was John Dunthorne, and although Golding Constable did not dream of his son becoming a professional landscape painter, he seems to have left him at liberty to paint at times in the plumber and glazier’s house.

In the Royal Academy Catalogue for 1809, we observe number—

“259. The celebrated old Roman Tribune, Dentatus, making his last desperate effort against his own soldiers, who attacked and murdered him in a narrow pass.”—*Vide Hooke’s Roman History.*

This, unnoticeable as it might at first appear, brings forth the whole of Haydon’s extraordinary and unhappy life. The history of this picture of “Dentatus” its painter has left in the fullest

details in his *Autobiography*; but there is a passage well worth recalling here, as showing one phase of the miseries encountered by the young and aspiring artist in seeing his first picture safely delivered at the Royal Academy.

In connection with the “Dentatus” picture Haydon has had occasion to make mention of his friend Leigh Hunt, of whom the painter goes on to say—

“He was with me when I took it down to the Academy, and, full of his fun, kept tormenting me the whole way, saying—‘Wouldn’t it be a delicious thing now for a lamplighter to come round the corner, and put the two ends of his ladder right into Dentatus’s eye? or suppose we meet a couple of drayhorses playing tricks with a barrel of beer, knocking your men down, and trampling your poor Dentatus to a mummy!’ He made me so nervous with his villainous torture that in my anxiety to see all clear, I tripped up a corner man, and as near as possible sent Dentatus into the gutter.”

To conclude this brief bibliographical notice of the Royal Academy Catalogues for *ninety-nine years*, it should be remembered that the first exhibition opened with *one hundred and thirty-six* works, which did not attain to and exceed one thousand in number—in any particular exhibition—until the year, 1797, falling again below the thousand in 1804; and so continuing, with but one exception, until the year 1817, when the exhibited works rose to one thousand and seventy-seven, much about the present average. In the year 1855 the number of works reached the highest point ever attained—namely, *fifteen hundred and fifty-eight*.

With the exception, however, of a very few numbers having been doubled, and thence marked with an asterisk, the total number of works exhibited at the Royal Academy of Arts in the ninety-nine years that have now passed away appear to be just *one hundred and one thousand three hundred and fifteen!* EDWIN ROFFE.

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#### HAMST’S “HANDBOOK OF FICTITIOUS NAMES.”

I have been looking through Mr. Olphar Hamst’s recently-published *Handbook of Fictitious Names*, and beg to make note of some omissions. Some of these he may perhaps supply in the second edition of his work.

He has not mentioned the anonymous author of *The Chronicles of the Schönberg-Cotta Family*, and the six works, which have attained well-deserved popularity, that have been since published by the same writer, but without her name. They are by Mrs. Charles.

No mention is made of the authors of the following works:—*The Vestiges of Creation*; *Miserimus* (by Frederick Mansell Reynolds, see my note in “N. & Q.,” 2<sup>nd</sup> S. v. 485); *Peter Priggins, the College Scout*, edited by Theodore Hook, with other works by the same writer (who I have under-

stood was a Mr. Hewlett, of Worcester College, Oxford; *Vincent Eden, or the Oxonian*, by Quip, commenced in vol. v. (1838) p. 313, of *Bentley's Miscellany*, and abruptly ended at p. 350 of vol. vi. It is a brilliant fragment: its author, as I have been informed, was a Mr. Dickenson, a first-class man, winner of the Ireland, &c.; and the story of his life, as told to me, was remarkable. It may briefly be indicated here. He took up a residence in London, where he plunged into the depths of profligacy; but, on a certain evening, words that he heard in a Wesleyan chapel, into which he had entered "to mock," made so great an impression upon him that they changed the current of his life; and he went out as a missionary to a savage tribe, by whom he was slain.

The author of *Uncle Sam's Peculiarities* was writing at that same period, 1838-9, in *Bentley's Miscellany*, *Ainsworth's Magazine*, &c. He also is not mentioned. Nor "The Irish Whiskey-Drinker," also a writer in *Bentley*, and at the present time in *Temple Bar*: he also, for some time, contributed a very amusing weekly article to the *Illustrated London News*. I have heard his (barrister's) name, but it has escaped my memory. There is also that very clever book *Paddana*, by the author of *A Hot Water Cure*. Who was he? The book *Spirits and Water*, published by Mitchell, 1855, with the author's initials "R. J. L.," was by Mr. Lane, the artist and lithographer; who was also the author of another work, *Life at the Water Cure* (1851, pp. 296), to which he appended his name. Who were the authors of *Malvern as I found it*, by Timothy Pounce, Esq. (Jas. Blackwood, 1858, pp. 152), and of *Three Weeks in Wet Sheets* (third edition, 1856—it is dated from Bristol)? "Vaughan Dayrell" is, I believe, a pseudonym. He is the editor of the volume, *Weeds from the Isis* (Jas. Blackwood, 1856, pp. 153), and has contributed to *Bentley's Miscellany*. Who was the author of the anonymous work, *Our College: Leaves from an Undergraduate's Scribbling Book* (Earle, London, 1857, pp. 430); also of *Our School*, by Oliver Oldfellow, M.A. Oxon. (Wesley, London, 1857?) The author of the well-known *Sketches of Cantabs*, by John Smith, of Smith Hall, Gent., was, I believe, Mr. John Delaware Lewis, Trin. Coll. Cambridge. He contributed numerous articles to *The Train* magazine. The anonymous author of "Mr. Horace Fitzjersey's Collegiate Experiences," published in *Sharpe's Magazine* (vol. ii., New Series, pp. 243, &c.) during the time that it was edited by Mrs. S. C. Hall, was (the late) Rev. Theodore Alois Buckley, M.A., Chaplain of Christ Church, Oxford. He was also the author of *The Adventures of Mr. Sydenham Greenfinch*, by Tom Hawkins, Esq. (Routledge, 1854), a shilling illustrated "railway book," that had a large sale. Mr. Buckley's name appears to the editions of Pope's *Iliad* and *Odyssey*,

and other works of a classical nature, published by Messrs. Ingram, Cooke, & Co.; also to *The Ancient Cities of the World* and *The Great Cities of the Middle Ages*, published by Routledge.

Of other anonymous shilling "railway books" that had a most extensive sale, I may mention *Wedding Gloves and Wedding Rings* (Jas. Blackwood), which were understood to be by Mr. Alfred W. Cole, Barrister, author of *Lorimer Littlegood* and many other works. *Boys and their Rulers* (Cooke, London, 1853): this was by Mr. E. Ward. *Christmas Day, and How it was Spent*, by Christian Le Ros (Routledge, 1854). "Le Ros" is an inversion of the author's name, Mr. W. J. Sorel, who afterwards published *The Caricature and My Sister's Son*, a novel, under his own proper name (Saunders, Otley, & Co., 1865). *Our New Rector*, edited by Cuthbert Bede (Saunders, Otley, & Co., 1861, pp. 297), was written by Mrs. Wildon H. Binns. *Minnie's Birthday, and other Stories for Children*, by Marietta, illustrated by Cuthbert Bede (Masters, pp. 81), was written by Miss Harriette Mary Bradley. *The Apple Blossom, or a Mother's Legacy*, by Onyx Titian (Masters, pp. 177), was written by Miss Sarah Woodward; who also wrote *Peter Noble, the Royalist* (Masters, 1862, pp. 63). The *Handbook to the Ancient Remains of Castleacre, Norfolk*, by Cicerone, was by the Rev. J. H. Bloom, Vicar of Castleacre. *The Commissioner, or De Lunatico Inquirendo* (Orr & Co., 1843, pp. 440), was attributed to Mr. G. P. R. James, the eminent author. Lever's *Harry Lorrequer* appeared as an anonymous work. Who was the author of *Helionde, The Memoirs of the Stomach, &c.?* He was also the writer of certain sketches in *Once a Week*, since published (1862) as a shilling railway book under the title of *Brighton: the Road, the Place, and the People?* It was attributed to Mr. Surtees (of "Handley Cross"), though, I fancy, incorrectly.

The writer who chose the pseudonym "Ik: Marvel," is mentioned at p. 87: although an American by birth, he has been resident in England, having been appointed American Consul at Liverpool in 1853. To his weird *Reveries of a Bachelor*, published by Bogue, 1852, there is a dedication signed by his proper name "Donald G. Mitchell." Mr. G. F. Pardon's pseudonym of "Captain Crawley" is mentioned by Mr. Hamst at p. 36, and his initials at p. 53. It might also have been mentioned that this prolific and useful author used the pseudonym of "Quiet George" in several of his works, especially those addressed to the young; and that to other more purely imaginative works, such as *The Faces, in the Fire* (Jas. Blackwood, 1856, pp. 270), he prefixed his own proper name. *Cups and their Customs*, an anonymous work, published by Van Voorst, was the joint production of Dr. Porter of Peterborough and (the late) George Edwin Roberts, F.G.S.

The *Letters from a Gentleman in the North of Scotland*, originally published in 1754, in 2 vols., and since republished and much quoted, bore no author's name, but have been attributed to Captain Burt. *The Camp of Refuge*, published anonymously by Mr. C. Knight, 1844, is credited to Charles Macfarlane, Esq. It appeared in two small volumes, forming the first in the series of "Old English Novelets"; and, in the Introduction to it, Mr. Knight explains his reasons for giving to the series the name of "Novelets, or little novels." Since then, the word has been much used; but here, I imagine, is its birthplace. The Rev. Isaac Williams is mentioned by Mr. Hamst (p. 35) among the contributors to *The Tracts for the Times*. He was also the author of the two well-known anonymous poetical works, *The Baptistery* and *The Cathedral*.

Who was "Pelham Hardwicke," author of the comic drama, *A Bachelor of Arts*, in which Mr. Charles Mathews appeared at the Lyceum Theatre, Nov. 23, 1853? In the same year, he appeared at the same theatre in the comedy of *The Lawyers*, written by Slingsby Lawrence, Esq., author of *The Game of Speculation*. The latter comedy was produced at the Lyceum Oct. 2, 1851; and, with the spectacular burlesque of *The Prince of Happy Land*, was acted nightly up to the following Easter—a circumstance which the newspapers of the day stated to be "unparalleled in theatrical annals." In his preface to the published comedy, "Slingsby Lawrence" says that he adapted it from a work by H. de Balzac "in less than thirteen hours," and that it was "produced after only two rehearsals"; which, probably, was another circumstance also "unparalleled." But who was Mr. "Slingsby Lawrence"? I believe the pseudonym to have been assumed by Mr. W. H. Lewes, author of *The Life of Goethe*, &c., and that he was also the writer of the articles in *The Leader* signed "Vivian."

Mr. Hamst does not mention "The Old Bushman," the Northamptonshire naturalist, traveller in Sweden and elsewhere, and correspondent of *The Field*. He died last year; but his name has escaped my memory. No mention is made of the anonymous author of *Miriam May* and *Crispin Ken*, novels which, on their publication in 1860-1, were placed under Mr. Mudie's ban, and occasioned no little excitement thereby. No mention is made of the late "Frank Fowler," author of *Texts for Talkers* (Saunders, Otley, & Co., 1861), and other works; or of the American writer "Manhattan," who, besides his war letters to *The Standard*, published a three-volume novel, *Marion* (Saunders, Otley, & Co., 1866). "Charles Felix" is mentioned, but not *Barefooted Birdie*, by T. O'T., edited by Charles Felix (1864). No mention is made of "Quiz," author of *Sketches of Young Ladies*; or of "Nicholas Wiseman," the

singular pseudonym selected by the author of *Horse Training upon New Principles; Ladies' Horsemanship, and Tight Lacing*; by Nicholas Wiseman, issued "under the auspices of Propagandism" (see preface to second edition), third edition, W. Clowes & Sons, London, 1852. A still more remarkable pseudonym, not mentioned by Mr. Hamst, was that of "Beelzebub," the author of a book called *I Too*, published a few years since.

The anonymous author of *General Scripture Reading*, and of a Bedlam poem called *Balaam and his Ass* (Houlston & Stoneman, second edition, 1847, pp. 45), was understood to be the Rev. Peter Penson, Minor Canon of Durham. "R. C.," the author of an excellent *History of Huntingdon* (Sherwood, Jones, & Co., 1824, pp. 338), was Mr. Robert Carruthers, now well known as an author. "Eden Warwick," author of *Notes on Noses* (Bentley, third edition, 1857), and of *The Poet's Pleasance*, is a Birmingham gentleman, George Jabet, Esq. "Philo-Scotus," author of *Reminiscences of a Scotch Gentleman, commencing in 1787* (Hall, Virtue, & Co., 1861, pp. 362), is J. B. Ainslie, Esq., a near relative of Lord Gray of Gray, to whom his book is dedicated. The anonymous author of a remarkable little book, called *Osmé; or the Spirit of Froust* (Parker, 1853, pp. 42), was the late Rev. John Bolland, son of Judge Bolland. *Rigdom Funnidus* is given by Mr. Hamst at p. 52, but with no name of author, or rather editor, of Cruikshank's *Comic Almanack*. In some years, no name of editor is given; but, in several years, the names of Horace Mayhew, Henry Mayhew, and Robert B. Brough are given on the title-pages. *The Fatal Boots*, by Thackeray, originally appeared (anonymously) in *The Comic Almanack*, arranged in twelve chapters for the several months. It is reprinted in vol. i. of his *Miscellanies*. The author of *Aunt Margaret's Trouble*, and *Mabel's Progress* (just published), is, I believe, Mrs. T. A. Trollope.

Perhaps some of the foregoing notes may be of use to Mr. Hamst. CUTHBERT BEDE.

#### "THE RUPERT OF DEBATE."

A few weeks ago Sir William Hutt, in a speech to his constituents, credited Mr. Disraeli with this oft-quoted phrase. It was of course easy to show, as was done at the time, that its author was Lord Lytton, who used it in his satire, *The New Timon*, to describe Lord Stanley (the present Earl of Derby). I am not so sure, however, that Sir William Hutt was not substantially right, and that the germ of Lord Lytton's felicitous phrase is not to be found in a speech made by Mr. Disraeli in the House of Commons in April, 1844 (nearly two years before the publication of *The New Timon*), during one of

the angry discussions which arose at that time out of Mr. Ferrard's gross attack on Sir James Hogg and the late Sir James Graham in regard to the Nottingham election. On the occasion referred to, Mr. Disraeli is reported to have said that "the noble Lord (Stanley) was the Prince Rupert to the Parliamentary army—his valour did not always serve his own cause." C. T. B.

STELLA'S BEQUEST TO STEEVENS' HOSPITAL, DUBLIN.—

"The Chaplain's emoluments consist of 40*l.* a year, left for the purpose by Dr. Sterne, Bishop of Clogher, and 120*l.* a year, the produce of lands in the county of Meath, purchased with a legacy of 1000*l.* left by Mrs. Esther Johnson, the celebrated Stella, whose will contains the following remarkable clause:—"And if it shall so happen (which God forbid) that at any time hereafter the present Established Episcopal Church of this kingdom shall come to be abolished, and no longer the national Established Church of the said kingdom, I do declare wholly null and void the bequest above made, and do hereby divest the Governors of the principal and interest, and in that case it is to devolve to my nearest relative living."—*The History of Stevens' Hospital*, by Cheyne Brady, Esq. M.R.I.A., Dublin, 1865, p. 24.

In the event of Mr. Gladstone's resolutions being carried to disestablish the Episcopal Church in Ireland, the chaplain of Stevens' Hospital will lose 120*l.* a year; and it will be necessary to discover Stella's nearest relative now living. Stella, I believe, died Jan. 28, 1727.

R. WILBRAHAM FALCONER, M.D.

Bath.

HINTS FOR PRO-EDITORS OF SHAKSPERE.—

BENEVOLO LECTORI JOANNES GEORGIUS GRAEVIUS SALUTEM DICIT.—"Conjecturae saepe fallunt etiam acutissimum et perspicacissimum hominum. Eae non sunt quamvis corruptis verbis substituendae, nisi ratio sit tam liquida, ut ne Pyrrho quidem de veritate possit dubitare. Diligenter igitur circumspicendum, ne imperitorum interpolationes, hallucinationes, et suspiciones hominum doctorum, qui a renatis litteris vixerunt, pro veterum scriptorum verbis obtrudantur lectoribus. Id sane cum in his, tum in aliis libris, in quibus elimandis elaboravi, mihi curae fuit."—CICIDCLXXXIX.

"Our old dramatic writers were extremely well acquainted with nautical terms; this was owing to the avidity with which voyages were read by all descriptions of people. Great effects were then produced by small means, and created a wonderful interest in the public mind: the writers, too, of these popular works entered into them with their whole soul, and gave a fullness and precision to their narratives which are not always to be found in those of the present day. I know not how I have been drawn on so far; but I meant to say that from some cause or other (perhaps from what I last hinted at) maritime language is not so generally understood now as it was two centuries ago. *There is scarcely a nautical expression in Shakspeare which is not illustrated into obscurity, or misinterpreted.*"—William GIFFORD, 1805.

Grævius acquired much fame as a classical annotator, and as professor of history at Utrecht.

"On accourait à ses leçons," says Boissonade, "non pas de toute la Hollande seulement, mais de toute l'Europe." He survived till 1703.—The remark of Gifford occurs in his edition of Massinger. It deserves repetition, and is rather modestly expressed for one of his stamp.

BOLTON CORNEY.

INSCRIPTIONS.—The following inscriptions are found in a garden of the Hôtel-Dieu at Lyons:—

"Hic jacet  
Eliz. Temple ex parte Patris  
Francisci Lee Regiæ Legionis  
Tribuni, Neonon ex parte  
Matris Eliz. Lee  
Nobilissimorum Comitum  
De Lichtefeld Consanguinea.  
Avum habuit Edvardum Lee,  
Comitem de Lichtefeld,  
Proavum Carolum II.  
Magnæ Britanniæ  
Regem. In Memoriam  
Conjugis Carissimæ  
Peregrinis in Oris (ita  
Sors acerbâ voluit) hunc  
Lapidem mœrens posuit  
Henricus Temple Filius  
Natu maximus Henrici,  
Vicecomitis de  
Palmerston. Obit  
Die 8 Oct. a. d. 1736,  
Ætatis 18."

Dr. Young's *Narcissa* would seem to be the young lady mentioned in this inscription; and her burial-place, therefore, was at Lyons, as stated by Croft in his *Memoir of Dr. Young*, and not at Montpellier. This inscription, as well as the following, is copied from a "Collection of Modern Inscriptions on Tombstones at Lyons," appended to the *Manuel du Bibliophile et de l'Archéologue Lyonnais* (8vo, Paris, 1857):—

"Hic jacet  
Eliz. Danby  
Gulielmi Danby Armig.  
De Swinton in Regno Angliæ  
Et in Com. Ebor.  
Filia minor natu.  
Ob. 23 Die Septembris A.D. 1786,  
Ætat. 32.  
Pietate erga Deum insignis  
Eximius animi dotibus decorata  
Patientia in diuturno morbo mira,  
Vitam egregiam  
Christiana morte  
Coronavit.  
Sorori dilectissimæ  
Frater Mœrens  
Luctuosum hoc Amoris  
Et Desiderii  
Monumentum posuit."

J. MACRAY.]

Oxford.

ANOTHER TREASURE FROM BUTLER.—As a P.S. to the anecdote of Porson I may mention that, after hearing it, I looked into the "Heroic Epistle of Hudibras" to see if perchance it con-



laining any other treasure; and I found the following (two lines are left out, and the position of two others altered):—

“ Love, that’s the world’s preservative,  
That keeps all souls of things alive;  
Which nothing but the soul of man  
Is capable to entertain,  
Controuls the mighty power of fate,  
And gives mankind a longer date:  
The Life of Nature that restores,  
As fast as time and death devours;  
To whose free gift the world does owe,  
Not only Earth but Heaven too—  
For what can Earth produce but Love,  
To represent the Joys above?”

Hatton, Hounslow.

F. P.

**SMOTHERING LUNATICS.**—A lunatic woman was recently removed from a Huntingdonshire parish to St. Luke’s Hospital, London, and died there on the following day. Every poor person to whom I have spoken on this subject has told me that “at the last, the doctors were obliged to smother her. They always does so.” This opinion appears to be universally prevalent in this neighbourhood.

CUTHBERT BEDE.

**INSCRIPTION ON THE CASTLE OF ST. MALO, BRITANNY.**—

“ Quin quen groine ains soit-il; c’est mon plaisir,—  
‘Whosoever may grumble at it, so let it be; it is my pleasure.’ This sentiment found little favour at the Revolution; and the authorities. . . . tried to efface it. But the characters may still be traced on a block of granite.”—John Mounteney Jephson, F.S.A., *Walking Tour in Brittany*, p. 17.

GRIME.

**LAMBETH LIBRARIANS.**—I have not seen the name of the “Rev. Mr. Ogilvie” mentioned in MR. THOM’S interesting communications under this head; and yet, in M. F. Michel’s preface to the Anglo-Norman poem which he edited (Pickering, 1837), with the assistance of Mr. Wright, on the Conquest of Ireland, mention is made of the “Rev. Mr. Ogilvie,” his lordship’s librarian.

J. MACRAY.

**SHELLEY: THREE SONS OF LIGHT.**—In the beautiful allusion to Milton, in the fourth stanza of “Adonais,” Shelley speaks of this godlike genius as the “third among the sons of light.” Does any one know whom he meant by the other two? I presume Dante and Shakespeare; but in that case what becomes of Homer? I have always considered Milton as completing the quartette of poets of the first order—Homer, Dante, Shakespeare, Milton, “the four archangels of the realms of song.”

JONATHAN BOUCHIER.

**INDEX TO THE “ACTA SANCTORUM.”**—

“Bibliotheca Historica Medii Ævi. Wegweiser durch die Geschichtswerke des Europäischen Mittelalters von 375–1500. Vollständiges Inhaltsverzeichnis zu *Acta Sanctorum* der Bollandisten . . . von August Potthast. Berlin, 1862. 8vo.”

Some of your readers may be glad to know of the above work, which contains an index to the lives, not only in the *Acta Sanctorum*, but in several other great collections of mediæval biography. It is one of the most accurate and useful books of reference that I ever consulted.

EDWARD PEACOCK.

**A COUPLE OF NOTES ON CHAUCER.**—

1. “Woo was his cook, but if his sauce were poynant and scharp, and redy al his gere.”

*Cant. Tales*, Prologue 353–4.

In his note on this passage (Clarendon Press Series, Oxford, 1867) Mr. Morris says that “Woo” is here an adjective, signifying *woeful* or *sad*; surely the ordinary interpretation “woe was (to) his cook,” &c., is more appropriate. (Compare *Clerkes Tale*, i. 83: “Wo were us,” &c.)

2. “And in his gir for al the world he fered  
Nought oonly lyke the lovers maladye  
Of *Hercos*, but rather like *manye*  
Engendrud of humour malencolyk.”

*Knights Tale*, i. 514–517.

In the Harleian MS. 7334, from which Mr. Morris tells us in his Introduction (p. xliii.) that, with the exception of the substitution of modern characters for the old English þ, ð, and 3, “no other deviation has been allowed” in printing the text of this volume, *Hercos* certainly stands plainly enough, in defiance both of sense and metre; and as Mr. Morris has in many other places not hesitated to depart from his own rule as above quoted (in several instances without any intimation in his notes of having done so), it is strange that he has apparently overlooked so palpable a blunder of the scribe for *Hercos* (*i. e.* “Eros,” the god of love). In his note on this verse no allusion is made to the word at all, but the whole passage is thus explained:—

“And in his manner for all the world he conducted himself not like to ordinary lovers, but rather like *manye* whose brains were affected by the ‘humour melancholy’ (or a bilious attack).”

Is it possible that Mr. Morris really takes “manye” for the adjective “many,” instead of the substantive (French *manie*), viz. the *madness which is engendred*, &c.?

F. N.

### Queries.

**ADAM OF ORLETON’S SAYING.**—I read in Larousse’s *Grand Dictionnaire*—

“*Adam d’Orleton*, prélat anglais, né à Herefort (*sic*) vers 1285, mort en 1375. Il fut successivement évêque de sa ville natale, puis de Worcester, et enfin de Winchester. D’un esprit intrigant et factieux, il prit une part active aux troubles qui agitérent le règne du faible Edouard II, et mourut aveugle et peu regretté. Les historiens rapportent à son sujet une anecdote qui offre un trait caractéristique de l’esprit du temps, et rappelle le fameux oracle de la sibylle à Pyrrhus. Consulté par les conspirateurs qui servaient les vues ambitieuses et cruelles

d'Isabelle, femme d'Edouard, pour savoir s'il convenait de tuer ce malheureux prince, le prélat répondit par cette phrase amphibologique : *Edwardum occidere nolite timere bonum est*, qui, suivant les repros que l'on observe dans l'énonciation de ces mots, présente cette double signification : Ne tuez pas Edouard, il est bon de craindre ; ou : Ne craignez pas de tuer Edouard, c'est une bonne action."

"Les historiens" alluded to are evidently Hume and Co. I should like to know whether their testimony in this case may be taken as absolutely definitive. In other words, is the above-mentioned anecdote pure fiction, composed from mere hearsay and perpetuated by tradition, or is it a fact resting on historical grounds, and proved by contemporary chroniclers and other writers ?

H. TIEDEMAN.

Amsterdam.

AGAVE DASYLIROIODES (MEXICO).—Can any reader of "N. & Q." inform me whether this *agave*, now just going out of flower in the conservatory of the Botanical Gardens, Regent's Park, be that *agave* which produces the intoxicating drink called "pulque," to the use of which the Mexicans are so addicted ? NOELL RADCLIFFE.

BATH.—Can any of your readers inform me from what source the following lines, quoted in a letter in the *Weston Mercury*, dated from Dublin (1867)—eulogising Bath, its waters, &c., &c.—were derived ?—

"From calm Combe Down, from loftier Lansdown's heights,  
Bathampton's, Bathford's, and Bathaston's sites  
To Bladud's sacred fane, whose chiming bells  
Enchant and soothe as truthful Tunstall tells,  
Hibernia's sons and graceful daughters through  
And swell with Philomelic strains the song  
Which elders hoar and sere, from east and west,  
In pious chorus raise for Bath and rest !"

I cannot find the foregoing in Anstey's *Bath Guide*, or in three more recent publications about this locality. INQUIRER.

Bath.

HUE AND CRY FOR A LOST BELL.—Can any reader of "N. & Q." favour me with the name and address of the present possessor of an ancient little Irish bell and shrine called the Bell of St. Connel Keel ? It is briefly noticed by Mr. Westwood, in the fourth volume of *Archæol. Camb.* p. 15, 1849, with a woodcut of the bell, then in the collection of the late Major Nesbitt of Ardera, Donegal. In 1862, when the Archæological Institute met at Worcester, these relics were exhibited there by a "Mr. Robert Moore of Birmingham," and very fully described in the Catalogue of the Worcester Museum. The description was repeated in the *Journal of the Institute*, vol. xx. p. 76. Mr. Moore died about a year ago ; and at the sale of his effects the bell and shrine were purchased at a high price by a "Mr. Cooper of London." The

relics are not in the British Museum nor at South Kensington ; and I am informed there is no gentleman of the name at either of those establishments. The favour of a reply direct or through "N. & Q." will much oblige

H. T. ELLACOMBE.

Rectory, Clyst St. George, Devon.

DANCING IN NETS.—

"They shame not in y<sup>e</sup> time of diuine seruice to come and daunce about the church and without to haue men naked *dauncing in nettes* which is most filthie."—S. Gosson's *School of Abuse*, A.D. 1579.

What is the meaning of dancing in nets ?

H. FISHWICK.

DICCONSON FAMILY.—Mr. Dicconson was treasurer to Queen Mary of Modena, wife of James II., at St. Germain's. Is it known whether there are any present representatives of his family ?

E. T.

DU BARRI.—*Memoirs of Madame Du Barri*. Translated from the French. 1830-31. 4 vols. 12mo (forming volumes 29-34 of a collection of Autobiographies). From the preface I suspect that this is a translation of the work included by Querard in *Les Supécherries Littéraires* as a literary forgery of Baron Lamotte-Langon. Will some correspondent kindly say what amount of authority the book possesses ? It is so thoroughly characteristic that one hesitates to consider it a mere romance. WILLIAM E. A. AXON.

Strangeways.

FONS BANDUSIA.—Who was the first to suggest that Fonte Bello, on the slopes of Mons Lucretialis, was the celebrated Fons Bandusia ?

CRAUFURD TAIT RAMAGE.

FRUITS PRESERVED IN HONEY.—Marmontel tells us in his *Memoirs* (not having the work at hand, I cannot give reference to the page) that, in the farm in which he was born and spent his early years, pears were preserved in honey, without the aid of sugar. The discussion in the latter numbers of "N. & Q." upon our fruits and vegetables—when introduced, &c.—has recalled this fact to my mind, and tempts me to inquire if any token of such a method of preserving be traceable in any antiquated English cookery-book, or in the culinary traditions of any old farm-house in the West country, where apples, pears, and good honey do so much abound ? NOELL RADCLIFFE.

EDMUND GENINGES.—I wish to follow the good example of your correspondent A. G., who expresses a wish through the pages of "N. & Q." (4th S. i. 121) to complete an imperfect copy of that rare volume, *The Examination of Anne Askew*, from other remainders. I have an imperfect copy of *The Life and Death of Mr. Edmund Geninges*, S. Omers, by Charles Bascard, an. 1614. All the plates are gone except one, and some leaves

throughout. At p. 13 commences chap. i., which has the following heading:—

“A briefe Relation of the Life and Death of M. Edmvd Geninges, *alias* Ironmonger, Priest and Martyr, who suffered in Grayes-Inne fields the 10 of December in the yeare of our Lord 1591, and 34 of the raygne of Q. Elizabeth.”

I would like to complete it, from other imperfect copies, if such can be found; or, *vice versa*, in the interest of literature, permit others, subject to certain regulations, to complete from mine. There is a perfect copy in the British Museum, on the fly-leaf of which the following note is in MS.:

“This book, with the plates, being very rare, was sold at Gordonstoun's sale for 16*l.* 16*s.* 0*d.*, and Nassau's for 12*l.* 5*s.* 0*d.*”

The entire book is only a 4to, pp. 102.

GEORGE LLOYD.

Darlington.

GESSNER'S MILITARY PRINTS.—What is the value of Gessner's military prints? They are a sort of mezzotinto, and very well coloured. They came out about seventy years since, and are most of them very spirited drawings of attacks by Continental cavalry. I have heard that Gessner was a brother of “Death of Abel” Gessner, and that he lived in London. Can any one tell me the number of his prints? P. P.

DAVID GRAY, author of “The Luggie” and other poems. On the title-page of Mr. Robert Buchanan's brilliant volume of “Essays” (just out) appears a vignette portrait of this lamented young poet. It would be satisfactory to many admirers if Mr. Buchanan gave his authority for it, as it in nowise resembles Gray, and as his family and familiar friends know of no portrait of him. It seems a pity to palm off so silly-looking a head as the genuine “presentment” of one who really *looked* all he was. A. B. GROSART.

Blackburn.

IRON PULPIT.—Is there any example of such an one now known?

“Adjoining to the lower part of the great window in the west end of the said *galilee* was a fair iron pulpit, with bars of iron for one to hold them by going up the steps into the pulpit.”—*Rites of Durham*, p. 80.

W. H. S.

Yaxley.

JAMES II.'S BRAIN.—James II.'s brain was deposited in an urn, and kept at the Scotch College in Paris. This urn was said to have been lost in the French Revolution, but there is some reason for doubting this assertion. Could any of your readers give any authentic information as to its disappearance? E. T.

JINGLING LAW.—A friend showed me the other day the following jingle, taken from some old law-book:—

“Sæpe recordare si debes ædificare  
Ut poteris stare cum eam vis reparare.”

which I did into English for him in this rough fashion—

“Take heed ere you begin to build

Castle, pig stie or stable,

That you leave around fair standing ground,

That mend them you may be able.”

I should like to know where the Latin comes from. A LORD OF A MANOR.

“THE LIVERPOOL PRIVATEERS.”—Can any one furnish me with the words of a popular old song called “The Liverpool Privateers,” written, I should suppose, some eighty years ago (or longer)? One verse only I retain in my memory:—

“We gave them a broadside, which made them for to wonder

To see their masts and rigging come tumbling down like thunder;

We drove them from their quarters, no longer could they stay,

Our guns so smartly played their part, we showed them British play.”

P. M. TAYLOR.

GENERAL McCLELLAN, the newly-appointed American Minister to the Court of St. James's, was lately reported to be a cousin of the late Lord Clyde, and as such entitled to a share of the Banda and Kirwee prize-money. This statement has been partly contradicted in the *Pall Mall Gazette*. Is there any relationship between the celebrated American and Alexander McClellan (knight in Lennox), who is supposed to have killed the Duke of Clarence at the battle of Bauge, and, having taken the coronet from off his head, sold it to Sir John Stuart of Damley for 1000 angels? P. A. L.

PASSAGE IN TENNYSON: “PENDRAGON.”—Will some Welsh reader of “N. & Q.” kindly inform me whether the word *dragon*, used in combination with *pen* in the name *Pendragon*, has any reference to the English word *dragon* (*draco*)? The Welsh for *draco* is, I believe, *draig*, and *dragon* in Welsh means chieftain, general; so I had always supposed that *Pendragon* meant head of the generals, generalissimo. But Tennyson, in his *Idyls of the King* (Guinevre, p. 246, ed. 1859), plays upon the word *Pendragon*, as if the last two syllables of the name were equivalent to the English word *dragon* (*draco*):—

“Once more, ere set of sun they saw

The dragon of the great Pendragonship,

That crown'd the state pavilion of the king,

Blaze by the rushing brook or silent well.”

I may at once disclaim familiarity with the Welsh language. My knowledge of it is infinitesimally small, and I can barely stumble through a sentence by the help of my dictionary.

JAYDEE.

PICTURES OF THE ELEPHANT.—Is it not strange that one of the most striking features of this remarkable beast should so often be misrepresented

in his portraits, even by those artists who profess to draw him from the life? How often do we not see him represented with hocks on his hind legs like those of the horse, instead of with knees like those of man. Old Aristotle knew better than this:—"Κάμπει τὰ ὀπίσθια σκέλη ὡσπερ ἄνθρωπος." A notable instance of the mistake is to be seen in the *Illustrated London News* of the 7th ult., in the picture of the elephant procession on occasion of the Durbar at Lucknow. Can such a sketch have been made on the spot? J. Gd.

PSYCHICAL PHENOMENON. — Can any of your readers refer me to the writings of any author who may have alluded to a peculiar mental faculty which is the subject of a story in *Once a Week*, entitled "The Fatal Gift"? The "peculiarity" which is referred to consisted in the power possessed by the hero of the tale of divining the thoughts and motives of other persons.

PSYCHOLOGIST.

REFERENCES WANTED.\* —

42. Celsior exsurgens pluvii, nimbosque cadentes  
Sub pedibus cernens, et cæca tonitrua calcans.
43. Roseis affusa labellis gratia.
44. Vere suos amat et severe Deus.
45. Nullam posse esse sine Deo bonam mentem.
46. Non vacant bonæ sentis.
47. Natura vexata prodit seipam.
48. Virtus est quod determinaverit vir prudens.
49. O vitæ tuta facultas  
Pauperis augustique lares! O munera nondum  
Intellecta Deum. — *Lucan?*
50. Raro aut nunquam vidi clericum pœnitentem.
51. Spernit quæ patitur dum quæ sperat attendit.
52. Intra te ora, sed vide prius an sis templum Dei.
53. Timor Dei sagitta est conficiens omnia carnis desideria. — *S. Bern.*
54. Who first divided Theology into Archetypal and Ectypal, "Theologia viatorum et comprehensorum"?

I am much obliged to F. C. H. and the other correspondents who have answered some of my recent queries. With regard to No. 1, "Nisi credideritis," &c. I have since found two passages in S. Bernard, where it is quoted, viz. *Ep.* 338, § 1; and in *Cant. Serm.* 48, § 6. In both cases the Benedictine edition supplies the reference, Isai. vii. 9, but gives no intimation of its not being the Vulgate Version. As to No. 31, "Domine, hic ure, cæde, modo ibi parcas," I have at least thirty books where it is quoted, amongst others Bishop Taylor (*Eden's* ed. iv. 485), but find no reference anywhere beyond the bare mention of S. Austin. The other day, however, I discovered a clue to it, which I cannot at present follow up, having no complete edition of *S. Aug. Op.* within reach. This oft-quoted sentence seems to be a summary of S. Austin's expansion or paraphrase of Job vii. 20. I find the whole passage (translated, and without definite reference) in Luis of Granada's *Memorial*, l. II. c. x. Q. Q.

\* Continued from 4th S. i. 171.

"RUMP AND KIDNEY MAN." — Looking over an Anglo-French-German dictionary, clearly compiled by a German, I came upon the above, translated as "village musician, fiddler — *ménétrier du village, dorffiedler*. Where on earth did he get the expression? In a tolerably discursive course of reading, I have never met the phrase nor heard it. If it be real, perhaps some correspondent will oblige A. L. M.

Laing, N. B.

SURVEYORS OF CROWN LANDS RECORDS. — In Mr. Brewer's admirable calendar of *Letters and Papers of the Reign of Henry VIII.* vol. iii. part II. p. 973, a Privy Seal is described thus: —

"John Boller and John Hales of Princes Risborough, Bucks. Writ to appear before the Surveyors of Crown Lands, and others of the Council, at Westminster, in the Prince's Council Chamber, on the morrow of the Ascension, to answer to such articles as shall be objected against them."

Some other documents of a similar nature appear in the calendars. I am very anxious to ascertain, for an antiquarian purpose, where the proceedings in this and similar cases are to be found. The Records of the Surveyors of Crown Lands are surely preserved somewhere.

EDWARD PEACOCK.

Bottesford Manor, Brigg.

WAR CHARIOTS OF THE ANCIENT BRITONS. —

"Oh, Didius, had you proved their mortal rage;  
The desperate fury of their wild assault. —  
Not Scythians, not fierce Dacians, onward rush  
With half the speed; not half so swift retreat.  
In chariots fanged with scythes they scour the field,  
Drive through our wedged battalions with a whirl,  
And strew a dreadful harvest on the plain."

Ambrose Phillips, *The Briton*, Act I. Sc. 1.

"Rapid the Briton hurls the bolts of war,  
Mounted, like Fate upon his scythed car,  
Resistless scours the plain, and bursts the files  
As mad tornadoes sweep the Indian isles,  
The scythes and hooks with mangled limbs hung  
round,

Yet quick, and writhing ghastly with the wound:

Above the maddening wheels in torrents pour  
The emurped smoking streams of human gore.  
While, high in air the sighs, and shrieks, and groans,  
Ascend, one direful peal of mortal moans."

Richards, *The Aboriginal Britons*, Oxford Prize Poem, 1791.

I quote the above as fair specimens of the generally-received descriptions of ancient British warfare. Have they ever been scientifically examined? I do not ask for evidence, which is abundant, but for possibility. I have seen great varieties of such chariots in pictures; some with scythes attached to the bodies; other with cutting instruments on the wheels. But I ask, is a charge of such vehicles possible? A chariot was a cart without springs. Could one of sufficient strength to be driven on an unmacadamized road go fast enough to be dangerous to a cohort? The Romans carried javelins, and the horses were good marks. A wound to

one must have stopped the chariot; and a log of wood or a fascine under the wheel must have upset it. I can hardly suppose that these objections have not been taken and discussed, but in every book I have seen in which chariot warfare is mentioned no doubt of its reality is expressed.

These difficulties occurred to me very many years ago, and wishing to have the opinion of a practical man, I stated them to Joe Walton, by whose side I was sitting on the box of the "Cambridge Fly." He was reputed the best driver in England, but was a man of few words. All he said was, "Queer stuff they teach you young gentlemen!" and "All gammon!" Some years later I frequently sat by William Bowers, commonly called "Black Will" of the "Oxford Alert." He was a first-rate driver and an amusing companion. I listened to his stories, of which he had many and good, and he discussed with me the war-chariots, which he pronounced "impossible to drive fast over good level ground, and as for a charge, why the yeomanry would be too much for them."

Very likely all this has been written about and settled long ago, and I have not been able to find the books. If so, I shall be glad to have a reference; and if not, I hope some military or scientific correspondent will give his opinion. H. B. C.  
U. U. Club.

**LOW SIDE WINDOWS.**—One theory as to the origin of these windows is, that they were used for acolytes to pass the thurible through for the purpose of having the charcoal burnt up to a red heat before the incense was put on. I should like to know the authorities for this theory.

JOHN PIGGOT, JUN.

### Queries with Answers.

**BOOKER-BLAKEMORE.**—In the *Gent. Mag.* 1858, v. 653, I find that this gentleman was author of *A Treatise on the Mineral Basin of South Wales*, and *A Letter to the People on the Revenues of the Church*. Can you oblige me with exact copies of the title-pages of these two publications, or any other bibliographic information. Was Mr. Thos. Wm. Booker-Blakemore an M.P. in 1835?

RALPH THOMAS.

1, Powis Place, W.C.

[Thomas William Booker-Blakemore, M.P. for Herefordshire, who died on Nov. 7, 1858, of apoplexy, at the age of fifty-seven, was a son of the late Rev. Luke Booker, LL.D. and F.R.L.S., Vicar of Dudley, Worcestershire, and Rector of Tedstone Delamere, county of Hereford, by Anna, daughter of the late Mr. Thomas Blakemore, Darlaston, Staffordshire, and sister of the late Mr. Richard Blakemore, sometime M.P. for Wells, Somerset. He was born September 28, 1801, and married in 1824 Jane, daughter of the late Mr. John Coghan, an

officer in the army. He was an active magistrate and a deputy-lieutenant for the counties of Hereford and Glamorgan, and was high sheriff of the latter county in 1848. He was first elected in the Protectionist interest as M.P. for the county of Hereford on the death of Mr. Joseph Bailey, eldest son of Sir Joseph Bailey, Bart., of Glan Usk, M.P. for Brecon. Mr. Booker assumed the additional name of Blakemore in 1855, on succeeding to the estates of his uncle mentioned above. Mr. Booker-Blakemore was well known as one of the leading members of the Protectionist party in the House of Commons. Our correspondent will find his literary works entered in the new Catalogue of the British Museum under the name of Booker, with the exception of his *Letter on the Revenues of the Church*.]

**THOMAS SPRAT, ARCHDEACON OF ROCHESTER.** It appears from a sermon preached before the Sons of the Clergy in December, 1705, and published the same month, that he had entered into orders since the meeting in the preceding year. He was therefore made deacon, priest, and archdeacon by his father (the bishop) within the year. Can any one inform me whether he became distinguished afterwards proportionately to his rapid preferment? His sermon is an excellent one; perhaps not his own composition. T. B. P.

[The personal history of the son of the versatile Bishop of Rochester is singularly illustrative of the disposal of the higher church preferments during the reign of Queen Anne. Thomas Sprat, the younger, was no sooner admitted into orders, in 1704, than he was appointed vicar of Boxley in Kent, prebendary and archdeacon of Rochester, and rector of Stone in Kent. Upon the death of Dean Aldrich in 1710 he was elected a Busby trustee; installed prebendary of Winchester, Nov. 18, 1712, and of Westminster, Sept. 29, 1713. He died on May 10, 1720, and lies buried near to his father in the south aisle of Westminster Abbey, where there is a tabular monument erected by John Friend, M.D., physician to Queen Caroline, to the bishop, and also to his son. It is principally remarkable for the length and latinity of the inscriptions. (Neale's *Westminster Abbey*, ii. 234.) That on the tomb of the archdeacon is as follows:—"Here also desired his own ashes to be placed near those of his happy father, Thomas Sprat, A.M., archdeacon of Rochester, prebendary of Rochester, Winchester, and Westminster, who had learned from his childhood to cultivate all that is liberal in literature and in life: emulating the virtues of his great father, he lived not, alas! to attain his years. He died May 10, A.D. 1720, aged 41. To mark his great love of the one, and his great respect for the other, John Friend, M.D. made this monument sacred to the memory of both."]

**BOSTON HIGH TIDE, 1571, ETC.**—In a volume of poetry by Miss Jean Ingelow there is a poem on "The High Tide on the Coast of Lincolnshire, 1571." The subject is the death of a woman and two of her children by drowning, and the laying

of the three bodies the next morning by the tide at the door of their former residence. This is probably from some legend of the period. I should be obliged if any one would supply some information on the subject.

The bells of the church tower are stated to have rung out "the Brides of Mavis Enderby," as a warning to the sailors. Is this some particular chime known by that name? and why is it thus named? E. W.

[Miss Ingelow's poem is no doubt founded on that most dreadful calamity which befell Boston and its neighbourhood on October 5, 1571, owing to a violent tempest of wind and rain, which seems to have been productive of equal damage both by sea and land. Hollinshed gives an account of this awful visitation, which is quoted by Pishey Thompson in his *History of Boston*, p. 68, edit. 1856, fol. A query respecting the tune of "The Brides of Enderby" appeared in "N. & Q." 3rd S. v. 496, but elicited no reply.]

MILTON.—In 1642 appeared—

"An Argument, or debate in Lavv, of the great question concerning the Militia as it is now settled by ordinance of both the Houses of Parliament. By J. M. C. L." 4to.

This work, bristling with legal references, is entered in Mr. Bohn's edition of Lowndes as a production of John Milton's. That Milton had any share in writing it, I should hesitate to believe, unless strong evidence could be brought forward in proof. Has not Mr. Bohn been deceived by the initials on the title-page? The Catalogue of the British Museum Library (1814) assigns the work to John Marsh, of whom no account is to be found in the ordinary English biographical dictionaries. The *Bibliographer's Manual* is so carefully compiled and edited, that it is a duty to point out any errors which may be found in a work of so great value and authority.

W. E. A. A.

Joynson Street, Strangeways.

[The authority for attributing this work to John Marsh is George Thomason, the collector of the Civil War Tracts now in the British Museum, who has written the name on the title-page as well as at the end of the address "To the Reader." We are more inclined to attribute it to John March, a legal writer of that time, who is noticed in Wood's *Athena* (Bliss), iv. 374, and whose works are incorrectly attributed by Watt to John March, Vicar of Newcastle-upon-Tyne. Who was the author of *Marsh his Mickle Monument*, raised on

"Shepherds' Talkings,  
In Moderate Walkings,  
In Divine Expressions,  
In Humane Transgressions.

Anno Dom. 1645" ?]

SHORT-HAND.—In 1866 a newspaper mentioned an institute had been organised in London. Who

are the officials? what are the rules? where the office? Recent articles in your publication suggest the queries? AN INQUIRER.

[The members of the Short-Hand Writers' Association meet every Monday evening at Dick's Coffee House, in Fleet Street, where Steele, from his lodgings in Shire Lane, conducted the Twaddlers, commemorated in *The Tatler*.]

BANK OF ENGLAND: THE REST.—What is the exact character of this fund, and whence is the origin of its name? RUSTICUS.

["The Rest," or reserve fund, was originated in 1722. "This year," says Mr. Francis, "may be regarded as somewhat memorable. In all commercial bodies a reserve fund, in proportion to the importance of the partnership, is desirable. Unexpected liabilities and losses must frequently take place, and periods of difficulty, demanding extensive capital, must occasionally arise. The dividends of the corporation had hitherto varied considerably, as extra losses could only be met by decreasing the interest. If such claims occurred in the earlier part of the half-year, it is probable that they were only to be met by disposing of valuable securities at a serious sacrifice. That some such cause was in operation is evident, from the Bank, for the first time in its history, maintaining a reserve fund, which, under the name of REST, has increased with the business of the house, and has frequently proved of invaluable service."—*History of the Bank of England*, third edition, p. 146.]

### Replies.

RICHARD CRASHAW: HIS TRANSLATIONS, etc.  
(4th S. i. 208, 280.)

MR. JOHN ADDIS, JUN., mentions the criticism upon Crashaw in the *Retrospective Review*, vol. i. p. 225 ("N. & Q." 4th S. i. 280), and I wish to remind him of the exquisite biography of the same poet by the late Robert Aris Willmott (*Lives of the English Sacred Poets*, 2 ed.), who, like Richard Crashaw himself, was "a mixture of tender, gentle thoughts, and suitable expressions."\* Mr. Willmott, to whose most graceful pen we owe so much that is pure, tender, lovesome, and filling our hearts with sweet emotions, has "after an anxious search in all the accessible sources of information" only been able to tell "little of one of whom every lover of poetry must desire to know so much." (Vide *Lives*, &c., 2d. ed. 1839, p. 301.) But the "little" he has given is so charming and graceful, that all those who have not read this biography will be pleased to have their attention drawn to it. It contains amongst other interesting matter the letter of Pope, in

\* Pope's criticism on Crashaw's poetical character, in a letter to his friend Henry Cromwell; *Literary Correspondence*, vol. i. p. 302.

which Crashaw's "poetical character has been drawn at considerable length," Pope having evidently been struck by our poet's "*own natural middle-way*;" for he tells his friend Henry Cromwell, whose curiosity had been moved by Pope's mention of Crashaw, that "having read him twice or thrice, I find him one of those whose works may justly deserve reading." Mr. Willmott is right that Pope's criticism, "while it is generally fair to the letter of Crashaw's poetry, is unjust to its spirit, and must have been written in forgetfulness of his peculiar temperament and disposition." (Vide *Lives*, &c., p. 313.) Not alone the praise in Pope's letter, but the letter throughout, is cold and languid. Pope borrowed from Crashaw, and acknowledged it; but everyone must agree with Mr. Willmott that such phrases as "a neat cast of verse," and "none of the worst versificators" [which occur in Pope's letter], are not surely applicable to the translator of the *Sospetto di Herode* and the *Prohusion of Strada*. (Vide *Lives*, &c., p. 312.)

Mr. Willmott has given several parallel passages of Crashaw's translations and of the Italian original, amongst others one of the fourth line in the stanza transcribed by J. H. C. ("N. & Q." 4th S. i. 209):—

"Bow our bright heads before a king of clay?"

In Italian it reads thus:—

"Che più può farmi omai chi la celeste  
Reggia mi tolse, e i regni i miei lucenti?"

This stanza is taken from the soliloquy of Satan, and reads, Mr. Willmott observes, "like a copy by Milton;" and a similar assertion is made by Campbell in his "Notice" of Crashaw, when he says:—

"If it were not grown into a tedious and impertinent fashion to discover the sources of 'Paradise Lost,' one might be tempted to notice some similarity between the speech of Satan in the *Sospetto di Herode* of Marino (which Crashaw has translated), and Satan's Address to the Sun in Milton."—(Vide Campbell's *Essay on English Poetry*, with *Notices of the British Poets*; London, 1848; p. 225.)

These parallel passages in English and in Italian have been inserted by Mr. Willmott in order to show that Crashaw's was not a mere translation, "but that many parts of it are enriched by the fancy of Crashaw." (Vide *Lives*, &c. p. 313.) Who will not give, for instance, the laurel-branch to the translator:—

"Heaven saw her rise, and saw Hell in the sight,  
The field's fair eyes saw her, and saw no more,  
But shut their flowery lids for ever."

"Parvero i fiori intorno, e la verdura  
Sentir forza di peste, ira di verno."

And one more example, taken from Crashaw's adaptation of *Dies Ire*, *dies illa*, to justify Mr. Willmott's remark that the poet did not merely

translate. In speaking of this *Dies Ire*, Mr. Willmott writes:—

"But to style Crashaw's poem a translation, is scarcely to render justice to its merits; he has expanded the original outline, brightened the colouring, and enlivened the expression."—(Vide *Lives*, &c., p. 317.)

I transcribe but one verse:—

"Hear'st thou, my soul, what serious things  
Both the Psalm and Sybil sings,  
Of a sure Judge, from whose sharp ray  
The world in flames shall pass away?"

"Dies Ira, dies illa,  
Crucis expandens vexilla  
Solvat Sæctum in favilla." \*

But not alone as a translator ought Crashaw to be studied and appreciated. Mr. Willmott speaks so truly of the "pastoral sweetness" in the "Hymn of the Nativity, sung by the Shepherds," for who could more truly and more justly appreciate that delightful sweetness than the author of *Pleasures of Literature* and *Summer Rambles in the Country*? How exquisitely, for instance, this stanza runs:—

"Yet when young April's husband-showers  
Shall bless the fruitful Maia's bed,  
We'll bring the first-born of her flowers  
To kiss thy feet and crown thy head.  
To thee, dread Lamb! whose love must keep  
The shepherds, while they feed their sheep."

And to conclude with some exquisite lines from his "Hymn to the Morning":—

" . . . . : I am born  
Again a fresh child of the buxom morn.  
Heir of the Sun's first beams, why thraet'st thou so?  
Why dost thou shake thy leaden sceptre? Go,  
Bestow thy poppy upon wakeful woe,  
Sickness and sorrow, whose pale lids ne'er know  
Thy downy finger; dwell upon their eyes,  
Shut in their tears, shut out their miseries!"

HERMANN KINDT.

FONS BANDUSIÆ.

(4th S. i. 336.)

Having been a warm lover and admirer of Horace ever since I could read him, it is no wonder if I perused DR. RAMAGE'S account of his pilgrimage in search of the true Fons Bandusiæ with no little degree of interest. But if I understand that gentleman's paper rightly, he has not read Chaupy's work; but taken his notice of the site of the fountain from the quotation given in Dr. Milman's note, which, *however correct as far as it goes*, by no means tells the whole story. I do not know if Chaupy's work is become scarce; †

\* For the benefit of German students, I may be allowed to mention here a beautiful German adaptation of the *Dies Ire*, by Ignaz Heinrich von Wessenberg (b. 1774, d. 1846), in *terza rima*. I also give the first verse:—

"Furchtbar wird der Tag sich röthen,  
Kund gethan von den Propheten,  
Der die Welt in Staub wird treten."

† 3 vols. 8vo, Rome, 1767-1769.

sure I am that it was very carelessly printed; and some time since I was obliged to buy three copies of it before I could obtain a complete one, the same sheet in the second volume being deficient in two of them. And this may be my ground of apology for now giving his observations in his own words.

After noticing that there are but two passages in Horace's writings in which he refers to his possession of a spring, viz. his ode to the fountain Bandusia, and his mention of a spring in the epistle to Quinctius, in which he sketches his Sabine farm—

“Fons etiam rivo dare nomen idoneus, ut nec  
Frigidior Thracam nec purior ambiat Hebrus,  
Infirmo capiti fluit utilis, utilis alvo.”

(*Epist.* i. xvi. 12.)

Chaupy continues, that, supposing the two to be one and the same spring, known by the name of Fonte Bello, on the supposed site of Horace's villa, he went in search of the latter:—

“D'après le nom de *Fonte bello*, c'est à dire de *Belle Fontaine*, que mes perquisitions à Licence me firent connaître, je me rendis au lieu que le portoit, et j'y trouvois une eau abondante, qui tomboit d'un roc couronné d'arbres dans un superbe bassin d'une sorte de marbre que l'eau s'étoit fait elle-même par sa chute; les rochers qui forment le lieu ne le rendent pas seulement de la plus belle horreur, ils écartent invinciblement tous les rayons du soleil; ce qui y forme un frais capable de tenir contre les plus chaudes saisons. Le lieu de *Fonte bello* à tous ces titres ne put qu'être le lieu le plus délicieux pour le maître du château antique découvert à portée duquel il se trouvoit, et qui pouvoit être rendu du plus facile usage pour lui, tout impraticable qu'il est présentement. Comme ces titres même paroissent justement les caractères qu'Horace fait de la Fontaine de *Blandusie*, je n'hésitai pas à prononcer que la fontaine qui les offroit étoit sans difficulté la Fontaine de *Blandusie* même. Le nom de *Fonte bello* ne contribuoit pas à affaiblir cette idée, puisque s'il n'étoit pas relatif au non ancien, il exprimoit au moins le mérite de l'objet qui l'avoit porté. Ce jugement que je formai à ma première visite de *Fonte bello*, se soutint dans une seconde, qui eut pour objet d'en faire prendre le dessein, pour en orner mon ouvrage par un peintre très-habile, qui trouva l'endroit le plus frappant qu'il eût vu. Mais comme dans l'une et l'autre de ces occasions, je n'avois vu que la chute d'eau, au-dessus de laquelle les embarras du lieu ne permettoient de monter, je n'étois pas content. Je me déterminai à retourner une troisième fois à *Fonte bello*, avec la résolution d'en voir la source malgré tous les obstacles. J'excusai ma résolution, et je trouvai que ma fameuse fontaine de *Blandusie* n'étoit pas même une fontaine. Non seulement la superbe chute s'étoit transformée en quelques légers filets d'eau, mais en me faisant jour à travers les roches et les épines, je découvris que ce peu d'eau même n'étoit pas une eau de source; que ce n'étoit que l'eau qui découloit de tous les lieux des environs, abondante dans les tems humides, et qui se réduisoit presque à rien lorsque la saison devenoit sèche, ainsi qu'elle l'étoit alors. Le lieu demeura à mes yeux ce que j'ai dit que la nature l'avoit formé aux autres égards; mais il ne pût que cesser entièrement de paroître celui que Horace n'avoit chanté que comme une fontaine. *Fonte bello* étoit cependant la seule eau qui eût pu être prise pour la fontaine de *Blandusie* dans toute la vallée de Licence.”—Chaupy, iii. 360-363.

Having thus disposed of Fonte Bello, Chaupy goes on to relate how he had accidentally discovered the true situation of the Fons Bandusiae by means of an entry in the *Bullarium*, with a copy of which he had just been enriching his library. On looking over this, he says he found a Bull of Pope Pascal II. of the year 1103, which not only mentioned by name the town of Bandusium, but spoke of a church called that of SS. Gervais and Protas as being situate at the Fountain Bandusia within the limits of Venusia.\* And he adds that his inquiries upon the subject had produced the information—

“que l'église de SS. Gervais et Protas étoit d'un lieu à six milles de Venose, appelé *Palazzo* par le discours commun, mais dont le vrai nom étoit des deux *Saints*—

a distance agreeing pretty well with that mentioned by your correspondent. Chaupy's antiquarian zeal took him to the spot,—a journey, as he says, of more than 200 miles from Rome; † but having to travel by the Via Appia, he has so little respect for the impatience of his readers as to enter upon an account of the objects of antiquity which he saw *en passant*, of which more need not be said at present. But in p. 538, taking up the subject of the fountain again, and repeating that it was certainly to be looked for at a place called Palazzo, six miles above Venusia, and in that diocese, he gives the following reasons for adhering to that opinion:—

“La preuve qui rend le point indubitable est, que c'est là où se trouvoit sans le moindre doute l'église de SS. *Gervais et Protas* qualifiée par le monument de (*sic*) située à la Fontaine *Bandusine* même. C'est la paroisse neuve du bourg même qui occupe l'éminence, qui est dédiée maintenant aux deux saints; mais la vraie et ancienne église de leur nom a été quasi jusqu'à nos tems dans le bas, et précisément dans l'endroit qui porte encore le nom de *Fontana grande*, quoique la fontaine n'en ait pas moins disparu que l'église, de la manière que je vais raconter. L'église avoit donné à cens tout le terrain qui étoit de sa propriété. Le censitaire voulant se délivrer de la servitude que lui imposoit la fontaine, en conduisit les eaux hors de la possession et en laissa combler le bassin par la terre de l'éminence dont son rocher faisoit partie; en sorte qu'il ne resta à une fontaine si digne d'un autre sort que l'ombre de son grand nom dans la dénomination de *Fontana grande* que le lieu a conservé, et qui est d'autant plus concluant qu'il est à *Palazzo* deux autres fontaines fort belles, sur lesquelles ce nom prouve combien celle de *Bandusie* devoit l'emporter. La grandeur de cette fontaine se juge en effet, soit de la grande fontaine appelée *Fontana rotta* formée de son ruisseau dans le chemin sous *Palazzo*, soit de l'eau qui cherche à s'échapper de tous côtés dès la source même, dont tout l'entour en est rendu comme une terre de marécage. D'après l'idée qui s'en conserve vive dans le lieu, le Prince présent de *Palazzo* voulut rétablir la fontaine pour y former un moulin. C'est ce que j'appris dans le lieu même du nommé *Michael Lavoro*, employé par son seigneur à l'excavation, qui avoit été commencée. Il m'ajouta qu'on avoit trouvé non

\* The precise words are, “Ecclesia SS. MM. Gervais et Protasius (Protasii?) in Bandusino Fonte apud Venusiam.” Chaupy, iii. 364, note.

† P. 365.



seulement les ouvrages de la fontaine, mais les vieilles racines des gros arbres qui l'ombrageoient. Il m'attesta par là, sans le sçavoir, un caractère particulier de la fontaine de *Bandusie* d'Horace. La vue du lieu m'assuroit de tous les autres. L'éminence, à mi-côte de laquelle elle se trouvoit, parfaitement tournée au Nord, lui donnoit nécessairement les deux, qui consistent à être l'abri le plus sûr du soleil aux heures où il est plus chaud, et à former la plus belle chute. La clarté plus grande que celle du cristal, une fraîcheur capable d'attirer, l'été, les hommes et les animaux, s'aperçoivent jusques dans la *Fontana rotta*, quoique elle ne soit que son ruisseau, et en lieu éloigné de la source. On ne sauroit douter d'après tous ces traits que la fontaine, qui forme un point si important de la matière que je traite, ne soit celle que la main profane que j'ai dit, dénatura si indignement. Le lieu où elle se trouve aiant été des dépendances de la patrie même d'Horace et le lieu où lui, les siens, ou au moins beaucoup de ses concitoyens, durent avoir leurs possessions, il n'est pas besoin même de dire les occasions qui pût avoir le Poète d'admirer sa beauté et de la chanter," &c. &c.

We are much obliged to DR. RAMAGE for his interesting paper; yet I cannot but think that, after the perusal of the above account from Chaupy, he will no longer feel any difficulty from "finding no such fountain in this quarter as we might expect to mark the spot," but admit the balance of evidence to be in favour of the "Fontana grande," though in its present state it affords another instance out of many where selfishness and private advantage have obliterated the most interesting memorials of the "olden time." We have many such still among us; let us take care to preserve them. W.

#### "THE ITALIANS.

(4th S. i. 267.)

*The Italians* was printed previous to its representation, April 3, 1819. It was accepted by the Committee of Drury Lane for representation in 1817, and announced in the bills to be performed immediately, Mr. Kean to take the principal character (Albanio); but from several causes was delayed until Feb. 15, 1819, when Miss Porter's tragedy of *Switzerland* was presented. It was in this play that Kean acted so badly that Bucke, the author of *The Italians*, withdrew it. It was stated in the newspapers that Miss Porter complained that hardly any of her language was delivered by him; that he spoke, as it were, what came uppermost; and Mrs. Glover complained that his inaccuracy perpetually put her out—many of the audience crying out "shame," his negligence was so palpable. It was stated that he had a personal dislike to that lady, and showed it by his behaviour to her play. After Bucke had withdrawn his play, he had it printed, "with a preface containing the correspondence of the author with the Committee of Drury Lane Theatre, P. Moore, Esq., M.P., and Mr. Kean." In this preface he distinctly states that Kean was requested to per-

form the principal character. He accordingly read it immediately, and expressed himself enthusiastically in its behalf; but afterwards he hinted to the author that "the character of Manfredi was too much in his line"; "that the Blind Man was too good"; "that the Page would excite too much interest"; and "that no one should write a tragedy for that house without making the entire interest centre in the character HE should perform," such was the inordinate vanity of the man.

This public exposure of Kean's unfairness to the other actors, and of his domineering egotism, created such a sensation that the play had a most rapid sale. I do not know the date of the first edition, but it probably was early in March, as it was withdrawn on Feb. 18; and the letter of Kean, containing some sort of defence, was published in the morning papers of March 18. The preface to the third edition bears the date of March 24, and that to the sixth edition April 16. Geneste (vol. viii. p. 687) says that a seventh edition was printed in May. This edition I have not seen, but I suppose it contains another preface, as Geneste (l. c.) says, "Bucke's four prefaces are well worth reading." The description of the pack of "wolves,"\* and their howling the play down after they entered in a mass at half-price, is too long to occupy your pages. (If C. T. wishes particularly, I will forward him a copy.) At the time when the play was acted Kean was in Scotland; his part was sustained by Rae.

Bucke, in his small volume of poems (pp. 92), published the same year (1819), entitled *The Fall of the Leaf and other Poems*, dedicates it—

"To those Friends, public and private, who, in so marked a manner, signalised their regard for literary justice during the late unprecedented and illiterate attack upon his tragedy of *The Italians*, the Author dedicates the poems with every sentiment of respect and gratitude."

On the back of the next leaf, after the above dedication, is the following:—

"By the same Author—I. *The Italians*, a tragedy; performed at Drury Lane Theatre against the Author's consent, and withdrawn on the second night of performance, in consequence of a violent party having been made up against it by the partisans of Mr. Kean. A New Edition, with a Final Preface.—Price Four Shillings.

"The Final Preface may be had separately.—Price One Shilling.

"II. *Amusement in Retirement*, &c. &c."

It will be seen from the above that it does not mention the number of the edition, but only a new edition. Whether this is the seventh, or more, we are left to conjecture. I do not possess this edition, neither have I seen it.

Although Bucke wrote or compiled near upon twenty works, there is only one entered under his

\* Wolves, the name of a club to which Kean belonged.

name in the last edition of Lowndes's *Bibliographer's Manual*, "On the Beauties, Harmonies, and Sublimities of Nature."

Being interested in procuring notes upon Bucke and his works, I should feel obliged if any of your correspondents could inform us where he was born, and of what family, and where he was educated; also the date of his death.

JAMES BLADON.

Albion House, Pont-y-Pool.

The tragedy inquired after by C. T., *The Italians; or the Fatal Accusation*, was certainly published. It was the production of Charles Bucke, author of a book entitled *On the Beauties, Harmonies, and Sublimities of Nature*, 4 vols. 8vo, 1821, a copy of which, it is not uninteresting to note, occurs in the catalogue of Willis & Sotheran for March 1855, bearing the remark in the handwriting of Sir James Mackintosh: "One of the most beautiful books I ever read." The tragedy in question is announced at the end of the preface as having passed into the eighth edition, and the following statement is appended:—

"This edition is printed from the Copy, read with distinguished approbation before a numerous but highly select audience at FREE-MASONS' HALL. 'There cannot, in my opinion, be a doubt,' says a celebrated commentator on Shakspeare, in a letter to the Author, 'that, had your tragedy not encountered the most illiberal and envenomed opposition, of which there is any record in the annals of dramatic literature, it must have succeeded to the full extent of your wishes. There is a romantic interest about it, and a novelty in several of the characters, powerfully adapted to arrest and fix attention. The mental aberrations in the character of ALBANIO,—forming a species of hallucination, the result of an excess of sensibility,—appear to me well and correctly drawn; and are finely relieved by the pathetic scenes, which occur between FONTANO and his fascinating page. SCIPIO is, in fact, throughout, a creation of uncommon beauty and effect; and together with the sublime and masterly character of ALBANIO, should have rendered the 'ITALIANS' as great a favorite on the stage as it is likely to prove in the closet."

With regard to the origin of the tragedy, the author states in the preface to the work to which I am indebted for the foregoing information:—

"The two succeeding winters were passed in the environs of London: where, being occasionally at the theatres, the manner of representing Hamlet, Macbeth, Cymbeline, and Othello, inspired him with a wish, if possible, to write a tragedy. Hence originated the ITALIANS."

Mr. Bucke was author also of a *Life of Aken-side*, 8vo, 1832; of *Amusements in Retirement*; *The Fall of the Leaf*, and other Poems; and the *Philosophy of Nature*, 2 vols. 8vo, of which the *Beauties, Harmonies, and Sublimities* may be regarded as an expansion.

WILLIAM BATES.

Birmingham.

#### ROMAN INSCRIPTION AT CANNES.

(4<sup>th</sup> S. i. 269.)

Upon a query concerning a Roman inscription in Cannes, I have addressed a letter to the editor of a local paper, the *Revue de Cannes*. I send you that letter in print, in order that you may insert such portion of it in your paper as you deem fit to accept.

Had I within my reach the Inscriptions of Orelli or Gruter, I would have copied out the one concerning Letitia, which seems to contain the fullest, if not the only account, of the *Severi Augustales*.

I also suppose that something on that subject might be gathered in the *Memoirs of the Roman Archaeological Society*, published in Rome by Hensen and others.

I do not pretend, therefore, to give a precise answer to MR. TITE'S query, and shall be pleased to have it completely elucidated in your columns.

Please Sir to accept this wish of a foreign subscriber.

J. C. DE COURCEL.

"M. le Directeur de la *Revue*,

"Tout le monde connaît ici la chapelle Saint-Nicolas à laquelle on arrive par une étroite ruelle sans issue, et parallèle à l'ancienne route du Cannet, tout près et derrière la gare du chemin de fer.

"A l'entrée de cette chapelle on voit gisant dans la poussière du chemin, un bloc de calcaire, taillé, non sans élégance, en forme de cippe funéraire. Sur la face est gravée une inscription latine, encadrée d'une moulure. La base de cette pierre a été brisée, mais seulement au-dessous de l'inscription qui reste bien entière. La dimension de la pierre est, entre les encadrements et non compris le petit fronton dont une corne est en partie brisée, de 0<sup>m</sup> 45 de hauteur sur 0<sup>m</sup> 28 de largeur. Les lettres de l'inscription, bien tracées, ont 4 centimètres de hauteur. Dimension totale 0<sup>m</sup> 80 sur 0<sup>m</sup> 44.

"En voici le texte, bien lisible encore, quoique les dernières lignes aient été empâtées récemment par un ouvrier, qui, chargé de repeindre la porte de la chapelle, s'est avisé de frotter sa brosse sur la pierre.

"D. M.

VENVSLE \*

ANTHMIL

LAE

C. VENVSIVS

ANDRON SEX

VIK. AVG. CORP.

FILIAE

DVLCISSIMAE.

"Un anglais, M. W. Tite, architecte distingué, membre du Parlement pour la cité de Bath, qui est demeuré cet hiver à Cannes, a remarqué cette pierre si négligemment abandonnée depuis bien des années sans doute. Il en a

\* On remarquera la double voyelle *Ei* qui termine le premier nom tandis que le second est écrit avec deux lettres séparées *A E*, de même que pour les deux dernières concordances. Le graveur aura-t-il manqué de place en achevant la première ligne? ou bien cette légère différence pourrait-elle aider les épigraphistes à préciser l'époque de notre inscription qu'un visiteur accoutumé de cette ville, juge compétent en telle matière, attribue, m'a-t-on dit, au deuxième siècle?

déchiffré et relevé l'inscription qu'il a fait insérer dans un journal hebdomadaire intitulé *Notes and Queries*. Ce journal est fait en grande partie par ses abonnés eux-mêmes, chacun y mettant au hasard de ses lectures ou de ses voyages des questions diverses auxquelles d'autres font des réponses que leur suggèrent leur savoir spécial ou les recherches qu'ils sont ainsi amenés à faire sur les sujets qui leur présentent de l'intérêt. Ce petit recueil d'amateurs, soigneusement édité, offre beaucoup de variété et est devenu un répertoire très-répandu dans lequel on retrouve, au moyen d'un index annuel, nombre de documents et d'informations qu'on chercherait difficilement ailleurs.

"On a tenté en France, il y a quelques années, une publication analogue, et il est à regretter qu'elle ait été interrompue.

"C'est dans le numéro du 21 mars dernier que le texte de notre inscription a été publié. La question posée par M. Tite est celle-ci : —

"Où pourrai-je trouver le meilleur document touchant les Sex Viri ou *Sexviri Augustales*?"

"Ne pensez-vous pas, M. le directeur, que c'est de Cannes que doit venir la réponse à cette interrogation proposée de Cannes même par l'un de nos visiteurs anglais? Telle a été du moins mon impression en lisant la question.

"Beaucoup de personnes avaient sans doute, et depuis longtemps, remarqué cette pierre tumulaire, mais beaucoup aussi n'avaient pas pris la peine de la déchiffrer ou réussi à la bien comprendre.

"Mon attention étant éveillée par la question du promoteur britannique, j'ai interprété ainsi l'épithaphe :

"Diis Manibus.—Aux Dieux Mânes.

"Venusia Anthimilla, Caius Venusius Andronicus, sex Virorum Augustalium corporis, filius dulcissimus.

"A Venusia Anthimilla, sa fille chérie, Caius Venusius Andronicus, du corps des *Sexviri Augustales*.

"La difficulté d'interprétation n'était que dans les mots abrégés : Vir. Aug. Corp.

"J'en ai trouvé l'explication, ainsi que la réponse à la question de M. Tite, dans le tome 2, page 1259 du Musée de Sculpture ancienne et moderne (Musée du Louvre) du comte de Clarac, Paris, 1841, in 8°. En voici un extrait : "Les *Sexviri*, *Sexviri*, *VI Viri Augustales* étaient des prêtres d'un rang inférieur, tirés de la classe des affranchis; on en rencontre même parmi les esclaves. (Voir Recueil des inscriptions d'Orelli, N° 2425.) Ils avaient été institués par Auguste,\* pour veiller à l'entretien et à la conservation de ses lares qu'il fit placer dans les carrefours, *compita*, *quadrivia*, afin de rendre leur culte plus public. Les petites places où on les mettait leur faisaient donner les noms de *lares compitales*, ou *quadriuales*. (Orelli, n° 1664), de *Lares publici* (n° 1668); on les trouve aussi appelés à Vrone, *dei parentes Augusti* (n° 1679) et *lares paterni* (n° 1667). Ce fut une idée politique d'Auguste, qui en multipliant les idoles de ses dieux lares, voulut s'attacher la classe très-nombreuse des affranchis, devenus citoyens, par cette sorte de distinction qu'il leur accorda dans les colonies et les villes municipales. Il résulta de cette institution, une corporation, une espèce d'ordre intermédiaire . . . entre les décurions et le peuple. (Orelli, n° 3939.—Romanelli, Topographia, t. I, p. 349.) . . . Quoique les fonctions des *Sexviri Augustales* fussent peu importantes, ces places étaient très-re-

\* D'après une note que je viens recevoir, les *Viri Augustales* n'ont pas été institués par Auguste, mais par Tibère et Livie en l'honneur d'Auguste. (Tac. Ann. I, 54, II, 83. Hist. II, 95. Suet. Claud. 6.) Ils étaient alors au nombre de vingt-un. Les *Sexviri* ne furent institués que plus tard dans les colonies et les municipes. (Voir Satricon de Pétrone, § 30.)

cherchées. (Orelli, n° 1658, 59, 60, 61, 2424, 25. n° 610, 2679).

"Les *Sexviri Augustales* formaient une immense corporation, un *collegium*, ainsi que nous le voyons par beaucoup d'inscriptions, et entre autres par celle de Petilia (Orelli, n° 3678) qui contient un long testament en faveur du *Corpus Augustalium* et où il n'est question que de ces *Sexviri*, sans qu'on y trouve cependant rien de précis sur les fonctions de cette corporation, . . . . .

"Elles étaient au-dessous de celles des *Édiles* puisque une inscription de *Dertosa*, en Espagne, accorde pour ses services à un de ses *Sexviri* les honneurs *édiliens*. (Orelli, n° 3928, 3943.)

"Parmi les très-petit nombre d'ouvrages que j'ai pu consulter ici, je n'ai réussi à découvrir aucune mention de notre cipse de St.-Nicolas. M. l'abbé Tisserand, dans l'Histoire civile et religieuse de la ville de Nice et du département des Alpes-Maritimes, Nice, 1862, 2 vol. in 8°, le même, sans doute, qui a publié récemment dans la *Revue* de curieuses recherches sur l'évêque Godeau, n'en parle pas, bien qu'il donne, pages 39-48 de son premier volume, le *faci-simile* d'environ deux cents épitaphes découvertes dans ces parages, ce qu'il appelle le *Nécrologe* des anciens Romains des Alpes-Maritimes. J'en conclus que les premiers historiens de la Provence que l'abbé Tisserand paraît avoir soigneusement compulsés, n'auront pas eu connaissance de la curieuse épitaphe de la *Filia dulcissima* de notre *Venusius*.

"Si pourtant, M. le directeur, quelqu'un des lecteurs de votre journal venait à en découvrir mention quelque part, je le prierais de vouloir bien recueillir et vous indiquer ce témoignage, pour qu'on sache si notre inscription est réellement demeurée inédite jusqu'à sa publication dans les *Notes and Queries* du 21 mars 1868.

"J'en viens maintenant à l'objet principal de ma lettre, qui est celui-ci :

"Puisqu'il est question, ainsi que je l'ai appris par votre *Revue*, d'inaugurer dans votre ville une société des lettres, sciences, et arts, la municipalité si éclairée et si active aujourd'hui ne jugerait-elle pas à propos de ne pas abandonner plus longtemps à toutes les chances de destruction le remarquable monument d'Anthimilla et de le faire placer respectueusement dans une des salles de son Hôtel-de-Ville ou du local des réunions de la nouvelle société? Ce serait la première pierre de votre musée, et bien qu'on en pût sans doute réunir d'autres, elle demeurerait probablement la principale par son antiquité et son élégance.

"Que si pourtant on préférerait ne pas la déplacer et la laisser là même où probablement elle a été érigée, il y a quelques dix-sept cents ans, il serait facile de construire une petite niche de caractère romain et de placer notre cipse redressé derrière un grillage pour qu'il demeurât à l'abri des insultes du passant, dans le *compitum* même de St.-Nicolas. Alors il n'y aurait plus danger qu'un barbouilleur mal appris y vint étaler sa grosse couleur, ou qu'un ouvrier de Vulcaïn la prit, sans malice, pour enclume au risque de l'ébrécher d'avantage.

"N'est-il pas, M. le directeur, du devoir d'une ville aussi florissante que la vôtre, si richement favorisée d'Apollon, de montrer un peu de respect pour les débris des anciens âges, et de ne pas donner aux nombreux étrangers qui y apportent leurs guinées, le spectacle d'un délaissement quelque peu barbare?

"Un jour peut-être un amateur qui aurait lu cette réclame, si vous voulez bien, M. le directeur, en insérer quelque chose dans votre feuille et se ferait construire une habitation dans le voisinage de St.-Nicolas, aurait l'idée de la nommer *Villa Venusia*, et ce serait, ce semble, de bon goût.

"Veuillez agréer, etc."

## SPIRIT-WRITING.

(4th S. i. 338.)

A more detailed account of the "sensational" narrative mentioned by F. C. H. is to be found in a collection of similar stories made by Robert Dale Owen, and published both in America and London, under the title of *Footfalls on the Boundary of another World*. The account, though differing in a few points, is in the main the same as narrated by your correspondent, and is briefly as follows:—

Mr. Robert Bruce, a man of humble circumstances, was born about the close of the last century at Torbay. When thirty years of age (*i. e.* 1828) he was mate on board a barque trading between Liverpool and St. John's, New Brunswick. During one of her voyages, he and the captain had both descended to the cabin to calculate their day's work. After some time the latter, unnoticed by the former, who was intent upon his duties, went on deck again. An hour had elapsed, when Mr. Bruce, the mate, being unable to make his calculations coincide with the dead-reckoning, called out, without looking round, "I make our latitude and longitude so-and-so. Can this be right?" Receiving no answer he looked up, and instead of the captain, he observed a complete stranger seated at the captain's desk. Startled at the apparition, he went on deck to inquire of the captain. Then followed the examination of the sailors, and the discovery of the writing on the slate—the words being "steer to the nor'-west," not "south-west." The captain resolved to alter the ship's course, and instructions were given to steer north-west. About three o'clock, the looker out reported an iceberg nearly a-head, and shortly after a dismantled vessel was perceived with many sufferers on board. Boats were sent to their relief, and she was found to be a passenger vessel from Quebec to Liverpool, icebound, wrecked, and without water or provisions. As one of the suffering crew was ascending the deck of the relieving ship, Bruce recognised in him unmistakably the face he had seen at the captain's desk four hours before; not only the face, but the person and dress exactly corresponded. The mate pointed him out to the captain, who requested him to write the words "steer N. W." on the other side of the slate whereon the mysterious order had been given. The two writings were found to be identical in form and character. The writer had no recollection of having fallen into a trance, but the captain of the rescued ship stated, that some time before noon on the day they were saved, "this gentleman" (pointing to the passenger), "being much exhausted, fell into a heavy sleep. On awaking, he said to me, 'Captain, we shall be relieved to-day.' He had dreamed he was on board a barque, and that she was com-

ing to our rescue, though he said nothing of writing on a slate. As it has turned out, I cannot doubt that it was all arranged in some incomprehensible way, by an overruling Providence, so that we might be saved."

The above narrative was thus communicated to the author of *Footfalls* by Captain J. S. Clarke, of the schooner Julia Hallock, who had it directly from Mr. Bruce himself. This was in July, 1859, when the Julia Hallock was lying at the foot of Rutgers's Slip, New York.

A. M.

Oxford.

The story which F. C. H. narrates, with perhaps rather fewer circumstantial details, was narrated to me two or three months ago by a gentleman of standing in Liverpool; and narrated, not as an effective invention, but as a strange fact which had occurred to a sea-captain, now living, a native (I think) of Scotland, and well known to my informant. The latter had received the narrative from the captain himself, who had moreover also, according to his own account, had another spiritual experience, quite equally extraordinary, in connection with the Franklin searching expedition. I do not feel at liberty to name my informant, and do not recollect the name of the captain, though it was mentioned to me at the time; but I infer that the statements made to me must be sufficiently notorious in some circles.

W. M. ROSSETTI.

[We have to thank MR. REID, MR. SHIELDS, G. E. D., E. C., C. A. W., and many other correspondents, for similar replies.]

VERSES BY MR. DISRAELI (4th S. i. 388).—It is erroneously stated in *The Guardian* (April 8, 1868) that the lines of Mr. Disraeli "On the Portrait of Lady Mahon" have never appeared in print before. They were published in the *Book of Beauty* for 1839.

STANHOPE.

DICTIONARY OF QUOTATIONS (4th S. i. 268, 395.) My attention has just been directed to some amusing controversy in your pages as to who is the plagiarist, in respect to two different dictionaries of Latin quotations: one published by Messrs. Shaw & Co., the other by Mr. Gover, as long since as 1858; seeing that both books, though ignoring each other, are to some extent identical. The answer will occur to any one familiar with the literature of quotations—they are both plagiarists from a common source, viz. Macdonnel's *Dictionary of Quotations*, of which nine editions were published with successive improvements between 1791 and 1826. Shaw's editor copies the book bodily, here and there introducing additions, but without the slightest acknowledgment of Macdonnel or anyone else. Gover's is neither more nor less than a verbatim reprint of

an early edition, *preface and all*, omitting only the author's name. Nearly the same kind of thing had been done in 1856, under the name of Michelsen. In the *Dictionary of Latin Quotations*, edited by Mr. Riley, with the assistance of myself and my late talented son, I gave some account of preceding compilers of Dictionaries of Latin Quotations, acknowledging the value of Macdonnel, as well as of Moore's *Dictionary*, published in 1831, which superseded his predecessors, and showing how much more we had ourselves done.

HENRY G. BOHN.

Messrs. Shaw & Co. need not trouble themselves about "seeking to know the full particulars of the piracy by which they have been injured" (see letter to MR. TIEDEMAN, 4th S. i. 395): for both Shaw's *New Dictionary of Quotations*, 1868, which they say was "published as it is in June, 1858," and Gover's *Handy Book*, 1858, are copied word for word from *A Dictionary of Select and Popular Quotations*, &c., published by J. Grigg, No. 9, N. Fourth Street, Philadelphia, U. S. America, and entered in the office of the Clerk (D. Caldwell) of the District of Eastern Pennsylvania, on March 19, 1831—a copy of which is now before me. Your correspondent MR. TIEDEMAN will see who the pirates are, and that his letter to "N. & Q." has been of some service.

SAINT JOHN CROOKES.

Penshaw.

[MR. CROOKES' communication shows *three* piracies instead of two. Another and another still succeeds!—Ed. "N. & Q."]

LISTENING BACKWARDS (4th S. i. 296).—Listening and walking backwards is considered unlucky in Ireland, and children are cautioned carefully to avoid both, on the ground that God has given them faculties to be rightly used, and not contrary, to the manner for which these were designed. I have often seen the children of the peasantry severely reprimanded, and not unfrequently punished, for breaches of the direct natural law of the sense of hearing and the order of motion.

S. REDMOND.

Liverpool.

LYCH GATE (4th S. i. 390).—It appears the Architectural Publication Society have been told "that these erections are all of the Post-Reformation period." Have the Committee come across, in the course of their investigations, Britton's *Antiquities* (no mean authority), which says formerly there stood near Gloucester Cathedral, in a lane, called Lych-lane, a lych-gate, where the corpse of King Edward II. rested on its way to interment? I need not remind them of the historical circumstances connected with the removal of the corpse of King Edward II., or that the date of his reign was nearly a century prior to the Reformation. "They are told nothing of the

same kind exists abroad." What says Britton of the derivation? Corpse-Gate, Lich-Gate, *liechen-gang*, German. Are we to infer that the Germans had a distinct name for a gate and pathway to a churchyard which had no existence in their country? Turning to Bosworth's *Anglo-Saxon Dictionary* (voce "Lic"), I find the word was in common use in all the northern counties of Europe, with the same meaning—"place for the corpse." I would suggest to the Committee to consult the authorities quoted by Bosworth in the different northern tongues to prove the *lic* to have been a compound with all funeral terms, e. g. *lic-rest*, a body rest; *lic-man*, a man who provides for funerals, &c. &c. Probably they will not lay much stress on the argument of timber being a material prone to decay, when they recall the fact that the earliest Christian churches in England were built of wood, particularly in districts where that material was abundant, and stone quarries rare. I have myself observed this in different counties of England when hunting out old relics of church-ornamentation, and have accidentally come upon a lych-gate in a retired country village, where things remain *in statu quo*, as they were fixed originally by ecclesiastical authority. There is a splendid specimen of lych-gate at Arundel in Sussex, a church for ages under the patronage of the Dukes of Norfolk. A few years since it was removed from the entrance to the graveyard, and erected as a porch on the north side of the church. When the Prince Consort rebuilt the church at Whippingham, the Queen's parish for her marine residence at Osborn, in the Isle of Wight, a lych-gate was added as the entrance to the graveyard, through which her Majesty, and indeed the whole congregation, pass for divine worship in the new-built parish church. These facts may help the Committee in their further investigations for the A. P. S.,—a work which will be of service to students in ecclesiastical antiquities.

QUEEN'S GARDENS.

HONI: ITS ETYMOLOGY AND MEANING (3rd S. xi. 331, 481).—I think that the derivation from *hohn*, *hön*, *höni*, *höhon*, &c., is the only reasonable one. That it should be "the Meso-Gothic *hauns* (low)" according to Mr. W. W. SKEAT, is not likely in my opinion. On the other hand, I do not agree with J. A. P., that the word ought to be written *honn*. Old German has *hön*, *höni*, *höna*; Dutch has *hoon*, *hoonen*; modern German has *hohn*, *höhnen*; Italian has *onire*; and old French has *honir*, *honier*. I do not see a single reason why *honi* should be spelled *honn*. The present French orthography is decidedly the result of a vicious pronunciation. H. TIEDEMAN.  
Amsterdam.

LAUND (4th S. i. 87, 252).—I am very sorry that the editor of "N. & Q." did not think it

proper to publish the whole of my article, as the omitted second part of it is eminently essential to the understanding of the term *ouw* (German *awe*), not *oum*, as I find it printed. Will you please correct this typographical error in one of your next numbers.

H. TIEDEMAN.

Amsterdam.

AMBERGRIS (4th S. i. 104, 327).—Unless the manner of blessing the Golden Rose has been altered in modern times, it would seem that the writer of the account in the *Times*, referred to by Dr. Piesse, has been under a mistake. For Durandus and other writers expressly mention that the three materials are—"aurum, muscus, et balsamum," and that the musk is stuck on to the gold "*balsamo mediante*." But the "balsam" of ecclesiastical writers is a vegetable substance, the fragrant resin of the *Balsamodendron gileadense*, a shrub indigenous in Palestine and Arabia, "Balm of Gilead" or B. of Mecca," the "balm" which Jacob sent into Egypt, the "balsam" that is mingled with oil in the "chrism" of the Catholic Church.

J. T. F.

The College, Hurstpierpoint.

LATTEN, CANDLE WALLERS (4th S. i. 20, 103).—The following note has been kindly sent me. It is an extract from Wood's *Curiosities of Clocks and Watches* (1866, p. 34), and is based on a "computus" 1323 . . . 1325 among the Sacrist Rolls at Norwich, under the head "Orologium":—

"The works appear to have been in progress during three years, and besides the cost of iron work, brass, copper, and latoun, a considerable sum was expended in carpenter's work, &c."

From this we should rather be led to infer that latoun was not brass but iron tinned over; and we should infer from Pistol's speech (*Merry Wives*, i. 4.) that it is not "lath" that he means, as has often been supposed:—

"Sir John and master mine,  
I challenge combat of this latten bilbo."

Swords of tin are common as children's toys, but I never heard of any of brass. What are candle wallers? By the way, your printers have made two mistakes in this, a very unusual thing with them; I am afraid, however, it is my fault as corrector: the passage should be "Candle Plates, or Wallers of Brass or Lattin." What are these?

A. A.

FOREIGN OR SCOTTISH PRONUNCIATION OF LATIN (4th S. i. 24, 204).—A Roman Catholic gentleman told me some years ago that the reason why the old broad pronunciation was changed in our English schools, was the more easily to detect those who had been educated in the Jesuit colleges abroad, as at St. Omer, Douay, &c.; and that it was done in those days when religious acerbities were carried to the highest pitch. I have also heard that within a comparatively short

time the lower classes in the Scottish schools and colleges pronounced Latin broad, that is like Italian; but when the boys were raised to the upper classes, the system was wholly changed, and the words pronounced as in English.

A. A.

Poets' Corner.

LAND MEASURES (4th S. i. 98, 181).—If your valued correspondent, MR. VERE IRVING, could get any surveyor to estimate how many modern acres there may be in the ploughgates he refers to, it would be the means of throwing such light on the questions of carucates, hides, ox-gangs, &c., as the subject has never yet received.

A. A.

Poets' Corner.

YORK, HEREFORD, AND SARUM BREVARIARIES (4th S. i. 149, 206).—Besides the York Breviaries (1493 Venice, Hannam, and 1526 Paris, Regnault) in the Bodleian, two copies were, in 1850, in the possession of the Rev. J. Raine, another in the collection of the Rev. W. J. Blew, and in that of — Sherbrooke, Esq. Specimens of the Hereford Breviaries will be found in the Bodleian (Gough 69, 1505, Rouen Haghe), in the libraries of the Chapter, Worcester, and C. Eyston, Esq. A list of about one hundred and thirty examples of Sarum Breviaries varying in date from 1483 to 1557, many of great value and interest, and nearly all in England, will be found in *The Ecclesiologist*, new series, vol. vii. MR. HART cannot do better than consult this catalogue, which is compiled with great care, and contains information respecting the various printed service books of English Uses.

JOHN PIGEOT, JUN.

SMOKING (4th S. i. 270).—To your note must be added the bridge of boats over the Golden Horn at Constantinople, where non-smoking is rigidly enforced on the smoking population.

HYDE CLARKE.

VAN DUNK (4th S. i. 268).—I do not flatter myself that I help much in tracing Van Dunk to his origin, when I remind J. M. that in Beaumont and Fletcher's amusing slangy comedy, *The Beggars' Bush*, one of the characters is "Vandunke, Burgomaster of Bruges." This play was acted at Whitehall in 1622; but I have no doubt the Jacobean wits were perfectly familiar with "Mynheer's" name and weakness. The "Burgomaster" of the play is as much a toper as he of "the bowl as deep as the Zuyder Zee." I have always supposed Van Dunk to be the typical Dutchman. All the northerly nations were credited with the practice of that "custom more honoured in the breach than the observance." We English do not escape:—

"Bernardo. Have they (*i. e.* the English) not Store of wine there?

Caponi. Yes, and drink more in two hours Than the Dutchman or the Dane in four and twenty."

Massinger's *Grand Duke of Florence*, Act II. Sc. 2.

I do not know if the exact name, Van Dunk, really exists in Holland. If not, it so conveniently approximates to the adjective describing the nature of Mynheer, that, when once invented, it could not easily die:—

"Vandunke. . . . my name's Vandunke.

Hempskirke. Van-drunk it's rather."

Beggars' Bush, Act II. Sc. 3.

As to the "monumental bottle" of the catch, I surmise it is inseparable from the character. In the final scene of *The Beggars' Bush*, Mynheer enters with a drum at the head of the beggars, &c.:—

"Vandunke. . . . Like Cæsar, when he bred his Commentaries;

So I, to breed my chronicle, came forth

Cæsar Vandunke, et veni, vidi, vici!

Give me my bottle, and set down the drum."

JOHN ADDIS, JUN.

WOLWARDE (4th S. i. 65, 181, 254).—I find this word in *The Letting of Hvmors Blood in the Head-Vaine*, of Samuel Rowlands, London, 1611:—

"His breeches that came to him by befriending,  
Are desperat lik himselfe, and quite past mending.

He takes a common course to goe vntrust,

Except his Shirt's a washing; i then he must

Goe wool-ward for the time: he scorns it hee,

That's worth two Shirts his Landresse should him see."

Satyre 5.

In the reprint of this piece, edited by Sir Walter Scott (small 4to, Edinburgh, 1815), the following note is appended to the passage I have cited:—

"Our ancestors' dress consisted of three principal parts, cloak, doublet, and hose. The former was often laid aside when the gallant was said to be *in cuerpo*. The hose, like the present pantaloons, comprehended breeches and stockings in one piece. They were fixed to the doublet by a vast number of strings called points, by tying or unloosing of which the person was *trussed* or *untrussed*. A slovenly, careless ruffian, like him described in the satire, went about without being trussed, unless when his only shirt was a-washing, when the hiatus between the hose and doublet would have exposed the deficiency of linen. Thus, like Don Armado, he went wool-ward for penance."—p. vii.

WILLIAM BATES.

Birmingham.

If A. H. will only take time enough he will find my explanations quite right; and if so, he will not need to be at the trouble of proving them wrong.

Meanwhile, I must comment upon his two new statements. His first is, that there is no allusion to *penance* in the quotation from the *Crede*. Of course this is quite right, for it is in the quotation from *Hampole* that *penance* is implied.

Secondly, he thinks that to go *wolwarde* means to go *woolwards*. Certainly not. In the first expression, *wolwarde* is an adjective; and he has not distinguished between the endings *ward* and *wards*, which were never confounded till recently in English writings. To go *woolward* means to go

about "with the woolly side in"; and the verb to go is here used, as elsewhere in old English, for to go about, much as in the Bible (see Gen. iii. 14.). To go *woolwards*, if it ever were to be used (for it never has been), could only mean that which we more commonly express by the phrase—"to go a wool-gathering."

WALTER W. SKEAT.

7, Cintra Terrace, Cambridge.

MUSIC TO NEALE'S "HYMNS OF THE EASTERN CHURCH" (4th S. i. 221).—The music to Dr. Neale's *Hymns of the Eastern Church* is composed by a Mrs. Barker, wife of a clergyman, unbene-ficed, at Brighton.

R. C. S. W.

"FAREWELL MANCHESTER" (4th S. i. 220).—L. E. B. will find words to "Farewell Manchester" in Macfarren's collection of *Old English Ballads*. It begins:—

"Farewell Manchester, noble town farewell,  
Here with loyalty every breast may swell."

Only two verses are given, and I do not know if any more are extant.

R. C. S. W.

"THE OUTLANDISH KNIGHT" (4th S. i. 221, 344.) In his answer headed as above, MR. LLEWELLYNN JEWITT states that—

"The above old ballad is still occasionally sung among the labouring population of the Midland Counties, among whom many of the finest old ballads are still retained in all their purity."

This is a very interesting intimation. A collection of these fine old ballads, gathered from the lips of the persons among whom they are popular, and from other sources, would not only be singularly acceptable to the poetical archæologist, but would be a real contribution to the cause of popular education; for reading will never be a favourite occupation for the spare time of labouring men, unless some cultivation of the imaginative faculties be attempted. What makes the Scotch comparatively an educated people is, their attachment to (the highest poetry) the Bible, and to their national ballads. Would MR. JEWITT be prevailed on to think of this?

J. H. C.

TOBY JUG (3rd S. xii. 523; 4th S. i. 160).—Your correspondent A. A. asks where the Bow china manufactory stood. The establishment is known to have been founded in 1744, and about a month ago, in trenching for a drain at the lucifer-match works of Messrs. Bell & Black at Bow, the cutting intersected a waste-heap, and many fragments have been found, consisting of knife-handles, cups, and plaster moulds for casting the ornaments in relief. The curator of the Geological Museum, Jermyn Street, has thus been enabled to identify, as of Bow manufacture two perfect specimens in the ceramic collection of that museum, and Mr. Bell has liberally given several of the fragments to the Museum.

JOHN PIGGOT, JUN.

JOHN PHILIPOTT (4th S. i. 31, 352).—To your own and Mr. MANUEL'S replies to the query respecting the Somerset herald of this name, you may add that he attended Charles I. at the siege of Gloucester, and was the bearer of the king's summons to the citizens to surrender that city, Aug. 10, 1643. He wished to read the king's summons openly at the High Cross, "but his Majesty, by his message, not requiring the same, the Governor (Massy) would no wayes permit it." He was, nevertheless, received with much courtesy, and his horse was led away and stabled while the citizens debated less upon their answer than "in satisfying Mr. Maior's scruples touching his oath of fidelity." At length they resolved to send an answer "by messengers of their own," and "within the time appointed," replied—

"We doe keepe this city, according to our oaths and allegiance, to and for the use of his Majesty and his royal posterity, and doe accordingly conceive ourselves wholly bound to obey the commands of his Majesty, signified by both Houses of Parliament, and are resolved by God's helpe to keepe this city accordingly."

See the learned and interesting introduction to the *Bibliotheca Glocestrensis* by Rev. J. Webb. The scene has been admirably painted by Mr. R. Dowling. J. J. P.

King's Bench Walk, Temple.

STITCHLET (4th S. i. 316).—I am afraid that I must plead guilty to the charge of coining and uttering this word. When I wrote the paper in which it occurs, it seemed to come familiar to me; but this doubtless arose from the fact that I had made former use of it—if I am not mistaken—in these columns. My object was to find an English substitute for the French word *brochure*, when wishing to indicate a book of small dimensions, stitched or sewed, and not bound. I do not pretend to justify the etymological construction of the term, in which I fear I have been somewhat inconsiderate. If any correspondent will suggest a better word, I shall be happy, for one, to adopt it.

WILLIAM BATES.

Birmingham.

W. M. THACKERAY'S PORTRAIT (4th S. i. 16).—An admirable full-length sketch of Mr. Thackeray, drawn by himself, will be found in the *Cornhill Magazine* (vol. iii. p. 250), where it forms a vignette to the Roundabout Paper, "Round about the Christmas Tree." He is in the pit of a theatre, watching the pantomime.

"You and I, my good Bob, if we want to see a play, do not disdain an order from our friend the newspaper editor, or to take a seat in the pit."

W. B.

ITALIAN SCIENTIFIC BOOKS (4th S. i. 315).—No doubt there must be recent books which would more fully meet the requirements of MR. SCHRUMPF, and which other correspondents may be able to

specify. Meanwhile I can name a somewhat old-fashioned volume thus entitled:—

"Nuovo Metodo per la Lingua Italiana la più scelta, estensivo a tutte le lingue; col quale si possono agevolmente ricercare e rinvenire ordinatamente i Vocaboli espressivi di pressochè tutte le Cose Fisiche, Spirituali, e Scientifiche; cavati dal Vocabolario de' Signori Accademici della Crusca. Milano, Malatesta, 1743-50."

The compiler of the book is Girolamo Andrea Martignoni, but his name does not appear on the title-page. The first part (or first volume) professes to contain "The Words of Physical Things, subdivided under the seven Manual Arts, four of the Liberal Arts, and some of the principal predicaments and genera of all things." In less abstruse language, the subdivision into sections gives Medicine and Food; the Chase, Fowling, and Fishing; Agriculture; Navigation; War; Building; Weaving and Clothing; Astronomy; Music; Arithmetic; Geometry and Painting; Generic Words. The second part gives the words of Moral Things, or Ethics, into the subdivisions of which I probably need not enter. The book, it should be understood, is not in any degree encyclopædic: it is a classified dictionary, giving and briefly defining the words and phrases appropriate to the several arts, &c. W. M. ROSSETTI.

I think that the *Frasario Mercantile*, published at Trieste, within the last few years, will supply both the first and second of MR. G. A. SCHRUMPF'S wants. The work gives each term or phrase in English, French, German, and Italian.

W. R. DRENNAN.

THE WIFE'S SURNAME (4th S. i. 343).—In connection with your correspondent O. P. Q.'s letter, the custom of the former republic (now canton) of Geneva seems to me worth mentioning. At Geneva, till within the last thirty years, it was the custom for the husband and wife to use the wife's maiden name after the husband's. Thus, if Monsieur A. married Mademoiselle B., they were thenceforth known as Monsieur and Madame A. B.; and after the death of one, the survivor continued to be so called. This custom is by no means extinct, though it is now of less universal application than formerly.

WILLIAM WICKHAM.

It is my belief that O. P. Q. has made rather a sweeping assertion by saying, that "all over modern Europe" a woman loses by marriage "all ostensible connection with her own family designation." In Portugal, the very country from which O. P. Q. takes his illustration, such is not the case; as it is customary there for a woman to add her husband's surname to her own, so that (to keep O. P. Q.'s example) the *Senhorita Monica Mendes* by her marriage to the *Senhor Manoel Pereira* becomes *Senhora Monica Mendes Pereira*.

I may further add that "Senhora," and not



"Senhorita," is the usual word for "Miss" as well as "Madame," and is never used without "Dona" being put after it; therefore, the above-mentioned lady would be addressed correctly as Senhora Dona Monica Mendes Pereira.

HERMIT.

CANNING'S DESPATCH (4th S. i. 267, 302).—I beg leave respectfully to observe that the version which G. says is correct is not so. It ran thus:—

"In making of treaties\* the fault of the Dutch is giving too little, and asking too much. With equal advantage the rest † are content, So we'll clap on Dutch bottoms ‡ a twenty per cent. Twenty per cent, Twenty per cent, Nous frapperons Falcke with twenty per cent."

D.

SIR JOHN DAVIES (4th S. i. 245).—The present owner of Bottisham Hall, George Jenyns, Esq., says that he does not remember any picture answering to the description given by your correspondent; but it is possible such an one may have been stowed away in a lumber room. The place is at present let; but he expects to be there in July next, when he will institute a search, the result of which shall be communicated.

F. H. H.

THE TEN COMMANDMENTS (4th S. i. 360).—I was sorry to find in the respectable and impartial pages of "N. & Q." an unjust and often refuted charge revived, and in these very uncorrupt terms: "In this copy the second Mosaic commandment is left out, as was usual in *Romanist* times." The writer of this offensive sentence ought to know that Catholics include what he would call the second commandment in the first, considering it as merely an explanation of the foregoing words. Therefore, if it was at any time omitted, it was merely for the sake of brevity, as in the metrical version which he adduces, and not to favour idolatry, as the accusation evidently insinuates.

F. C. H.

YEW TREES IN CHURCHYARDS (4th S. i. —).—The general tradition, which I have heard in almost all parts of the country, is, that these trees were planted to provide the best material of which the long-bows were made. The wakes, church-ales, &c., were generally held in the churchyards, and, among other sports, the shooting at the butts was one of the principal: so that the archers may have watched the growth of the tree, and have selected from time to time the branches best suited for the purpose.

A. A.

Poets' Corner.

\* Not "in matters of commerce." The Dutch are remarkable for fair dealing in buying and selling.

† Not "the French," but all other nations.

‡ Not "cottons," but cargoes in Dutch ships. Dutch cottons is nonsense.

## Miscellaneous.

### NOTES ON BOOKS, ETC.

*Vestiarium Christianum. The Origin and gradual Development of the Dress of Holy Ministry in the Church.* By the Rev. Wharton B. Marriott, M.A., F.S.A., &c. (Rivington.)

At a moment like the present, when the question of vestments is agitating the whole body of the church, the admirers of what is called a higher ritual seeing in the more ornate vestments the symbolism of their peculiar views, while less advanced churchmen regard their introduction at least with regret, and the Evangelical party with mingled feelings of alarm and repugnance—at such a moment, a careful inquiry into the origin and gradual development of our ecclesiastical costume must command general attention. Mr. Marriott seems to have spared no pains in investigating the question, and his publishers no expense in giving forth the result of his inquiries in a most suitable manner, for it is illustrated by no less than sixty-three plates, besides numerous woodcuts; and the value of such illustrations in a work of this character it is impossible to overrate. The volume, which will no doubt be widely studied, will be found by no means favourable to the novelties which have given rise to so much recent controversy. It would seem that for the first four centuries the dress of Christian ministry was in form, in shape, in distinctive name identical with the dress worn by persons of condition, on occasions of joyous festival or solemn ceremonial. In the four succeeding centuries, after this older costume had disappeared from common use, it was still preserved in the state dresses of Roman official dignitaries, and in the vestments which alone were considered seemly for such as ministered in the various offices of the church: and it was not till the age of Charlemagne that the peculiarities of ecclesiastical dress began to attract the attention of churchmen, and an attempt was made to trace out in detail a correspondence between the "eight vestments" of the Jewish High Priest and those of Christian ministry. The type of dress thus established has been maintained in the Roman Church, with slight variations, to our own time. But at the Reformation we rejected the mediæval type of dress, and, to use Mr. Marriott's words, "the result has been that the customary ministering dress of the English clergy, during the last three hundred years, has been in colour and appearance, though not in name, all but exactly identical with that which we find assigned to the Apostles in the earliest monuments of Christendom; and which, upon similar evidence, we shall find reason to conclude was, in point of fact, the dress of Christian ministry in the primitive ages of the Church." The work is one which commends itself to the special attention of all who take an interest in the subject of vestments; and those who may most dissent from Mr. Marriott's views must acknowledge their obligations to him for the vast amount of materials for the discussion of the question which he has accumulated in this very handsome volume.

*Morte D'Arthur. Sir Thomas Mallory's Book of King Arthur and of his Noble Knights of the Round Table.* The original edition of Carton, revised for modern Use. With an Introduction by Sir Edward Strachey, Bart. The Globe Edition. (Macmillan.)

This is a marvellously cheap and neat reprint of a book which for nearly four centuries has been more or less a public favourite. It has been especially prepared for the perusal of ordinary readers, more especially boys, from whom the chief demand for it may be expected to come. It is a book well deserving to be in-

cluded in Macmillan's *Globe Series*, for few exhibit more vividly the ideals of magnanimity, courage, courtesy, reverence for women, gentleness, self-sacrifice, and other manly virtues, than does the story of the *Knights of the Round Table*. As told by Sir Thomas Malory, and printed by Caxton, it is here so far judiciously revised as to suit it to our times, and in this new form will no doubt find fresh favour with thousands of readers.

*The Ages of the Earth. Biblical Testimony to the Earth's Antiquity and Progressive Development.* By the Rev. D. Pitcairn, D.D. (Bagster.)

An ably written little volume to prove that Holy Scripture, in isolated texts and incidental expressions, harmonises with the two great and admitted facts of geology, viz. that the Earth has a just claim to a vast and indefinite antiquity, and that the Earth's creation has been a work of gradual and progressive development.

TENNYSON'S "LUCRETIUS."—There can be no doubt that the Laureate's new poem in this month's *Macmillan* will dissipate the fears of those critics who saw in some of his recent contributions to periodical literature symptoms of weakness. "Lucretius" is of pure metal, and has the true ring of genius.

PERCY'S RELIQUES.—The printing of Bishop Percy's Folio Manuscript is at length finished, and Part 2 of Vol. II, and Vol. III, will be in the publisher's hands for delivery next week. The subscription list is closed, except for the five and ten guinea editions. The prices of the others are raised, and the demy and extra octavos are now procurable only through the trade. There is a heavy debt still on the book, which it is to be hoped that the trade-sales will clear, as it would not be creditable that the promoter of the printing of this interesting folio should be a pecuniary sufferer from his zeal in securing an object which all admirers of Percy's world-renowned collection have long desired to see accomplished.

BALLAD SOCIETY.—Not discouraged by the difficulties which he has encountered in bringing out the Percy Ballads, Mr. Furnival proposes to start a Ballad Society for printing the Pepsysian Roxburghe Collections, and indeed all our Ballads, printed and manuscript. Great as is Mr. Furnival's energy, we doubt if it will suffice to carry this scheme into effect. What moderate library will be able to devote room for the volumes which these ballads alone will occupy?

The Rev. MACKENZIE WALCOTT announces for early publication, in one volume, demy 8vo, "Sacred Archaeology; a Popular Dictionary of Ecclesiastical Art and Institutions, from Primitive to Modern Times."

## BOOKS AND ODD VOLUMES WANTED TO PURCHASE.

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## Notices to Correspondents.

UNIVERSAL CATALOGUE OF BOOKS ON ART.—All Additions and Corrections should be addressed to the Editor, South Kensington Museum, London, W.

Among other articles in type, which are unavoidably postponed until next week, are—

Sir Walter Scott's Head, Portraits, &c.

Early Editions of the English Bible. By F. Fry.

Myrtle Wreaths and Orange Blossoms.

Shakspearian Pronunciation.

Madge Hilton, the Witch of Plumpton.

Clan Chattan.

A. M. *The palindrome*, "Roma tibi subito motibus ibi amor," is attributed to Silius Aus. *Apollinaris* as well as to Adhisi. See "N. & Q." 1st S. v. 352, 445, 521; vii. 510.

E. S. *For handbooks on the excavations at Uriconium*, see "N. & Q." 3rd S. vi. 183, 348, 427.

A. B. H. *The original ballad*, "Douglas, Douglas, tender and true," is said to have been written after the death of Douglas. It still remains an open question whether the single line in Sir Richard Holland's *Buke of the Howlat* (circa 1456), is original, or quoted there from some earlier poem.

A. V. *The Barmecide's Feast* is an allusion to the well-known incident in the "Story of the Barber's Sixth Brother" in the Arabian Nights.

Oxford. The *Epigram* beginning—

"An Irishman fishing one day in the Liffey,"

appeared in a volume of the *Sporting Magazine* at the close of the last, or beginning of the present century.

J. M. C. is thanked, but we have not room for the long extract from *Wood's Athens* respecting Bishop Harley, nor for the account of Owen's College.

G. K. will find the alliterative poem, "An Austrian Army," &c., in our 3rd S. v. 46.

J. M. Cooper. *The superstition respecting persons dying on pillows stuffed with game or pigeons' feathers* is very common.

MR. STEWART'S Query is too speculative.

M. A. CANTAB. There can be no difficulty in ascertaining whether yours really is the *First Folio Shakspeare*. Consult *Lovades' Bibliographer's Manual*.

"NOTES & QUERIES" is registered for transmission abroad.

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LONDON, SATURDAY, MAY 9, 1868.

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## Notes.

## MYRTLE WREATHS AND ORANGE BLOSSOMS.

"Et vos, O lauri, carpam, et te, proxima myrte,  
Sic positæ quoniam suavis miscetis odores."  
VIRGIL, *Ecl.* ii. 54.

Nothing has ever appeared, to my own individual liking, more in bad taste than the bridal orange blossom on or in a bonnet, the latter ranging from a "coal scuttle" to the present style of dessert plates. The orange flower is a stiff awkward flower, which owes its great prerogative merely to its former exalted state as a *rare*, and afterwards as a *scented* flower; and even in its natural state it would form but a wiry wreath, and of course still more so if made of leather and cambric. Fashion has put her *veto* down, and, stiff and unbecoming, the flower is essential to the bridal attire in England, though her Saxon kinsmen in Germany and Scandinavia have remained faithful to the myrtle, dedicated to the goddess of love (Venus: Freia). It has always struck me as very remarkable how rarely English poets mention the orange blossom in this its relation to Hymen; whilst, on the other hand, German poets love to dwell on the bridal myrtle. Thus Fouqué, the author of *Undine*, sings:—

"Auch du gingst einst, die Myrt' im Haare,  
An Bräut'gam's Arme zum Altare,  
Friscblühend wie der May."\*

\* "Die Greisin."

and Chamisso:—

"Mit der Myrte geschmückt und dem Brautgescheide,  
Des Wärters Tochter, die rosige Maid" \* —

and Schiller:—

"Lieblich in der Bräute Locken  
Spielt der jungfräuliche Kranz." †

*Habités* of the opera, too, will remember the pretty chorus in Weber's *Freischütz*, where young girls bring Agatha's bridal wreath:—

"Wir winden dir den Jungfernkranz  
Mit veilchenblauer Seide;" ‡

and that most lovely chorus in Marschner's *Hans Heiling*—an opera far too much neglected in England—when the fair companions divest the bride of the myrtle wreath:—

"Wir wollen dir auf kurze Zeit  
Die Augen nun verbinden," &c.

To the German bride, then, high and low, the myrtle wreath is the real bridal emblem, to which only the virgin has a right, and which, of course, the widow (in case of her being married again) has no right to wear. Young girls will plant a myrtle when a child, and watch its growth till the happy day on which they will cut it for a bridal wreath. It is considered unlucky to give away the graceful branches of such a myrtle to a fair friend who is going to be united "for better for worse"; these branches must form the wreath of the young girl herself who planted the myrtle, or become at least her "Todtenkranz" (death wreath), if she should not marry. It is also considered unlucky to make a bridal wreath—"Brautkranz"—with the *natural* flowers of the myrtle; *artificial* ones are always substituted for the former, even if the little bush were to have blossoms at the time its branches are used. Such a wreath, then, is very becoming to a fresh youthful face; and there is a German saying, that there is no plain German bride, meaning that her attire—at least her wreath—is so becoming.

If a young girl dies, she also wears such a myrtle wreath in her coffin; and it was the custom formerly to hang up a similar wreath or crown, made of artificial myrtle, in the churches and in the chapels in the churchyards, especially in the country. This is the so-called "Todtenkranz." It must be an old Greek custom, probably derived from the usage of adorning the altar of Venus with myrtle wreaths when a young girl died. Pliny mentions such an altar of Venus, afterwards called *Murtia*; he also speaks of three different kinds of myrtles—*Patritia*, *Plebia*, and *Conjugalis*. Virgil speaks of Æneas encircling his brow with the "materna myrto" when visiting the grave of his father:—

\* "Die Löwenbraut."

† "Das Lied von der Glocke."

‡ The *libretto* is by Friedrich Kind.

"Thus having said, he wreaths his brow  
 With his maternal myrtle bough:  
 So too does Helymus, and so  
 Aestes with his locks of snow,  
 And young Ascanius: and the rest  
 Obey the example and behest."\*

It is probable that the bridegroom also wore a myrtle wreath in former times; a few little branches still adorn the button-hole of German bridegrooms. Country girls, especially in the North of Germany and in Scandinavia, prefer a wreath or crown of artificial myrtle, showily adorned, too, with gold and silver flowers, and often a foot or eighteen inches high. In the evening such a bridal wreath is "abgetantz" (danced off), the bridesmaids and other young girls dancing round the bride, whose eyes are *blind-folded*. A lively tune is played; then the dancers stop, and the bride places the wreath on the brow of one of the young girls, who, of course, will be married first! This pretty scene forms the chorus in Marschner's opera spoken of. The wreaths are afterwards dried and kept, often under glass and frame, as a cherished remembrance. At a silver wedding—after the couple has been married for twenty-five years—a silver myrtle wreath is substituted for the green wreath; at a golden wedding (fifty years), a gold myrtle wreath.

There is, I must own, a good deal of German sentimentality mixed up with these old German customs; but a German wedding would lose a great deal of its poetry if the myrtle wreath were ever to be replaced by a *bonnet*. The daughters and brides of German kings and princes generally wear the orange blossom, though not on or in a "coal scuttle" or "dessert plate," but as a *wreath*. When the fashion of wearing orange blossoms was introduced, I do not know, probably first by a royal bride; perhaps by Henrietta Maria, the consort of Charles I. The orange tree or the lemon tree, which latter blossoms more freely, was probably introduced into England some three or four hundred years ago, and it is evident that the rare flowers or blossoms were used for princely or royal brides only. But when? Gerarde, the most chatty and lively of all herbalists, does not mention their being worn by a bride at all, or not even as a bridal emblem or attribute, though he speaks, in this respect, of the myrtle. Neither does Turner, Lyte's translation of Dodonæus, or astrological Culpepper mention this fact. *Myrtle* is now and then mentioned as a bridal emblem, as for instance by Marlow in that charming "Milk-maid's Song," which Izaak Walton quotes at length in his delightful *Angler*:—

"And I will make thee beds of roses,  
 And then a thousand fragrant posies;  
 A cap of flowers and a kirtle,  
 Embroider'd all with leaves of myrtle."

\* Virgil's *Æneid*, Conington's translation, 1866, p. 135.

Moreover, it is probable that the orange and lemon trees were introduced from Spain into France, from France into England, and that the custom—not to say fashion—of wearing orange blossoms as a bride came originally from Spain. Tradition says, that Hercules brought the orange tree from Italy to Spain. My own information of *why* the orange blossom was first worn in *Spain* as a bridal emblem is rather legendary, but I will venture to tell it here.

The first orange or lemon tree had been sent to a king of Spain, an Alphonso probably, as a great rarity; and the king was so charmed with the fragrance of its silvery blossoms, and not less with its golden fruit, that he ordered it to be kept as a real regal treasure. A special gardener was kept for this tree, who was also forbidden to appropriate any of its blossoms, fruit, or cuttings to himself; and I should not wonder if his penalty would have been death itself, if he had disobeyed the royal command. In due time several young trees rejoiced the heart of the king, *but* also that of the gardener's son, a young fellow deeply in love with some dark-eyed Pepita or Lola. The only obstacle of this love was—as so often—poverty; but theirs was a secret scheme to obtain the money necessary for the little cottage and garden where they would live like two turtle-doves. It was thus to be obtained:—The orange trees of the king had become a regular court-gossip, and the French ambassador had tried all means (front-stairs and back-stairs) to obtain a young tree for his own most Christian majesty; but in vain: King Alphonso was too jealous of his treasure to allow such a thing, and the old gardener cared too much for his own head. But there was another actor, or rather prompter, on the scene, who found the right way of obtaining a tree. This was *Cupid*, the dark-eyed Pepita's friend. By some means or other the young gardener obtained the tree for the French ambassador, who paid him handsomely for it; and when Pepita was united to the former, she also wore a branch of orange blossoms in her dark hair, half hidden, it is true, under the lace *mantilla*, but conspicuous enough by their silvery whiteness.

Now it came to pass that King Alphonso had spent a sleepless night—one of those sleepless nights of kings, the only true remedy of which was to rise early, and to go to an early devotion to some out-of-the-way church where no one knew the sleepless majesties. Thus King Alphonso, only attended by one faithful servant, wended his way to the very church where our loving couple were to be united, "for better for worse," that morning. His majesty was attracted—kings are mortals—by the beauty of the fair Pepita, when she left the church, but also, alas! saw the branch of orange blossoms in her raven hair. Then the hot Andalusian blood rushed violently

through his veins. How did they obtain the flowers? "On your knees! I am the king!"

Of course the "murder was out"—on your knees, and ask for pardon. The bright tear-dewed eyes of the fair bride did not ask in vain: the king's heart melted. But I do not know whether the *tree* smuggled away by the French ambassador was mentioned; probably it was forgotten in the hurry and fright, or the king's heart would not have melted so easily! It was merely the branch of silvery blossom, broken off the tree to adorn the bride.

And this is the cause, my legend tells, *why* brides wear a branch of orange blossoms in their hair, in remembrance of that fair Spanish bride who won home and husband by it.

HERMANN KINDT.

#### SHAKSPERIAN PRONUNCIATION.

The mode of pronouncing *Walter* as *water*, pointed out by your correspondent (4th S. I. 243), is no new idea; it is alluded to by Mr. Knight, with his usual painstaking diligence, as I find by a foot-note to his one-volume edition of 1849 (p. 512); but this does not help us to the pronunciation of *water*.

The appearance of *Walter Whitmore*, in the *Second Part of King Henry VI.* Act IV. Sc. 1, settles that the *l* was not sounded; and when Suffolk replies to *Walter's* question, he points out that *Walter* does not properly rhyme with *water*, and suggests the French *Gaultier*, as more suitable to mark the distinction between the two words.

What, then, was the sound of *water*? Writing phonetically, *wawter* would represent the correct thing now-a-days; but in some parts of England it is pronounced *warter*, to rhyme with *barter*, elsewhere as *wotter*, to rhyme with *potter*.

Butler, in his *Hudibras*, quoted by Dr. Johnson, pronounces the *a* in *water* as *a* in *fat*, thus:—

"These reasons made his mouth to *water*  
With amorous longings to be at her."

Shakespeare does the same, thus:—

"In him a plentitude of subtle matter,  
Applied to cantels, all strange forms receives,  
Of burning blushes, or of weeping *water*."  
(From "A Lover's Complaint.")

This pronunciation, I may remark, survives in *Gatty*, a Christian name, and also a patronymic; thus, as *Walter* makes *Watty*, so may *Gaultier* make *Gatty*, though the author of *The Heir of Redclyffe* says *Gatty* = *Gertrude*.

Still, both the above quotations may be mere poetical licenses; and as one or two swallows do not make a summer, so one or two selected passages do not fix a pronunciation; and it is to be noted that when we use the familiar abbreviation of *Walter*, made famous by the name of *Wat*

*Tyler*, it is pronounced as *Wot*, to rhyme with *pot*; and I should incline to think that the descent of this pronunciation of the popular diminutive marks the correct original pronunciation of the full name, as intended to be conveyed by Shakespeare, in the dialogue between Suffolk and Whitmore, here referred to.

If this communication is not already too lengthy, I would wish to add that we have illustrations of both words in Chaucer: 1. From "The Clerke's Tale," *pars quarta*:—

"In this estat ther passed ben foure yere  
Er she with childe was, but, as God wold,  
A Knaue childe she bare by this *Waltere*."

C. T. l. 8486-8.

Here, as I fancy, the rhyme is to "fower yeer." Clearly no *l*.

2. From "The Prioress's Tale":—

"Yet spake this child, whan spreint was the holy *water*,  
And sang, O *Alma* redemptoris *mater*."

C. T. l. 13570, 1.

This last so nearly resembles Butler's and Shakespeare's rhymes, that I will express no opinion on it, further than to say that I think Chaucer Anglicised the Latin vowels, and did not pronounce them according to Continental usage. A. H.

#### MADGE HILTON, THE WITCH OF PLUMPTON LANCASHIRE.

A venerable old gentleman, now in his eighty-fourth year, lately told me the following stories, which were current at Plumpton in his youth, about Madge.

Madge lived alone, in a solitary house, and was regarded with extreme aversion and dread by all her neighbours.

Once she had bewitched a neighbour's cow; the owner, suspecting the cause of the malady, with kindly words inveigled Madge into his house, and seated her cosily in the "ingle neuk." On the place where she sat two forks had been previously laid crosswise, so that Madge, once seated, was powerless to rise. Then coals and wood were heaped on the fire, and the flames roared fiercely up the chimney, but Madge could not stir. The heat grew more and more intense till the unhappy witch was nearly roasted. She screamed piteously to be released, but her screams were vain till she had taken off the enchantment and the cow was cured.

On another occasion the squire of the place visited Madge and complained that he could find no hares. She promised that one should be forthcoming on condition that the squire agreed not to let slip after it a certain black hound. The squire promised. She told him then to take himself and his dogs to the field behind her house, and that there they should find what they wanted. The squire went, and soon a hare broke through the

hedge and made across the country. The hare gave a famous run, always keeping just in front of the dogs. As evening came on, she bent her course towards Plumpton. The fear of losing the hare altogether made the squire forget his promise; the black hound was loosed and gained fast upon the hare, which now ran quicker than ever, and only just saved its life by jumping through the witch's window. The dog, however, did get one bite, and it was noticed that, by a strange coincidence, Madge limped long after. 'Twas lucky for her she did not live in the days of the "dear dad and gossip."

At another time, one of her neighbours met Madge returning from market, preceded by a goose, which waddled slowly and gravely before her. The path was narrow, and as the goose did not get out of the way, the peasant gave it a kick. To his amazement he beheld a broken pitcher lying before him, milk spilt on every side, and the old woman bitterly bewailing her loss.

The ingenious plan Madge had adopted for carrying her pitcher of milk from market was, to change it *pro tem.* into a goose.

At last the time came when Madge began to be missed from her accustomed haunts. Several days had passed without anyone seeing her. Her door was finally broken in, and Madge was found crushed to death between a barrel and the wall. The verdict unanimously come to by the gossips was, that the devil had adopted this plan of claiming his own.

Plumpton had also its Faust in the person of a schoolmaster of the name of Rich, of whom I shall say something in a subsequent note.

D. J. K.

A JEWEL FROM THE ORDER OF THE GARTER.—On my visit to Germany, I saw a beautiful work of art, and as I am certain that it is of English workmanship, I think that my communication may not be uninteresting to some of the readers of "N. & Q." It is a fine hyacinth of pure colour, of the size of half-a-crown, but oval, weighing 68 carats. There is engraved on it, or rather cut (not sunk, but raised) St. George with the Dragon, and in large Latin letters the motto "Honi soit qui mal y pense." This jewel was shown at the meeting of the Association of Naturalists at Jena, 1836, and valued by Sir Alexander Humboldt at 2000*l.* It is also the opinion of the Geh. Rath von Olfers, Director-General of the Royal Museum at Berlin, and the Geh. Rath Tölken, Director of the Department of Antiquities, that this stone was cut in England about sixty or seventy years after the creation of the Order of the Garter, and worn as a jewel of that order by some royal personage. If it be so, and if this stone is perhaps unique, as I was assured, is it not a pity that it

should be lost to this country, as the owner of it has offered it for sale to some continental museum? DR. J. T. LOTH.  
Edinburgh.

INEDITED LETTER OF LORD NELSON.—I have in my collection an unpublished letter of Lord Nelson, and believing every scrap of information connected with him to possess an interest and be worth preserving, I place the accompanying copy at your disposal. The letter was written shortly after Nelson joined the squadron which had preceded him to the Mediterranean under Rear-Admiral Bickerton, off Cape Sicé:—

"Victory, off Toulon, Oct. 23, 1803.

"My dear Sir,  
"I return you many thanks for your kind remembrance of me, and I feel very much obliged by your present of 'Scilly Ling,' which Mr. Chapman delivered on the arrival of the Childers. I am watching and praying for the sailing of the enemy's fleet, and, with the ships with me, I have no fear we shall give a very good account of them. I sincerely condole on your loss, but some of us are always called before the others, and we know not whose turn may be next. We none of us can escape the Grim Gentleman.—I beg you will give my remembrances to any of our joint friends at Ply<sup>o</sup>. I have not time to answer Capt. Spicer's kind letter.

"Believe me ever, my dear Sir,  
"Yours most faithfully,  
(Signed) "NELSON AND BRONTÉ."

"Wm. Williams, Esq, George Street, Ply<sup>o</sup> Dock."

HENRY F. HOLT.

6, King's Road, Clapham Park, S.W.

OCCLEVE'S "POEMS."—No. 8 in Ritson's List (*Bibl. Poet.*, p. 61), "The most profyttable and holsummyste crafte that ys Oonlye lerne to dye"; "Nowe lerne for to dye i me purpose" (MSS. Har. 172), is only a small portion, considerably modernised, of the latter part of a long "Poem of the Art of Dying" in the Royal MS. 17 D vi. Nos. 9 and 10 in Ritson's List—9. A poem beginning "Behold my child yf thou lyste for to lere" (MSS. Har. 172). 10. Advice to a child: "Bechaunce my childe thou settyste thi delyte" (*Ib.*)—are two parts of Burgh's translation of *Cato*. F. J. F.

MISS EDGEWORTH'S COMEDIES.—The writer of the article on Miss Edgeworth in the *Edinburgh Review* for October last (pp. 497-8) states that two comedies by her are printed in the collected edition of her works. In 1817 was published *Comic Dramas in Three Acts*, by Maria Edgeworth, with a preface by her father. This volume contained: 1. "Love and Law"; 2. "The Two Guardians"; and 3. "The Rose, Thistle, and Shamrock." The writer only mentions the first and third, but omits the second.

JAMES BLADON.

THE FRENCH INVASION OF WALES.—In Sir Walter Scott's *Life of Napoleon Bonaparte* (vol. i. chap. xxviii.), I find the following statement:—

"Towards the end of October, 1797, the Directory announced that there should be instantly assembled on the shores of the ocean an army, to be called the Army of England; and that Citizen-General Bonaparte was named to the command."

In the next page we are told that, "while this farce, for such it proved, was acting in Paris, the chief of the intended enterprise arrived there." The author then proceeds to describe Napoleon's reception and mode of life in Paris at this time. Having done this, he returns to the project of invasion; which he says continued to be discussed with unabated earnestness:—

"Bonaparte, in the meanwhile, made a complete survey of the coast of the British Channel, pausing at each remarkable point, and making those remarks and calculations which induced him to adopt at an after period the renewal of the project for a descent upon England. The result of his observations decided his opinion that in the present case the undertaking ought to be abandoned. The immense preparations, and violent threats of invasion, were carried into no more serious effect than the landing of about twelve or fourteen hundred Frenchmen, under a General Tate, at Fishguard in South Wales."

The writer adds:—

"The measure was probably only to be considered as experimental, and as such must have been regarded as a complete failure."

From these statements the only conclusion to be drawn is, that the invasion of Wales took place after October, 1797: whereas anyone acquainted with the details of that remarkable event must know that it occurred in February of that year. General Tate's expedition was, therefore, not a result of the hostile preparations referred to by Scott. J. EDGAR EVANS.

"BODDICE."—Inquiries were made some time ago for the origin of this word. I find in Minshew: "A pair of bodies\* for a woman." No doubt a pair of stays. These, of course, are in two halves connected with laces, and give another example of quasi-duality. We hear of a pair of stays, but never of a pair of shirts, whether masculine or feminine. A. A.

Poets' Corner.

"PROFANAZIONE LITTERARIA."—The number of the Florence *Gazetta del Popolo* for April 7, 1868, under the above heading, speaks of "un sacrilegio commesso contra la *Gerusalemme Liberata*." The author of this "sacrilege" is the Rev. Padre Meila, O.S.J., who has just brought out an edition of Tasso's immortal poem. It is printed at the "stamperia" of the "Immacolata" at Modena. The work is a splendid specimen of Italian printing, and the *Gazette* says that every praise is due to the reverend editor for his excellent comments and learned notes. The embellish-

ments, lithographic and photographic, are in the first style of art. But Padre Meila has not only in the text frequently substituted his own words and expressions in many places, and without the slightest intimation, but he has left out entire stanzas!! In canto iv. ten verses are omitted; in canto vii. one verse; in canto xiv. one verse; in canto xv. six verses; in canto xvi. thirteen verses; in canto xix. three verses=thirty-four stanzas in the whole! As the elegance of Meila's edition may prove attractive to collectors and booksellers, it is right to put such on their guard, and to assure them that in a *textual* point of view the edition of the *Jerusalem Delivered*, printed 1868 at the Immacolata Press of Modena, and edited by Padre Meila, is of less value than the common coarse paper editions printed at Milan, Prato, and Florence, and sold at bookstalls for one franc. The size of Meila's edition is not given by the *Gazette*. JAMES HENRY DIXON.

Florence.

RESULT.—Misconstruction is a worse error than—bad as these are—mispronunciation or misspelling. At the Mansion House Easter Monday's dinner, when the usual compliment had been paid to the sister services, Admiral Key, responding for the navy, observed that the criticisms of the press "had resulted in many much-desired reforms in that branch of the service." Not having assisted at the Lord Mayor's Paschalities, I cannot say whether such were the *ipsissima verba* of the gallant officer, or the *literæ scriptæ* of *The Times'* reporter: but I venture to think that the phrase would have been more germane to the matter had the reforms been described as "resulting" from the criticisms, than the criticisms in the reforms. E. L. S.

VERDANT GREEN.—The following is too good to be lost. A person seeing Bede's *Ecclesiastical History* on a bookshelf, exclaimed: "Dear me, I must read that; his *Verdant Green* is so very interesting." Let us hope that his frequent contributions to your pages will be found no less so. J. T. F.

### Queries.

BANGES: FREEMAN: DILLINGHAM.—I have a document of Captain Jonathan Bangs', with his signature and seal attached, dated July 7, 1680, at Eastham, Massachusetts. The crest used by him is that of Bankes of London—a Moor's head, full-faced, couped at the shoulders, ppr. On the head, a cap of maintenance gu. turned up ermine, adorned with a crescent, whence issues a fleur-de-lis.

The tinctures are not shown, but the other bearings are very plain in the seal. The family to which this Bangs belongs have never written their name *Bankes* in this country. It was at

\* Ben Jonson, in his *Underwoods*, Elegy LX., speaks of—

"The whalebone man  
That quilts those *bodies* I have leave to span."

first generally written *Banges*. The first pilgrim came over to Plymouth in 1623. His name was Edward, and he called his first son John. He was a merchant, and quite a prominent man.

On the same old document are a seal and signature of John Freeman. The arms are three garbs, 2 and 1. Crest, a garb and an antelope's head, couped at the shoulders, attired. No tinctures shown. The crest and all are very finely engraved.

On another document, dated 1683, are a signature and seal of John Dillingham, whose father Edward came from Bitteswell, Leicestershire, about 1635. The crest is a stag's head couped at the shoulders, attired.

Being a descendant of these families I am anxious to learn whether these crests and arms are genuine or bogus.

D. D.

Boston, Mass. U. S.

BEALAIS = BEAMISH = BEAUMONT. — In the *County Families of the United Kingdom*, 1864, by Edward Walford, M.A., is the following, on p. 65:—

"Beamish, Richard, Esq., of Beaumont House, co. Cork, represents a younger branch of the Beamishes of Palace Anne. The original name of this family was Beaumont, corrupted into Beamish, which is Beaumont translated into Irish, viz. Bealais."

Seeing that Beamish occupies an intermediate state, could any correspondent of "N. & Q." show, not only which is the more ancient surname, Beal or Beaumont, but a more intimate relationship between the two names than is indicated in the above quotation?

J. BEALE.

BOX FOUND NEAR HOLBEACH.—The *Gentleman's Magazine* for 1779, p. 71, contains an engraving of a brass box found near Holbeach, in Lincolnshire. Can any one inform me in whose hands the original now is? I am anxious to see it. I think it was probably a chrismatory, or coffer for containing the bottles of holy oil. Each parish church formerly possessed a casket of this kind.

EDWARD PEACOCK.

Bottesford Manor, Brigg.

"MAKE A BRIDGE OF GOLD FOR A FLYING ENEMY."—What is the original source of this saying? F.

"DEAD AS A RAT."—Can any reader give the origin of the sayings "Weak as a rat" and "Dead as a rat"? A rat, for its size, is anything but a weak animal, and it is by no means obvious why a rat should be associated with death. To what period can these sayings be traced? Have they any connection with the rat-hunting propensities of some of our greatest nobility in the days of George III.?

Q.

DRAMATIC SITUATION.—Many years ago (upwards of forty) I read, and know not (certainly) where, but I think somewhere in the works of

Voltaire, an account of an incident, or rather situation, which according to my recollection is applauded as possessing singular dramatic interest. Whether it is given as occurring in an existing drama, or only suggested as eminently suited for dramatic purposes, my memory does not enable me to say. The story is as follows:—

A dethronement and a usurpation. In the confusion of these events, a faithful courtier of the dethroned king (who is also slain) carries off the infant son of the slain monarch, and also the infant son (who happens to be of the same age) of the usurper. The searches of the latter to recover the children prove fruitless for many years—affection prompting the searches for his own child, while he desired to secure the destruction of the other as a probable rival pretender to the throne.

After the lapse of years the old courtier and the two boys (then grown up to be young men) are discovered, the boys having been kept in ignorance of their births. The mingled joy and fury of the usurping tyrant will be imagined,—joy at the recovery of his son, and having his possible competitor in his power, and fury against the offending courtier, who is of course to be put to death. "Nay," said the courtier, "but you do not know which of the two boys is your son. I alone possess that secret; put me to death and you can never know."

Will you, or any of your readers, tell me where the above story is to be found; or rather, where the foundation is to be met with which rests in my memory in the above form?

J. H. C.

ESSEX'S COLOURS for painting in enamel are exhibited in some of the cases of the Museum of Practical Geology. Their particular merit is that they have the same colours when first used as they have after vitrification. I am anxious to know where such colours may be purchased. The officials of the Museum cannot inform me, as Mr. Essex emigrated, and does not appear to have left any agent in this country for their sale.

F. M. S.

FAITH, HOPE, AND CHARITY.—

"Naye, my Maysters, I must even tell ye, that in this thinge ye doe shewe that ye have neither faith, hope, nor charitie, as a christian manne shoulde. Where is your *faith* in ye power of Godde's worde, if that word may not be preacht except by youre own mouthes and according to youre own traditions? Of what worthe is your *hope* of ye cominge of Godde's kingdom, if that hope may be driven oute by *fear* of such vayn thinges as the wearinge of a surplice, a littel puffe of smoake, a bowinge of ye knee, or a stoopinge of ye heade? Where is your *charitie*, if ye saye to ye naked, excepte ye doe weare coates of our clothe and brychys of our fashione, ye shall not be clothed? and to ye thirstye, excepte ye do drinke oute of our cuppes, ye shall in no wyse taste of ye water of life? Eye, eye, in this ye do err greatlye."—*Old English Divine*.

The above is from the title-page of *A Plea for Liberty of Conscience, with the History of Mrs.*



*Fardingale and her Red Cloak*, Birmingham, 1868, one of the best tracts I ever read. If any correspondent of "N. & Q." can refer me to the book from which it is taken, I shall be much obliged; as he who could write so well, must have written other things worth reading. The matter is so much in advance of the spelling, that I fear the works of the "Old English Divine" are to be found only in the library which contained Sir Walter Scott's "Old Play." FITZHOPEKINS.

Garrick Club.

FRENCH RETREAT FROM MOSCOW.—There is a small publication named *Campagne de Moscou en 1812*, par R. J. Durdant (Paris, 1814), of which I have the fifth edition. After noticing in the text that the French soldiers, "après avoir cherché à soutenir leur misérable existence en se nourrissant de la chair de leurs chevaux," it adds in a foot-note—

"Ce n'est qu'en fremissant que je conte ici ce que plusieurs feuilles étrangères attestent comme des faits positifs. Elles prétendent que quand le froid redoubla, les soldats, sans bottes et sans souliers et les pieds seulement enveloppés de chiffons ou de morceaux de draps et de havresacs, eurent encore à combattre la faim dans toute son horreur. Plusieurs de ces spectres à demi-morts de froid, et couverts de haillons, se virent contraints de dévorer leurs propres membres ou même les cadavres de leurs compagnons! On a déjà vu que j'avois saisi—cherché même les occasions de parler à quelques-uns de ceux qui ont survécus à ce grand désastre. Un jour j'en interrogeai un sur ces assertions horribles. 'Attestez-moi,' lui dis-je qu'il y a là de l'exagération et je vous crois.' Sa physionomie prit un aspect convulsif, des larmes de sang bordèrent ses paupières. 'Croyez' (me répondit-il en me pressant la main avec violence), 'tout ce que l'extrême désespoir peut suggérer de plus effroyable.' D'après cette réponse trop significative, j'ai écrit ce que l'on vient de lire."—p. 83.

The author says at the beginning of this passage that the fact which it states is attested by several foreign journals. Has it ever been mentioned before in any English or French account of the retreat, or can any journals be referred to, of whatever nations, which confirm it? G.  
Edinburgh.

THE GORDON RIOTS, 1780.—In Knight's *Pictorial History of England* (book i. chap. i. p. 415) it is stated that "Lord and Lady Mansfield made their escape through a back door a few minutes before the rioters broke in, and they were conducted by a gentleman to a house in Lincoln's Inn Fields."

This account differs slightly from various particulars given in the newspapers of 1780 which describe the riots and the sack of Lord Mansfield's house. I am anxious to ascertain the name of the gentleman who so conducted the aged judge and his wife to a place of safety, or to get a reference to the source whence Mr. Knight drew his description.

I have been informed that he was Dr. Charles

Combe, a man of some celebrity as a numismatist, and a personal friend of the well-known Dr. Hunter? Will your readers assist me to this information? W. C. J.

HEART OF PRINCE CHARLES EDWARD STUART. Jesse mentions in his account of Prince Charles Edward Stuart, that "an urn containing the heart of Charles Edward was deposited in the cathedral church of Frescati, with some lines inscribed on it from the pen of the Abbate Felice." What are these lines? Will some one give them with a translation? W. H. C.

HERALDIC.—1. Whether are the male descendants of an eldest daughter's daughter or a second daughter's son the nearest of kin, as regards the transmission of the heraldic honours of the last heir male of a family?

2. Has there ever been an instance of an individual, who receives a grant of coat-armour as a *novus homo*, quartering the arms of his mother, grandmother, &c.?

3. A lady is described in a sheet pedigree as "eventual coheirress" of so-and-so, all her brothers having subsequently died unmarried. Is the expression a correct genealogical one?

I shall be greatly obliged to any of your correspondents, particularly to those who are versed in the "law and practice of heraldry in Scotland," who will give me satisfactory replies to these queries. F. M. S.

MUSGRAVE HEIGHINGTON, Doctor of Music, composed at some period in the former half of the last century the vocal music for *The Enchanter, or Harlequin Merlin*, which was published (together with the instrumental music by an anonymous composer) in Dublin. Heighington was a member of the Gentleman's Society at Spalding, to which (being then organist of Yarmouth) he was admitted August 12, 1738, when he presented the society's library with an Oriental MS. At the anniversary meeting of the society in the same year he, his wife, and son (a boy), performed in a miscellaneous concert. At the anniversary of 1739 he composed, and, assisted by his wife and son and gentlemen of the concert at Leicester (at which place he was then organist), performed an ode written for the occasion. He composed music for some of the odes of Anacreon, which was published about 1745. He somewhere described himself as of Queen's College, Oxford. Can anyone furnish further particulars of him? W. H. HUSK.

LINDISFARNE.—Can any reader of "N. & Q." direct me to any mention of Lindisfarne, as an island, earlier than that given by Bede in his *Ecclesiastical History*, book III. chap. 3?

WM. PENGELLY.

Torquay.

THOMAS PERCY, BISHOP OF DROMORE.—It is within the bounds of probability that "N. & Q." may fall into the hands of some one who may be able to give really reliable information as to the occupation of the good bishop's father. The late Mr. Hartshorne, a most eminent antiquary, told me that he was a grocer in the Cartway at Bridgenorth, and this is also stated in memoirs prefixed to some editions of his *Reliques of Ancient English Poetry*, but to them perhaps not much weight ought to be attached. Mr. Hartshorne was, however, a Salopian by birth and education, and no doubt had grounds for his assertion. The representatives of Percy are sceptical on this point, and an investigation of the archives at Bridgenorth has not thrown any light on the matter.

It is strange in how many different ways the name is spelt. In the register of St. Leonard's parish at Bridgenorth occurs the following entry:—

"1729. Thomas, son of Arthur *Pearcy* and Jane his wife, Baptiz'd y<sup>e</sup> 29<sup>th</sup> April."

In a matriculation-book at Christ Church, Oxford, of 1746, it is *Percy*; in a book of caution-money, *Piercy*; and also it occurs in this form in the catalogue of Oxford graduates. However, in 1753, in his own handwriting in the register at Easton-Maudit (his first living in Northamptonshire), it is most legibly written *Percy*.

OXONIENSIS.

Woolton Hill, near Newbury.

PLAYFORD AND PLAYFAIR FAMILIES.—In a late number of "N. & Q." I see a notice of Playford and the London Musick Society in 1667. Can any of your readers say whether the family of Playford is identical with that of Playfair? The similarity of the name, and also of the arms as recorded in some of the popular works on heraldry, would favour this supposition.

The family of Playfair is, I believe, entirely Scotch, and is well known for the number of eminent scientific men it has produced.

HENRY SEYMOUR.

PRE-CHRISTIAN CROSS.—A work on this subject was published (I think under some such title as *La Croix avant le Christianisme*), with illustrations, about two years ago in Paris. Can you favour me with its true title and the author's name?

CYRIL.

QUOTATION WANTED.—

"C'est du nord aujourd'hui que nous vient la lumière."

Who is the author of this line?

Amsterdam.

H. TIEDEMAN.

"Without a friend the world is but a wilderness."

The sentiment occurs in Bacon's *Essays*.

T. F.

"Resolved to stick to every particle

Of every creed, and every article."

ETONENSIS.

PROVERB.—"No one can make a silk purse out of a sow's ear." I would ask the derivation and precise application of this proverb?

EDMUND TEW.

Patching Rectory, Arundel, Sussex.

SUNDY QUERIES.—1. When and by whom were "cuckoo clocks" invented?

2. Have the *Essays of Elia* ever been translated into any foreign language? If so, the translation must assuredly be a "curiosity of literature" greater than any which Isaac Disraeli has chronicled in his interesting work.

3. Where do the following lines occur?—

"Too coy to flatter, and too proud to serve,  
Thine be the joyless dignity to starve."

"Him every morn the all-beholding Eye  
Saw from his couch, unhallowed by a prayer,  
Rise to the scent of blood,  
And every night lie down."

"The minstrel of old chivalry  
In the cold grave must come to be,  
But his transmitted thoughts have part  
In the collective mind, and never can depart."

JONATHAN BOUCHIER.

BISHOP ROBINSON.—Who was the ambassador to Sweden towards the close of Charles II.'s reign, in attendance upon whom as secretary or chaplain, Robinson, afterwards Bishop of London, went to Stockholm? And what was the name of the gentleman whom his sister married, to whom he was indebted for being sent to Oxford?

E. H. A.

ANCIENT SCOTTISH SEALS.—Three ancient lead seals, all of the Baird family, were lost from a house in Edinburgh some years ago, and may have found their way into the cabinets of some of your readers. I am most anxious to obtain impressions of them, and shall be much obliged to any one who can give me any information about them. They are rudely figured in the *History of the Strname of Baird*.

F. M. S.

Waltham Abbey.

"STRADELLA."—Would some one kindly inform me who was the author of the opera *Stradella*? I do not mean Flotow's, but another brought out, I believe, previous to it.

H. L.

THE TWELVE HOLY APOSTLES: THEIR EMBLEMS AND EVES.—Most of the emblems given in the middle ages to the members of the Apostolic College are appropriate at first sight, but I am at a loss to perceive the origin of one or two: e.g. why should St. James the Great, martyred by Herod Agrippa (Acts xii. 2), be usually represented as a pilgrim, with the staff, shell, &c.? And why should St. Judas Jacobi Thaddæus Lebbæus have

a boat in his hand, or club? and why St. Simon Zelotes Cananites carry a fish, or fish on a book, or oar, or saw? Again: I was a little surprised to find the statement (p. 230) that "the feasts of all apostles have eyes before them."

I do not think the feasts of St. John the Evangelist (Dec. 27), or of SS. Philip and Jacob (May 1) have any eyes in the calendars of the Roman or English churches. But why not? For St. Jacob Alphæi, surnamed the Little, was certainly martyred at Jerusalem, being bishop. Y.

WOODCUT PORTRAITS.—I have two woodcut prints; heads nearly life-size. One is inscribed—

"A. S. Ecce<sup>us</sup> Il Sig<sup>or</sup> Co: Giovanni Vezzi N.V.  
In contrasegno del mio rispetto D.D.D.  
Giambattista Piazzetta dipin.  
Giovanni Cattini dis. ed inc."

The other is inscribed —

"Comiti Antonio Abbati Conti Patricio Veneto.  
In humillimum observantiæ signum D.D.D.  
Jo. Bapta Piazzetta delineavit.  
Joannes Cattini Sculptor Venetus."

The pictures measure 15¼ inches high and 12¼ wide.

I want to know their value, and any particulars of the persons represented and the artists.

GEORGE L. PURCHASE.

Chichester.

### Queries with Answers.

REFORMADO, ETC.—On January 14, 1675, a squadron of English ships, comprising the Harwich, Henrietta, and Portsmouth, men-of-war, and the Anne and Christopher, and Holmes, fire-ships, and Guiney and Martin, merchantmen, destroyed by means of their boats four men-of-war that were lying in Tripoli harbour, close under the guns of the town forts. There were 157 men employed in this affair, under Lieutenant Cloudeley Shovel. The admiral of the Mediterranean fleet, Sir John Narbrough, was on board the Harwich; and his despatch, describing the exploit, which he dates from "Maltha" (*sic*), and which was published by authority in 1676, closes with the statement:—

"And for a present reward of their good service, I caused the next day 1956 pieces of Eight to be distributed amongst them, as will appear by the following list."

In the detail which follows, there appear among the recipients of this bounty:—

#### "Martin—Merchant.

476. James Odwin, Reformado . . . . . 10

#### Portsmouth—Pinnace.

235. Captain Lhoistenn, Gent. Reformado . . 10

228. Captain Mackdaniel, Gent. Reformado . 10

#### Portsmouth—Longboat.

206. Thomas Lunsfoord, Reformado . . . . . 10'

What was a "Reformado," or a "Gent. Reformado"?—which latter I take to be short for "Gentleman Reformado." The numbers on the left are the numbers of each man on the ship's books; those on the right, the numbers of pieces of eight paid to him. Was it the custom in former times for an admiral to reward seamen with gifts of money after they had performed a service? Were such gratuities allowed for in the navy estimates? And when was such custom discontinued? Lieutenant Shovel received as his share of the gratuity eighty-two pieces of eight.

H. A. ST. J. M.

[A Reformado, or Reformed Officer, is an officer whose company or troop is disbanded, and yet he continues in whole or half pay; still being in the way of preferment, and keeping his right of seniority. Also, a gentleman who serves as a volunteer in a man-of-war in order to learn experience, and succeed the principal officers. *Vide* "N. & Q." 3<sup>rd</sup> S. vii. 282.]

RED UNIFORM OF THE BRITISH ARMY.—Can any of your correspondents inform me when red first became the established uniform of the British army? I always thought it was during the protectorate of Cromwell. Motley, however, in his *History of the United Netherlands* (vol. iv. p. 69), speaks of the English uniforms being red: "But they had all red uniforms," &c. This was in the year 1601. I was not aware that, in the reign of Elizabeth, red was then the established colour for the uniform. H. D. M.

[In Sir Sibbald Scott's very interesting book, *The British Army, its Origin, Progress, and Equipment*, to which we have recently called the attention of our readers, we find (at p. 449 of vol. ii.) the following passage:—

"Lord Stanhope, in his *Miscellanies*, publishes a question he submitted to Lord Macaulay, then Secretary at War, as to 'when the British army was for the first time clothed in red'—an inquiry which the noble lord states had been addressed to him by no less a person than the Duke of Wellington. Lord Stanhope imagined it to have been in the reign of Charles II. The duke seemed to think that it was earlier, and that Monk's troops for example were *redcoats*. The following reply was returned:—

'Albany, May 19th, 1851.

'Dear Mahon,

'The Duke is certainly right. The army of the Commonwealth was clothed in red.'

And Sir Sibbald goes on to say:—"There were red regiments on both sides in the Civil War.]"

"HE THAT WOULD ENGLAND WIN."—A speaker on the Irish Church question lately quoted as an old proverb:—

"He that would England win,  
Must with Ireland first begin."

Will one of your readers kindly inform me where that proverb is first found? R.

[The original saying is to be found in Hall's and Holinshed's *Chronicles*, and is also quoted in Shakspeare's *King Henry V.* Hall gives it at the conclusion of the Earl of Westmoreland's speech, as "the old aunccient proverb used by our forefathers, which saith—

'He that will Fraunce wyne,  
Must with Scotlande firste begyn.'

The earliest reading of the modern version known to us occurs in Fynes Moryson's *Itinerary*, 1617, fol. Part II. p. 3, where, under the year 1577, he tells us that "religion rather than liberty first began to be made the cloke of ambition, and the Roman locusts, to maintain the pope's usurped power, breathed everywhere fire and sword, and were not ashamed to proclaim and promise Heaven for a reward to such cut-throats as should lay violent hands on the sacred persons of such princes as opposed their tyranny. Amongst which, this famous Queen [Elizabeth] being of greatest power, and most happy in success against them, they not only left nothing unattempted against her sacred person and her crown of England, but whether encouraged by the blind zeal of the ignorant Irish to popery, or animated by an old prophecy,—

"'He that will England win,  
Must with Ireland first begin,'" &c.]

"DE LONDRES ET DE SES ENVIRONS," Amsterdam, 1789, pp. 121. By whom was this written? The author says that he left Paris, Aug. 17, and that he returned Sept. 17, in the year, I suppose, before the pamphlet was published. The author seems to be one who would join in the exultations with which the commencement of the French revolution was hailed. He professes intense admiration for the English institutions in general; though he opposes capital punishment, and indeed as to all criminal jurisprudence he seems to have been a French philosopher. LÆLIUS.

[This work is by James Cambry, a French writer, born at Lorient in 1749. After filling several civil functions, he retired from public life, and devoted himself exclusively to literature, and especially to the study of antiquities. He was one of the founders of the Celtic Academy, of which he was made the first president. He died of apoplexy on Dec. 31, 1807. For a list of his numerous works, see the new edition of the *Biographie Universelle*, vi. 466.]

CORONATION MEDALS.—What sovereign first struck a medal to commemorate his coronation; and when was the first struck in England?

J. J. F.

[With Edward VI. commenced the coronation medals in England. Of him there is a medallion in silver, representing the youthful prince, half-length in armour, in his right hand a sword, in his left the orb and cross. The diadem is placed on his head, which is turned to the sinister or left side. From the word "Lambhith" above

the inscription on the reverse, it is believed to have been struck in the archiepiscopal palace at Lambeth. It is of great rarity, and in some distinguished cabinets the absence of the original is supplied by casts in silver most delicately tooled and chased.—Til's *English Coronation Medals*, 1838, p. 3.]

### Replies.

#### CANNING'S DESPATCH.

(4th S. i. 267, 302, 427.)

Some years ago I received from a friend, who had seen the original despatches, the following copies of Mr. Canning's diplomatic *jeu d'esprit* and the correspondence to which it gave rise. I enclose them, as the *naïveté* of our minister at the Hague greatly enhances the humorous success of the Foreign Secretary's whim. M. R.

#### 1. *Separate, Secret, and Confidential.* (In Cypher.)

Foreign Office,  
January 31<sup>st</sup>, 1826.

Sir,

In matters of Commerce the fault of the Dutch is offering too little and asking too much. The French are with equal advantage content—we clap on Dutch bottoms just 20 per cent. Chorus, 20 per cent., 20 per cent. Chorus of English Custom House officers and French Douaniers. English, "We clap on Dutch bottoms just 20 per cent.;" French, "Vous frapperez Falk avec 20 per cent."

I have no other Commands from His Majesty to convey to your Excellency to-day.

I am, with great truth and respect,

Sir,

Your Excellency's

Most obedient humble servant,

(Signed) GEORGE CANNING.

H. E.

The R<sup>t</sup> Hon<sup>ble</sup>

Sir Charles Bagot, G.C.B.

Hague.

2nd, *Secret.*

The Hague,

Feb. 3<sup>rd</sup>, 1826.

Sir,

I sincerely hope that the circumstance will not be productive of any public inconvenience, but I am concerned to state that I do not possess any cypher by which I am enabled to decypher your Despatch of the 31<sup>st</sup> of last month, which I received this morning, the only cypher belonging to this Embassy is letter S.

I take the liberty of suggesting that it might be convenient at the present moment that I should be furnished with the cypher given to His Majesty's Ambassador at St. Petersburg, or at least with that of which his Majesty's Minister at Berlin may be in possession.

I have the honor to be, with the highest respect,

Sir,

Your most obedient humble servant,

(Signed) CHARLES BAGOT.

The R<sup>t</sup> Hon.

Lord Canning.

3rd, *Secret and Separate.*

Foreign Office,

Feb<sup>r</sup> 6<sup>th</sup>, 1826.

Sir,

In consequence of your Despatch marked *Secret* of the 3<sup>rd</sup> Instant, I send your Excellency the cyphers and the decyphers *I* and *U*, both of which are in the possession of His Majesty's Ambassador at St Petersburg and His Majesty's Minister at Berlin.

I regret the circumstance of your Excellency's not having been furnished with the proper cyphers, as I was anxious that your Excellency should receive with as little delay as possible the impression which has been made upon His Majesty's Government by the very opposite feelings and conduct which have been demonstrated by the Governments of the Netherlands and France, in the late commercial negotiations with Great Britain.

I am, &c.

(Signed) GEORGE CANNING.

His Excellency

the R<sup>t</sup> Hon.

Sir C. Bagot.

4. *Privatz.*

The Hague,

Feb<sup>r</sup> 13, 1826.

My dear Canning,

You have fretted me to fiddlestrings, and I have a great mind not to give you the satisfaction of ever knowing how completely your mystification of me has succeeded. It was more than you had a right to expect when you drew from me that solemn and official lamentation which I sent you of my inability to decypher His Majesty's Commands; but as the Devil would have it, your success did not end here; the Post which brought me the decyphers, arrived at eleven o'clock at night, when I had only time before I sent off the other messenger to read your grave regret at what had occurred, and to acknowledge the receipt of the mail. The next morning Tierney and I were up by cock crow to make out "la maudite dépêche," and it was not till after an hour of most indescribable anxiety that we were put "out of our fear" by finding what it really was, and that "you Pyramus" were not Pyramus, but only "Bottom the weaver."

I could have slain you! but I got some fun myself, for I afterwards put the fair de-cypher into Douglas's\* hands, who read it twice without

moving a muscle; or, to this hour, discovering that it was not prose;—and returned it to me, declaring that it was "oddly worded, but he had always had a feeling that the despatch must relate to discriminating duties."

C. BAGOT.

The Right Hon.

The Foreign Secretary.

[Our valued correspondent at Amsterdam, PROFESSOR TIEDEMAN, will find his suggestion anticipated by this interesting communication.—Ed. "N. & Q."]

SIR WALTER SCOTT'S HEAD, PORTRAITS, ETC.

(4th S. i. 286.)

There is such slight difference of opinion between me and Mr. G. V. IRVING in your paper of April 4, on the subject of Scott's frontal development, that I should not have thought of reverting to the subject if Mr. IRVING had given you the *whole* of the "Parliament House Stove" joke. It is curious enough that I was reminded of this witticism *before* MR. IRVING'S note appeared, by the highest living authority on the subject of Sir Walter. It emanated from Peter, afterwards Lord Robertson, *privately* called by Lockhart, with his usual pungent jocularity, "the peerless paper-lord, Lord Peter"—famous during the last generation for his drollery and humour, and eke for his knowledge of Scotch law. When it was reported to Scott that Robertson, in conversation with Lockhart, had called him "Peveril of the Peak," the illustrious novelist seems thoroughly to have understood "the reason why," as he promptly rejoined—"Well! he is Peter of the *Paunch*." Peter was, as Lockhart facetiously said, "a man cast in Nature's *amplest* mould," especially in the *paunch*.\*

When I spoke of the *forehead*, I was not thinking of the definition given by Johnson, Webster, &c. as the part extending from the hair to the eyes, but of the explanation by Dr. Richardson in his excellent dictionary: "*frons, anterior pars capitis*, i. e. the front, or anterior part of the head; above the eyes." *That* is the *sculptor's* forehead. Chantrey could not have told where the hair began in Shakspeare's bust, which is nearly quite denuded. My old friend W. Laidlaw was a very

\* Any one who wishes to see the perfect image of this memorable *bon-vivant*, should look, not at the portrait at South Kensington, but at the wood-cut in the first volume of Mrs. Gordon's memoirs of her father, Christopher North, from an admirable sketch by the late Professor Edward Forbes. I have seen him in all his phases,—at Abbotsford, in all his glory, and at poor Maginn's—"who" (Lockhart wrote)—

"Had genius, wit, learning, Life's trophies to win";  
—but alas! imprudence killed him.

"Many worse, better few, than bright, broken Maginn."

\* Then Secretary to the Embassy.

acute and clever man, but knew nothing of the Fine Arts; and I cannot help thinking that such a sculptor as Macdonald would try to make as faithful a likeness as he could of Scott, without attempting to *idealize* either face or head; but unfortunately he came *too late*, in the fatal year 1830, after the apoplectic seizures began, and Mr. Lockhart, who was an accomplished artist as well as an excellent judge, could see no likeness in his production. The *peak* is indicated under the hair, and the long upper lip is very correctly given in Lawrence's portrait, which is true enough for the features, but gives little or nothing of his mental qualities. Sir Thomas seems to have forgotten, that "expression will light up features otherwise heavy."\* (It has been remarked that people with extreme length of upper lip have generally a strong sense of humour.)

I have reserved the above till I could examine all the portraits of Scott in the new collection at South Kensington. The most pleasing likeness I have ever seen is *not* there—a head by Raeburn, which belonged to the late Lord Montagu, and was at Ditton Park. In this portrait the eyes are very deep, the *chiaro scuro* admirable, and it has been extremely well engraved. It gives his very best expression when serious; the look he wore, for example, when taking Montrose's sword out of the scabbard to show to a visitor. My opinion of this fine head was supported by Mr. Lockhart and Mr. John Richardson—from his youth most intimate with Sir Walter. When I told Mr. R. that Lockhart had said to me, that the oftener he looked at the print he liked it the better, he replied that was exactly what he thought. There is a slight look of this head in the same artist's noble composition (252) formerly belonging to Constable, the poet sitting under a rock, with his pet bull-terrier—Hermitage Castle and the Liddesdale Hills in the background. No. 247, by Saxon, with the same favourite dog, Camp, is interesting, as it was thought very like at Edinburgh, in 1805—the time he composed his earlier poems. The two most resembling the *head* are the small life-size portraits by Sir F. Grant (249) and C. R. Leslie (263); but the former does not give a ray of Scott's social aspect. In that respect it partakes of the deficiency of Macdonald's bust, and from the same cause, having been painted in 1831, after his "high and palmy days" had for ever vanished. The latter is a *replica* of the one Mr. L. painted for Scott's distinguished American correspondent, Mr. Ticknor of Boston. I was present nearly the whole time it was painted, and it was a fine likeness at one period of the sittings, but unfortunately Mr. L. listened to the advice of some wise-acre who thought the *mouth* might be im-

proved, and in trying to do so he spoiled the picture, and never could hit the expression again, so much depends on the mouth; as in the case of Garrick, who had so much mobility in that feature, that even Reynolds found almost insuperable difficulty in *catching* its expression. How any one who has seen these heads, by two such correct limners of form as Grant and Leslie, could think that Scott's head was "not particularly high," I do not understand.

It is strange that no *picture* gives one an idea of Scott's most animated and *radiant* look, so much as Chantrey's bust. It was J. Janin, I think, who happily exclaimed, when he first saw this inimitable bust, "*Le front d'Homère, et le sourire de Rabelais!*" But the *sourire* is only incipient, and it would have been ludicrous, in marble, if it had been *more* than incipient.\* Scott's lips partook of the muscularity noted in Garrick's, when narrating a comic or tragic tale; when listening to the misfortunes of any friend, or even acquaintance; when reciting a few stanzas of a Border ballad, or quoting from Coleridge's "*Ancient Mariner*," or reading the musical, wild, and wondrous "*Christabel*" of the same poet, a fragment which must always be dear to men of Scott's high and splendid imagination.† A stranger who had seen him, *retired within himself*, in his seat in the Court of Session, in the forenoon, and again in the evening, during and after dinner, when his eye lightened and his mouth powerfully expressed every emotion of his mind, as I have feebly attempted to indicate, would have been reminded of the difference between darkness and light; and would have been of opinion that Scott was one of the most fascinating *conteurs* in Europe. Many admiring listeners declared that they thought his conversation more wonderful than his writings.

G. HUNTLY GORDON.

May, 1868.

Having in my possession the mask of Sir Walter Scott, I can bear testimony to the gigantic forehead of the poet; certainly it graduated gently into the crown, but to an observer at a short

\* I was greatly enlightened by Allan Cunningham on the cause of his master's success. Chantrey could not please himself at all, when trying to give Scott a solemn and thoughtful look, in the plaster. So he asked some of his oldest friends in town to come to breakfast with him, when he knew he would tell some of his best stories, and should see his most characteristic expressions. He then went into the studio, and moulded the plaster from *memory*. Sir Walter did not sit again till the bust was nearly finished. A good lesson to sculptors!

† I was present, one evening, at Abbotsford, when he read, with charming *gusto*, the whole of "*Christabel*," to a distinguished party, as excellently described in the extracts from Capt. Basil Hall's "*Journal*" in Lockhart's *Life*.

\* Bell's *Anatomy of Expression*.

distance the front must have appeared over five and a half inches high. The brows being considerably below the middle of the head, turned upside down, the effect seems still more remarkable. The face of Sir Walter suffered greatly in its prominent feature; he would have been comely but for this defect; the brevity of nose caused the upper lip to appear too long. Certainly with *this* forehead and lip, once seen, Sir Walter Scott could not have been forgotten.

My mask of Sir Walter Scott, I believe, was the one taken and used by Chantrey, and given by Allan Cunningham to my friend Mr. James Hall (son of Sir James Hall, Bart. of Dunglass, P.R.S.E.), the friend of Sir Walter, Wilkie, and other men of his day, himself an artist of some power. Indeed, Mr. Hall's portrait of Sir Walter (a full-length) may be considered the last faithful representation of the world's novelist, though finished after the death of the poet. It was by one who knew him well; and I remember seeing the coat, checked trousers, and stick used as models. This picture is now at Keir House, and is the property of Sir William Stirling Maxwell, Bart.

JOHN LEIGHTON.

Regent's Park.

I think it was in the beginning of the year 1830 that I was present at Edinburgh, in the Court of Session, of which Sir Walter was one of the clerks; and as I stood and gazed with feelings of intense curiosity on the great man, whom I then saw for the first time sitting without his hat, my attention was irresistibly fixed on the exceeding height of his venerable white head, seen from aside, as I then beheld it. I cannot speak as to his forehead, for I had not an opportunity at that time of looking at him in front; but such a head for height, as I then saw it, seemed to me quite remarkable, and the appearance it presented is still vivid in my recollection, and entirely confirms, so far, MR. HUNTLY GORDON'S description, than whom few men had equal opportunities of studying Sir Walter Scott's *physique*.

J. MACRAE.

Oxford.

MR. G. HUNTLY GORDON may care to be informed that a plaster cast of the decollated head of the great novelist, taken after death, and bearing the most striking evidence of authenticity, was to be obtained at the Italian "image" shops some fifteen years ago. One of these is now before me, and is very striking, not only from the characteristic features, with the impress of death and disease upon them, but from the extraordinary conformation of the cranium. I find that the measurement from the *eye-brow* to the apex of the skull is no less than six inches, while that from the same point to the angle of the jaw is

not much more than five inches. The long upper lip, the short chin, and the wonderfully fine frontal profile of the upper part of the head above the eyes, are very remarkable. The peculiarity of the head is noticeable,—though it is drawn much too conical,—in the somewhat caricatured outline sketch of "the Author of *Waverley*," by Maclise, in *Fraser's Magazine* for November, 1830. In illustration of this latter, the commencement of the accompanying pen-and-ink character,—probably from the dashing pen of Maginn—seems to merit transcription:—

"On the opposite page is old Sir Peveril! Many a time has he figured on canvass or paper, in stone, bronze, or plaster, in oil or water-colours, lithographed, copper-plated, mezzotinted, in all the variety of manner that the art of the sculptor, the founder, the modeller, the painter, the etcher, the engraver, the whole tribe of the imitators of the face divine, could display him. He has hung in the chamber of kings, and decorated the door of the ale-house—has graced the boudoir of beauty, and perambulated the streets, borne upon the head of a swarthy Italian pedlar. He has been depicted in all moods and all postures; but we venture to say that the Baronet, as he really looks, was never so exactly put before the public as we now see him. There he is, sauntering about his grounds, with his Lowland bonnet in his hand, dressed in his old green shooting-jacket, telling old stories of every stone and bush, and tree, and stream, in sight—tales of battles and raids—or ghosts and fairies, as the case may be, of the days of yore—

" . . . Ere Scotland's griefs began,  
When every man you met had killed his man!"

Every thing is correct in the picture, *from the peak of his head*, down to his very cudgel; and if the dogs are not as authentic altogether as their master, they may serve as types to show that he is fond of being so attended."—*Fraser's Magazine*, vol. ii. p. 412.

WILLIAM BATES.

Birmingham.

I remember to have heard many years since that a visitor to Chantrey's studio, when his bust of Sir Walter Scott was in progress, objected to the "impossible" length of the upper lip; but was assured by the great sculptor, in reply, that the same feature would be found even longer in the bust of Shakspeare, at Stratford-upon-Avon.

C. W. M.

I have before me many portraits of "The Great Unknown," after *Raeburn*, *John Watson Gordon*, *Wilkie*, *Sir Thos. Lawrence*, *Wm. Allan*, *C. R. Leslie*, *Bruloff* the Russian, and *Mme. de Mûbel* the French miniature painter, all of which prove the correctness of MR. G. HUNTLY GORDON'S assertion with regard to the uncommon height of Sir Walter's head; but none perhaps more so than a profile cut out of black paper, at Edinburgh, on November 20, 1830, of which I take the liberty to send you a copy.

P. A. L.

## EARLY EDITIONS OF THE ENGLISH BIBLE.

(4th S. i. 220.)

In reply to W. H. S. AUBREY, I can inform him that Townley states that the Dutch booksellers sold Tyndale's New Testament—

“at the rate of thirteen pence a-piece, or 300 for £16 5s. In England they were sold singly for about half-a-crown. Tyndall's own edition was sold at about three shillings and sixpence per volume.”—Townley's *Illustrations of Biblical Literature*, vol. ii. p. 379.

These facts are quoted from Lewis's *History*, who says that he takes it from the Confession of John Necton. Relating to the Dutch printers, it may be interesting to quote a passage from *An Apologye made by George Joye to satisfysye (if it maye be) W. Tyndale, &c. &c., 1535:—*

“After this . . . the printer came to me agen, and offered me ij stuers and an halfe for the corckeing of euery sheet of the cople, which folde conteyneth xij leaues; & for three stuers, which is iiij pence halpenny starling, I promised to do it: so that in al I had for my labour but xiiij shylyngs flemeshe; which labor, had not the goodnes of the deede & comon profyete & help to the readers compelled me more than the money, I would not haue done yt for V tymes so micke, the copie was so corrupt & especially the table.”

In the “Kynges Maiesties licence,” printed on the reverse of the titles of Tyndale's Testaments by Richard Jugge, 1552 and 1553, in quarto, there is this passage:—

“Wherefore, haunye caused them to be overseen by persons mete for that purpose, who have made relation unto us that the same bokes have been printed with greate diligence and care, uppon dewe examination of his charges and expences, we have esteemed that the pryce of twentye & two pence for euery boke in papers and unbounde is a reasonable & conueniente price for the same accordinge.”

The first New Testament by William Tyndale, now in the Baptist College, Bristol, was sold by Mr. Osborne, the bookseller of Gray's Inn, for fifteen shillings, to Mr. Ames; and Dr. Gifford afterwards gave twenty guineas for it, which was the last time it was sold—this was in May, 1776. This is not the information asked for, but it is an interesting fact as to prices. In the “Proclamation ordained by the King's Majesty,” “devised the sixth of May, in the 33<sup>rd</sup> year of the King's most gracious Reign, for the Bible of the largest & greatest volume to be had in euery Church,” is as follows as to prices:—

“An finally, the Kings Royal Majesty doth declare & signify to all & singular his loving Subjects, that to the intent they may have the said Bibles of the greatest Volume, at equal and reasonable prices, his Highness by the advice of his Council, hath ordained & taxed, That the sellers thereof shall not take for any of the said Bibles unbound above the price of ten Shillings; and for every of the said Bibles well & sufficiently bound, trimmed and clasped, not above twelve Shillings.”—Burnet, *Records*, vol. iii. p. 234; fol. 1715.

I have not read anywhere the prices at which Matthews' and Coverdale's Bible were sold; the price of other editions at that time will show what were the prices of such books. But we know that Matthews' folio, 1537, cost the printer six shillings and eightpence each, which is proved by this passage in the letter from Richard Grafton to Lord Cromwell, 1537:—

“But now, moost gracyous Lorde, forasmoche as this worke hathe bene brought forthe to our moost great and costly laboures and charges: Which charges amount above the sum of five hundred pounds; and I haue caused of these same to be prynted to the sum of fifteen hundred bookes complete.”

It is quite certain that there had been only four editions of the Bible before the issue in 1538 of the order alluded to. They were Coverdale's folio, 1535—the print on the page, including the head-line, measures in height 10½ inches; Matthews' version, folio, 1537, measures in the same way 11½; Nycolson's edition of Coverdale's version, folio, 1537, measures 10½ inches; and the quarto edition of Coverdale by Nycolson also, in 1537. This last could not be alluded to. Matthews' version is decidedly the largest, the paper being about two inches larger than either of the other two folios. Therefore, it follows of necessity that, if the order was to apply to the Bibles which had been printed, the “largest volume” could only refer to Matthews' version. But is it not very probable that the order was made in anticipation of the issue of the yet larger volume—that of 1539—and for the purpose of creating a demand for it, when it should be received from Paris, where it was then being printed, and was finished, as we know, in April 1539? This Bible being a large folio, is worthy the term the “largest volume,” and the editions of November 1540 and November 1541 have on the title—“The Byble in Englyshe of the largest and greatest volume.”

The Bibles remaining unsold in 1538, of the 1500 copies of Matthews' version, could not be many: so that it would have been impossible for the order to have been obeyed, except to a small extent, until the “Great Bible” of 1539 and some of the editions of Cranmer's version had been published, and which were, no doubt, designed to be placed in churches. I know churches in which are copies of Matthews' version and Cranmer's version yet remaining.

FRANCIS FRY.

Cotham, Bristol.

CLAN CHATTAN.

(4th S. i. 123.)

In reply to your correspondent, I would refer him to Robertson, *Scotland under her Early Kings*, vol. i. p. 241, note. He says that the clan probably derives its name from a coward, sort of



hereditary abbot (not *convert*, as my note was printed by mistake) of St. Kattan.

As the oldest name known in the clan, Mac Gilliechattan, can (I am told, being no Erse scholar) only be translated son of the servant of Kattan, no doubt the above derivation, already suspected by Shaw, is correct.

There are traces of St. Kattan in Ireland, as well as many of him in Scotland. Of the names quoted by your correspondent, some, such as Mackintosh, Shaw, Macpherson, Macgillivray, and Catanach, have always been acknowledged to belong to the clan. The Macleans, again, were never members of it. The Macqueens were connected with the Mackintoshes, but I do not feel sure that they, and still less the Macphails, Macintyres, or Smiths (?), absolutely belonged to the confederation. Although as late as 1715 the Keiths Earls Marischal, to please some of the clans, declared that they belonged to Clan Chattan, there seems to be no reason to think that they ever did so, any more than the Sutherlands who were called Catick, their district Cattey, and their chief Morweir Cattey—commonly, but erroneously translated the Great Cat. (Sir R. Gordon's *Earldom of Sutherland*, sect. iii. p. 18.) Sir Robert mentions that friendly intercourse was kept up with the kin of Clan Chattan, but there is no hint of any relationship between them.

Some of the names which unquestionably belonged to Clan Chattan were—Farquharson, MacCombie, Macbean, Macvurich, Gillespie, Gillies, and I believe MacClerick (a variety of Cameron). To these various names may be added with less certainty—Mackean, Macritchie, Mackinlay, Mactaral, some of the Gilchris, possibly the Camerons, though they must have separated very early, and certainly the Invernahavon branch of the Davidsons.

It is curious to observe to what an extent clerical names prevailed among those people.

Gilliechattan, servant of St. Kattan.	
Gillespie, " the Bishop.	
Gillies, " Jesus.	
Gilchrist " Christ.	
Mac Gillivray " St. Bride.	
Mac Pherson " the Parson.	
Mac Clerick " the Clergyman.	
Mac Bean, probably from St. Bean.	

Can no one throw any light on the origin of this peculiar confederation? The old history of descent from the Catti of Hesse Cassell (very curiously called Catti Meliboci by Fordun), or from slayers of the wild cats of the country, must be given up for the Sutherlands and the Clan Chattan alike.

Still it would be interesting to know at what period the cat was assumed as a crest by the Sutherlands, or by any of the septs of Clan

Chattan. Will any one venture again on the battle of the Inches? While almost everything else is disputed, I think so much must be admitted,—that the leaders of the rival parties belonged to septs of Clan Chattan. This is shown by their names—Christie Johnson, *alias* Sha Gilchrist Mac Ian, and Sha Beg or Sha Farquhar.

Will any Celtic scholar tell us what the word Sha means, or whether it has any special meaning? M. D.

#### PLAGIARISM.

(4th S. i. 268, 395.)

The following letter of Messrs. Shaw & Co. contains the information they promised me in their communication of the 8th:—

"48, Paternoster Row,  
April 13th, 1868.

"Sir,—Our printers, Messrs. Childs & Sons, write us that the first copy of *The New Dictionary of Quotations* was received by them Dec. 8th, 1856, so that it must have been entirely independent of any book issued in 1858. The idea of publishing the work arose from the success of *The Newspaper Reader's Pocket Companion*, a copy of which we send you, and the compilation of the *Dictionary of Quotations* was entrusted to the same person.

"The similarity you find between *Gover's Handy Book* and our own *Dictionary* has apparently arisen from this fact. In 1801 there was a book published by Macdonnell entitled a *Handbook of Quotations*, which appears to have been reissued by Gover, under the title of *Gover's Handy Book of Reference*, in 1858. This book, Macdonnell's *Quotations*—has evidently been used by the editor of our *Dictionary* in the preparation of that book, though, as you will see, very much amplified, corrected, and enlarged. Such use was perfectly legitimate, Macdonnell's book being long since out of print, and the copyright having expired long before the preparation of our *Dictionary*.

"We are, Sir,

"Yours faithfully,

(Signed) "JOHN F. SHAW & Co."

"MR. TIEDEMANN" (*sic*).

I have no copy of Macdonnell's *Dictionary*, ed. of 1801, in my possession, nor is any such copy obtainable in this city; so that it is impossible for me to control Messrs. Shaw & Co. in their explanations. However, for the moment, I accept these explanations to contain nothing but the truth. I am willing to concede that Messrs. Shaw & Co. are not, in a legal sense, punishable for their copying Macdonnell's *Dictionary*; but, next to the legal responsibility, there exists, Mr. Editor, another one—the social responsibility, which is the greater, as it is only moral. If I were to write a drama, in which I would "borrow" whole passages from Shakespeare, from Lope de Vega, &c. without distinctly stating these *emprunts*, no tribunal in the world would be able to convict me of this theft, and to make me pay damages for it; still, in the eye of every honest man, I should be guilty of wilful plagiarism. It is just for this class of literary sins, unattainable

before the magistrate, that the court of public opinion is useful, nay indispensable.

I must strongly object to Messrs. Shaw & Co.'s argument that "Macdonnell's book was long since out of print." Even in a legal sense it is a fallacy. From the fact that a work is "out of print," it does not at all follow that its copyright is extinct. The law-courts would constantly encounter perplexing difficulties, if the law stood as Messrs. Shaw & Co. put it. What in fact is "out of print"? Is a work, for example, "out of print" if the publisher has only one or two copies of it left on his hands?

If Messrs. Shaw & Co. were justified in incorporating parts of Macdonnell's work *ad libitum*, they should have clearly stated this right in their *New Dictionary of Quotations*. Confusion would have been avoided, and people would not have been led to erroneous conclusions. To each article reprinted word for word, or nearly so, Macdonnell's name should have been appended in brackets. Then, and then only, in my opinion, Messrs. Shaw & Co. would have acted openly, frankly, and honestly.

These gentlemen say that, at all events, their compilation is a corrected and improved edition of Macdonnell's book. Here is an instance of the improvement. On p. 4 of Gover's *Handy-Book* (*alias* Macdonnell's *Dictionary* according to Messrs. Shaw) we read:—

"*Ac etiam*. Law Lat.—'And also.'—A clause added by recent custom, to a complaint of trespass in the Court of King's Bench, &c."

In Shaw's *Dictionary* this article is copied word for word. So we have, in 1867, a court of King's Bench in England—a novelty instituted by Messrs. Shaw & Co.'s unknown but "well-known" compiler! Of course I shall not squib about the recent custom of this Court of King's Bench, as, after all, the definition of such terms as "recent," "long ago," &c. is mere matter of opinion. Perhaps, also, the "recent custom" of 1801 does not exist in 1867. Every thing is possible in the nineteenth century. I hope some English lawyer may settle this question soon.

H. TIEDEMAN.

Amsterdam.

#### M. CHASLES AND EUCLID'S PORISMS.

(4<sup>th</sup> S. i. 122, 303.)

My learned friend BIBLIOTHECAR. CHETHAM will, I am sure, excuse me for attempting to put him right in one or two important particulars. Those who read French mathematical works are well acquainted with the name of M. Michel Chasles, as that of one of the greatest geometers and mathematical historians of the day. He has made many extensions and discoveries in pure mathematics, and has besides restored the three

lost books of Euclid's, not Newton's, Porisms. He has latterly, much to the regret of many of his friends, been attempting to deprive our Newton of some of his most brilliant discoveries, and, by means of what are now generally considered to be forged documents, to give the honour to Pascal. This strange attempt has led to much discussion at the meetings of the French Academy of Sciences, and has been fully exposed in our own country by Sir David Brewster, De Morgan, Professors Grant, Hirst, &c. &c., and on the Continent by Father Secchi, Delaunay, and others. The *Theory of Gravitation* is the subject in dispute, for Newton never wrote anything on *Porisms*. M. Michel Chasles is, I believe, a cousin of M. Philarète Chasles—a man who has won for himself a world-wide fame as a philologist; and hence the two are frequently confounded by those who have not made mathematics a special study. There is much the same confusion between Professor Thomas Simpson of Woolwich, and Professor Robert Simson of Glasgow; both wrote on geometry, but the former always spelled his name with a *p*, and the latter without it. I have sometimes had trouble with the printers who did not, and sometimes would not, understand the difference. My short paper on the *Porisms* will not appear in the *Memoirs*, but has already been printed in the *Proceedings* of the Manchester Society for circulation amongst the members. T. T. WILKINSON.

Burnley.

Allow me to point out a mistake of your correspondent BIBLIOTHECAR. CHETHAM. M. Philarète Chasles has nothing to do with the Porisms, for which his mathematical cousin, M. Michel Chasles, has been named *commandeur* of the Legion of Honour—no more than with the Pascal-Newton controversy. M. Philarète Chasles, Professor of Foreign Literatures at the Collège de France, and Keeper of the Mazarine Library, is the son of the republican general Chasles, and the grandson of the author of *Les Illustres Françaises*—a good anecdotal work in Horace Walpole's style, which caused the writer to be expelled from the French parliament towards 1749. He has very independent ideas—an advantage he perhaps owes to his early sojourn in England; but although he is praised for his original views, he has not endorsed his cousin's famous discovery, which will no doubt occupy a conspicuous place in some future *History of Mares' Nests*. His fellow countrymen will probably accuse him of want of patriotism; for I have heard more than one Frenchman exclaim, with serious anger, "Why does he always write and lecture on English and German writers? Have we no great men?" I fancy that the *immortels* of the Académie Française would have voted in his favour had he praised their writings instead of teaching them to admire works which

they cannot read in the original. As it is, he has lately declared in a letter which has gone the round of the Parisian newspapers, that since the French Academy forgets that it is a literary body, and admits none but bishops or lawyers, he will no longer present himself as a candidate.

WILLIAM LITTLE.

Paris, March 7.

[The mistake was not that of our correspondent. *We* are answerable for it. In putting a title to the paper, we inadvertently wrote *Philirète* Chasles; for we confess to be more familiar with the name of that accomplished scholar than with that of M. Michel Chasles.—ED. "N. & Q."]

PICTURES OF THE ELEPHANT (4th S. i. 413).—In the picture of the elephant procession on occasion of the Durbar at Lucknow, referred to by J. G.D., there is only *one* hind leg of *one* elephant slightly ill drawn; all the others are correctly drawn with *knees*, and not *hocks*, on their hind legs. In answer to the insinuation, "Can such a sketch have been made on the spot?" I have to say the sketch was made on the spot by order of the Chief Commissioner of Oude, and sent to the *Illustrated London News* by his secretary.

MASON JACKSON.

LYCH GATE (4th S. i. 390).—A. A. assumes that lych-gates "are all of timber." But his assumption is false. Here in Devonshire we have many of stone. A gabled wall was built up on either side of the church-path, and a roof built from one gable to the other on stout beams. Of such a fashion was the old "bier-house" (such was the local name) at Tor-Mohun and Paignton, both now destroyed; and is the fashion at Marlton, Abbots-Carswell, Manaton, Dean-Prior, Drews-Teignton, Bovey-Tracey, Wolborough, and many other places. These buildings are of such plain character that it would be difficult to assert positively that they are of ante-Reformation period, though several of them, like Manaton, have an early look. On one of the beams of the bier-house at Abbots-Carswell is carved "Fear God—1605, Honor y<sup>e</sup> King"; but the inscription might be later than the roof, or any how the roof than the walls.

There is another fashion of bier-house found at other places in Devon, *e. g.* Bickington and Throwleigh. Here the bier-house is associated with the "church-house;" in the former case, the church-house being built over the lych-gate; in the latter, on one side. In both cases all the work is of Perpendicular date: certainly pre-Reformation work.

Further, in the illustrations to Froissart's *Chronicles*, published a few years back, there is given a facsimile of an illumination representing the funeral of a king of France, in which the procession is seen entering a churchyard through a

lych-gate constructed partly of stone, partly of wood. In the same work, the clergy of a town are represented as going forth to meet a coffin which is being borne along the road. If this were a common custom, the use of a lych-gate would be apparent.

But to return to the gate itself. Mediæval (*i. e.* ante-Reformation) lych-gates are found of wood only. I have never seen them in Devon, but they exist in Kent and the neighbouring counties. Ground plans, elevations, &c., of two at least have been published. But I must reserve particulars of these for a week, as I am writing in lodgings away from my books and portfolios.

W. G.

As a P. S. to my answer of last week, I beg to inform A. A. that there are mediæval lych gates at Beckenham, Boughton-Monchelsea, and West Wickham, Kent; and Pulborough, Sussex. I have illustrations of these, with the name "D. Wyatt, Archt. 1848," but no name of publisher. W. G.

There is a fifteenth century lych-gate at St. Peter, South Weald, Essex. There are ancient lych-gates at Beckingham, Lincolnshire; Berry-Harbor, Devonshire (in the form of a cross); Birstal, York; Bromsgrove, Worcestershire; Burnside, Westmoreland; Compton, Berks; Garsington, Oxon.; West Wickham, Kent; and Worth, Sussex. The curious arrangement for opening and closing the gate at Burnsall is thus described in *Stones of the Temple*:—

"The stone pier on the north side has a well-hole, in which the weight that closes the gate works up and down. An upright swivel-post, or 'heart-tree' (as the people there call it), stands in the centre, and through this pass the three rails of the gate; an iron bent lever is fixed to the top of this post, which is connected by a chain and guide-pulley to the weight, so that when anyone passes through, both ends of the gate open in opposite directions."

The gate at Rostherne churchyard, Cheshire, is on a similar plan. At Troutbeck, Westmoreland, there are three stone lych-gates in one churchyard. Over the gate at Bray, Berks, there are two chambers connected with an ancient charitable bequest. Over that at Barking, Essex, is a chamber called the Chapel of the Holy Rood. At Tavstock, Devonshire, there is a small room on either side of the gate, probably for the distribution of refreshments. At Hartfield, Sussex, the lych-gate is built under a house. At St. Levan, Cornwall there is a gate with seats, cross, and stone. In Cornwall we often find the stone without a gate, as at St. Winnow. Lych-gates in Devon and Cornwall are often called "trim-trams," and in Herefordshire "scallage" or "scallenge-gates" (*Gloss. Herefordshire Words*, by G. G. Lewis, Murray, 1839). I think all the gates mentioned in this note are pre-Reformation.

JOHN PRIGOT, JUN.

FAMILIAR WORDS: THE EXCLAMATION OF BRUTUS.—DR. RAMAGE and MR. EDWARD WALFORD, M.A., in answer to my query, have sent me some interesting letters, but neither have quite solved the difficulty. The first refers me to Dion Cassius, the epitomist, book XLVII. chap. xlix., where there is the passage referred to:—

“And having uttered this exclamation of Hercules, ‘O wretched Virtue! thou wast then a mere word, but I practised thee as a real occupation, whereas thou wast the slave of Fortune,’ he fell upon his sword, &c.”

Plutarch does not notice this in his Life of Brutus, although he tells us that previously, in the night, the great patriot had quoted the Medea,

“Forgive not Jove, the cause of this distress”:

the other verse escaped the narrator. Brutus, in his Greek letters, was essentially epigrammatic, as Plutarch, who gives us two or three specimens, has noticed; and it is a curious proof of this habit of mind that he should, as his last words, have used this epigrammatic and most sad and disheartening quotation. But to refer to Dion Cassius is really only to refer me to one who uses the quotation—not to the original source, which I am naturally so anxious to secure for my book, in the cases of this and of every quotation in the many thousands to be found there.

MR. WALFORD has very kindly looked for the passage in Euripides, but looked in vain.

“The nearest approach,” he writes, “is the passage 1221–1228 in the speech of the Ἀγγελος in his *Medea*, beginning with the words—

Τὰ θνητὰ δ' οὐ νῦν πρῶτον ἠρόμαι σκιά.

“The lines following speak rather of σοφία intellect, than of ἀρετή virtue, as an unsubstantial thing.”

You will see, therefore, that I am yet to seek, and I look with considerable hope to your readers for help in this and other points. Whose quotation is that couplet beginning—

“Alter your maps—Newcastle is Peru,”

quoted some months since with much effect by the *Times* in regard to our coal trade? Is it from Bramston, from whose *Man of Taste* I have given a quotation on p. 62, *F. W.*, but whose volume a good-natured friend has borrowed?

J. HAIN FRISWELL.

74, Great Russell Street, Bloomsbury Square.

ORGAN ACCOMPANIMENT TO SOLO SINGERS (4th S. i. 366).—Has not A. A. gone a little out of his depth in the note to which I have referred? I should be much obliged for references to the early editions of Handel's works in which the direction *organo e cembalo* is generally marked against the bass part. The expression “figured ground bass,” if meant to apply to the common bass part of an old score, is inexact. A figured bass is simply the bass part of a composition with figures added to show the harpsichord player or organist what

chords he must play: a ground bass is a fragmentary passage, continually repeated from one end of a movement to the other. If A. A. consults some few scores (old, of course; they do not figure now) he will find, I think, *bassi* written against the part of which he has spoken. This meant double basses, violoncellos, bassoons (if they had any), and organ or harpsichord, save in such cases as the composer had already provided for any particular instrument by composing for it a distinct part.

W. J. WESTBROOK.

Sydenham.

COMPOSITION OF BELL-METAL (4th S. i. 388).—The analysis of the great bell of Moscow made by order of the Emperor Nicholas in 1836 by Colonel Sobolewsky is given by De Montferrand, *Description de la grande Cloche de Moscou* (Paris, 1840), as follows:—

Copper . . . . .	84.51
Tin . . . . .	13.21
Sulphur . . . . .	1.25
Loss . . . . .	1.03

100 parts.

“The loss is attributed to zinc and arsenic, of which traces were perceptible.”

The work is extremely scarce, the whole impression having been bought up by the Russian government.

A. A.

Poets' Corner.

Bell-metal proper, of which church bells are now generally made, consists of copper and tin in the proportion of 4½ to 5 parts of tin to 16 of copper. Any other metals, such as zinc, lead, &c. entering into the alloy of copper and tin are prejudicial, and merely increase the profit of the founders. Even silver in any large quantity would injure the sound of a bell.

THOMAS WALESBY.

Golden Square.

PAINTER WANTED: HERMAN VANDER MÛN (4th S. i. 147).—I asked some time since for assistance in finding the painter of a picture in my possession, and I now ask permission to answer my own query. In consequence of information received I consulted a remarkable collection of caricatures in the British Museum. These caricatures (tab. 1292, a. vol. ii.) have been all coloured by some one, and seem to have been all published by Bowles and Carver. The one with which I am concerned is “The Miser, H. Vander MÛn, pinx.; A. Vander MÛn, fecit. London: Printed for Bowles and Carver, 69, St. Paul's Churchyard.” Beneath the engraving are the following lines, but I cannot say where they come from:—

“From ample bags the Miser pours his store,  
And counts the hoarded guineas o'er and o'er;  
With curious eyes each splendid piece surveys,  
And then in Piles the shining Mammon lays,  
'Gold, glittering, precious, yellow gold!' he cries,  
'Thee more than Father, Friend, or Child I prize.

When folly frowns, thou bendest wisdom's knee,  
And proud ambition bares its head to thee.  
Foul thou nakest fair, old young, and wrong right;  
Base noble, onwards valiant, and black white.  
Thou art the universal good which all pursue—  
The Christian, Pagan, Turk, and faithless Jew.”

I shall be glad if any one will help me to the source of this quotation. The painter, with others of the name, settled in England, and he died in London in 1741, having acquired much reputation as a portrait-painter. I hear that some of his pictures will appear in the forthcoming Art Treasures Exhibition at Leeds. B. H. C.

BISHOP HARLEY (4th S. i. 365).—In Wood's *Athenæ Oxonienses* I find an account of Bishop J. Harley, who was originally tutor in the Duke of Northumberland's family, and preacher at Oxford against the Roman Catholics during the reign of Edward VI. He was a prebend of Worcester, rector of Upton-on-Severn and Kidderminster, in that county, previous to his election as Bishop of Hereford, of which see he was deprived by Queen Mary. Leland, the antiquary, in his work, *Encomiis, &c., eruditorum in Angliæ virorum*, praises him for his virtues and learning, especially in classical authors, for his fine vein of poetry, &c. Harley, after his deprivation, wandered from place to place consoling the remnant of Protestants in those days. Wood does not mention his family, but that he was born in Herefordshire.

THOS. E. WINNINGTON.

HOLY, HEALTHY, HEILAND (4th S. i. 338).—Let me add to HERMANN KINTD'S note on this subject, that the same beautiful idea will be found in Gaelic. In the Highland Society's Testament we meet with *An Slanaighir Josa Crìosd*, Our Saviour Jesus Christ; literally "The Healer," from *slan*, healthy, sound, whole, whence the verb *slanaich* to heal; *gu slàn* is the adverb, wholly; and the interjection, hail! is *slàinte!*

In O'Reilly's *Irish Dictionary* we meet with nearly identical language, for *Slanaightheoir* is a Saviour, a healer; *slàinte* is health, salvation, also a toast, what we call "drinking your health."

A. H.

"FUNERAL OF THE MASS" (4th S. i. 344).—There is yet a more recent edition of this book:—

"The Funeral of the Mass; or, the Mass Dead and Buried, &c.; to which is prefixed the Cantilæ, or Caveats for Mass Priests, translated from the Romish Missal. A new edition, carefully corrected." 12mo, Dublin, 1827.

WILLIAM BATES.

Birmingham.

SHEFFIELD DUKE OF BUCKINGHAM (4th S. i. 316).—F. R. S. says that he felt the lines—

"Dubius non anxius vixi

Ens entium miserere mei,"

were familiar, but he could not recall to mind where he had seen them.

Some lines resembling them are given in the good old editions of Lemprière before Anthon had improved all the rambling stories off the face of the Dictionary. In the edition of 1804 (Lond.) we find that Aristotle's last words were—

"Fœde hunc mundum intravi,  
Anxius vixi,  
Perturbatus egredivor,  
Causa causerum miserere mei."

Where Lemprière got this from I do not know. He gives as his authorities at the end of the article, Diogenes Laertius, Ælian, Justinus, St. Justin Martyr, &c., but I can find in none of the authors referred to any mention of these words.

The story must have arisen at the period when veneration for Aristotle was at its height. Men thought it likely that, before his end, that unwearyed searcher after truth caught a glimpse of His unspeakable glory who is the "very truth and life."

Nay, this feeling of veneration prompted Sepulveda, according to Bayle, one of the most learned men of the sixteenth century, to say that he made no scruple to rank Aristotle amongst the blessed, and to maintain this publicly in writing. Agrippa mentions a book printed about 1500—*De Salute Aristotelis*. By writers like these the story was in all probability originated. D. J. K.

LANE FAMILY (4th S. i. 245, 350).—If CUTHBERT BEDE would do me the favour of looking at "N. & Q." (2nd S. xi. 501), he will, I think, be satisfied that the suggestion made by MR. NOAKE (whose name is by mistake made into "Noble" in CUTHBERT BEDE'S reference) cannot be maintained. I compiled the journey of the king from Bentley to Abbot's Leigh, Somersetshire, with all the known authorities before me, and with the aid of one not known to Mr. Hughes, the editor of *The Boscobel Tracts*. There is not the least possibility that on that journey the king should have been at Knightsford. Whether during his stay at Worcester, before the disastrous battle in 1651, he ever went there, is another question. I do not know any evidence to show that he did. If so, however, he could only have gone there on some casual ride, not to stay there.

I take this opportunity of correcting a mistake of the printer in my note 2nd S. xi. 502. A place in Gloucestershire is printed "Handbrook"; it should be "Hambrook."

I wish that CUTHBERT BEDE would oblige all people who, like myself, love the story of the Lane family, by issuing a good lithograph of his water-colour drawing. I think it would have a good sale. I was at Knightwick in 1857, and copied the inscriptions which are on the slabs covering the bodies of Grace Lane and Dorothy Lane.

Will SIR THOMAS WINNINGTON permit me to say, for the sake of minute accuracy, that Grace

Lane died "aged *about eighty*," and Dorothy Lane "aged *about eighty-two*"? I also read the day of Grace Lane's death "the 16th day of July, 1721"; but I may have been mistaken. I was too late to see the old inn as CUTBERT BEDE saw it.

D. P.

Stuarts Lodge, Malvern Wells.

DOUGLAS RINGS (4th S. i. 314).—Do not the rings described by your correspondent owe their name to their resemblance to the Bleeding Heart, the cognizance of the Douglas family, alluded to by Scott?—

"Loveliest and best, thou little know'st  
The rank, the honours, thou hast lost;  
O might I live to see thee grace,  
In Scotland's court, thy birthright place.

The theme of every minstrel's art,  
The Lady of the Bleeding Heart."

*Lady of the Lake*, ii. 11.

D. J. K.

PASSAGE IN "PIERS PLOUGHMAN," l. 230 (4th S. i. 244).—The explanations of this passage given by MR. SKEAT and MR. ADDIS seem to me rather farfetched. Does not the passage mean that the white cloth of the kirtle was of such quality and texture that it was fit to be dyed *in grain*—i. e. of a scarlet colour. To support this meaning of "ground," I would cite a line from the Prologue to *The Canterbury Tales*, ver. 455 (ed. Morris):—

"Hire keverchefs weren ful fyne of grounde,  
I durste swere they weygede ten pounde  
That on a Sondag were upon hire heed."

And for the meaning of "grey,"—

"Or youre mastir depart his place afor that this be seyn  
whrusche besily about hym loke all be pur and playn,  
whether he were sateñ / sendell vellewet, scarlet or  
greyñ."

John Russells *Boke of Nurture*, vers. 912-914,  
ed. 1868, Furnivall, for E. E. Text Society.

From my notes I find it occurs in Mr. Wright's edition of *The Creed*, ver. 459, and of *The Vision*, ver. 908; but at this moment I am unable to refer to the passages. In Bell's edition of Chaucer the following instance is given in a note to vol. iii. p. 235:—

"Him needeth not his colour for to dien  
With Brasil ne with grain of Portingal."

This explanation of the passage would add another item to the luxurious habits of living and clothing of these friars, and would agree with the fact that the kirtle was clean white. Will Mr. SKEAT kindly set me right as to this explanation?

COLIN CLOUTES.

King's College, London.

With reference to the line—

"Hyt was good y-now of ground . greyñ for to beren."  
I have heard it suggested that the meaning is that the kirtle was of such good material, and had so much substance or thickness, that corn might

have grown in it. I am inclined to think that this is more agreeable with the rest of the friar's portrait than either MR. SKEAT's interpretation or that mentioned by MR. ADDIS. BEARLEY.

ST. SIMON: LETTRES D'ÉTAT (3rd S. xii. 414; 4th S. i. 281).—L. H. L.'s query had escaped my notice, and the reply of D. S. gives me the opportunity of answering the question. The *lettres d'état* were in the old times letters issued under the Great Seal, enjoining the judges to suspend for a time the inquiry into, and judgment upon, cases concerning ambassadors, persons connected with the army (being in active service abroad), and others absent on public business, for the *res publica*:—

"Lettres du grand sceau portant injonction aux juges de surseoir pendant un certain temps à l'instruction et au jugement des procès qui concernaient des ambassadeurs, des employés aux armées et des personnes qui s'éloignaient pour la cause publique."

There were under the old law a great number of different *Lettres*, the most important of which were the

"Lettres de cachet, d'affranchissement, d'appel comme d'abus, d'assiette, d'attaches sur bulles, de commission, de compulsoire, de déclaration, de dispense, de don d'aubaine, de don gratuit, d'intimation, de justice, de légitimation, de pardon, de privilège, de rappel de ban, de rappel des galères, de répit, de révision, de surannation, de terrier, du grand et du petit sceau, royaux," etc. etc.

PARIS.

CONRAD KÜRSCHNER OR PELLICAN (4th S. i. 296).—I am surprised not to find any mention made of this celebrated divine, either in the old "Allgemeine deutsche Real-Encyclopädie" (*Conversations-Lexicon* (1824), or in the new one just now published by Brockhaus in Leipzig; neither under his real name Kürschner, nor under that name latinised Pellicanus, as was customary in those days. On the other hand, in *La France Protestante*, of Messrs. Haag, will be found a long and very interesting biographical notice of this modest but bright luminary, born at Ruffach, anno 1478. His portrait is likewise to be met with in Nicolas Reumer's *Icones sive imagines virorum literis illustrium*, etc., p. 202:—

"Conrad Pellicanus Rubeaquensis (Rothbach) Alsatius: Præmis iactis Studiorum fundamentis, Præclarâ Heidelbergæ ac Basileæ in artibus et linguis navatâ operâ: Quarum discendarum studio ordinem Franciscanorum Basileæ aliquandiu professus: Mox eo abdicato, veritate Evangelicæ doctrinæ cognitâ, Lingua præsertim Ebrææ solidam adeptus cognitionem: Sacrarum Literarum Basileæ primum, deinde Tiguri Professor annis multis perhonorificè habitus: Præclaris etiam in universum sacrarum literarum corpus scriptis editis factus celeberr. Præter eruditionem singularem, maximâ vitæ integritate, summâque viri modestiâ præditus: In quâ ad extremam usque senectam perseuerans, nemini grauis, omnibus gratus, migravit ex hac vita feliciter Tiguri anno M.D.LV."

"Quam sanctæ fuerim linguæ, fideique peritus,  
Scripta probant: passim cætera fama canit."

No mention, however, of his having been in Ireland.  
P. A. L.

BIBLIOGRAPHY OF TOBACCO (3rd S. xi. 314).—I take the following from last year's *L'Intermédiaire* (cols. 124 and 156), which answers to the same question as put by S. W. P.:—

"TABACOLOGOGRAPHIES.—On a vendu, il y a quelques jours, à l'hôtel Drouot à Paris, la collection complète des ouvrages qui ont été écrits et imprimés, dans le monde entier, depuis près de trois siècles, pour et contre l'usage du tabac. C'est tout une bibliothèque de six à sept mille volumes et brochures. On y trouve le firman d'un empereur de Turquie; un ukase d'un empereur de Russie; une loi d'un roi de Perse; le gros volume qu'écrivit le roi Jacques II, d'Angleterre, etc., jusqu'à:—

'Quoi qu'en dise Aristote et sa docte cabale,  
Le tabac est divin, il n'est rien qui l'égale.'

(Sig.) "A. DE ROCHAMBEAU."

"C'est sans doute par suite d'une erreur d'impression qu'on cite parmi les ouvrages sur le tabac: 'le gros volume qu'écrivit le roi Jacques II d'Angleterre.' Ce livre est de Jacques I, il est intitulé: *Counterblast to Tobacco*; il fut imprimé à Londres en 1672, in-4<sup>o</sup>, bien après la mort du royal auteur; on y joignit diverses productions du même genre: le traité du docteur Maynwaringe, 'prouvant que le tabac est une cause du scorbut'; l'écrit du docteur Thompson contre l'usage de fumer; les poèmes de J. Sylvester contre le tabac. Un portrait de Jacques I est en tête de ce volume, qui n'obtint guère à Londres qu'un prix assez médiocre (*V. le Manuel de Lowndes*) et dont il a été publié, en 1843, une édition nouvelle avec notes et illustrations par Ch. Beckington.  
(Sig.) "G. TURBEN."

No doubt, if S. W. P. could obtain the catalogue of the above-mentioned auction, that would surely be the best book he could possibly consult. Meanwhile, I shall indicate some other works to him:—

1. Petzholdt's *Bibliotheca Bibliographica*, Dresden; W. Engelmann, 1866 (p. 552, and following), containing *Naturwissenschaftliche Litteratur*; division "Botanik." All books on botanic bibliography are included in it.

2. Brockhaus's *Conversations-Lexicon*, latest edition, Leipzig, 1864-68.

3. Quelques particularités sur le tabac, on p. 7 of Guyot de Frère's *Archives curieuses, singularités, curiosités*, etc. Paris, 1831.

4. Nouveau Manuel de Bibliographie Universelle, par Ferdinand Denis, P. Pinçon, et de Martonne. 3 vols. Paris, Roret, 1857, in-12.

H. TIEDEMAN.

Amsterdam.

CHÂTEAUX OF FRANCE (4th S. i. 173).—Here are some works on the subject in question:—

1. Le premier (et le second) volume des plus excellents bâtimens de France, par Androuet du Cerceau. Paris, 1576. In-fol.

2. Berly (Adolphe), *La Renaissance monumentale en France*, spécimens de composition et d'ornementation architectoniques empruntés aux édifices construits depuis le règne de Charles VIII jusqu'à celui de Louis XIV.

2 vol. gr. in-4<sup>o</sup> avec 100 pl. sur acier, 1864. Paris, A. Morel. [Published in fifty parts.]

3. L'architecture française, par J. Marot. Paris, 1727. In-fol.

4. *Œuvres d'architecture de J. Le Pautre*. Paris, 1751, 3 vol. in-fol.

5. Vues et profils de diverses maisons royales de France, grav. par J. Rigaud. Paris 1752. In-fol.

6. *Architecture française*, par Blondel. Paris, 1752. 4 vol. in-fol.

7. *Résidences de souverains*, par Percier et Fontaine. Paris, 1833. In-4<sup>o</sup>, et atlas in-fol.

8. *Châteaux de France des XV<sup>e</sup> et XVI<sup>e</sup> siècles*, cent lithographies par Victor Petit. Paris, Boivin, s. d. In-4<sup>o</sup>.

9. *Vues pittoresques des principaux châteaux des environs de Paris*, etc., avec un texte par A. Blancheton. Paris, 1826. 2 vol. in-fol.

10. *Habitations des personnages les plus célèbres de France*, depuis 1790, jusqu'à nos jours, dessinées d'après nature, par Aug. Régnier. Paris, 1832. In-fol.

11. *Barqui, L'architecture moderne en France*, maisons les plus remarquables, etc. In-fol. avec pl. Paris, Noblet et Baudry. [Is to be completed in thirty parts, or two volumes. Twelve parts have appeared.]

12. *Du Cerceau (J. A.)*, Les plus excellents bâtimens, etc. (*vide* No. 1.) Nouvelle édition, publiée sous la direction de H. Destailleur, avec texte et notices du même, augmentée de planches inédites de Du Cerceau. In-folio. Paris, A. Lévy. [Is to be completed in about forty-six parts, of which sixteen were ready at the end of 1866.]

13. *Sauvageot (Claude)*, Palais, Châteaux, Hôtels et Maisons de France du XV<sup>e</sup> au XVIII<sup>e</sup> siècle. Livraisons 1-89. In-fol. avec pl. Paris, Morel & C<sup>o</sup>, 1861-67.

H. TIEDEMAN.

Amsterdam.

"WELLINGTON, WHO WAS HE?" (4th S. i. 293).—The following perhaps may form a parallel to the anecdote quoted by MR. TOTTENHAM. In 1857, I arrived one evening in Nottingham for the first time and last. I entered the first hotel that presented, which was not far from the railway station. The landlord—a smart, stout, fat, ruddy-faced little man—was very chatty; and when I ordered tea, he invited me to a small private room, where his wife and children were at tea; and he then asked me if I had any objection to join the family circle at the evening repast. Of course I had not; and the little fat man seemed very anxious to know who I was, where I came from, and what my business might be? Having satisfied him on these points, he asked if I had ever been in the town before? "No, never; but I am strongly reminded of my schoolboy days now that I am in it. It brings to my mind all the pleasant stories and ballads I used to read about Robin Hood." "Aye," said mine host reflectively; "Robin Hood, Robin Hood—oh yes, now I remember, that was the fellow that made a song about a *shirt*, or something of that kind!" A servant maid, who was attending on the company, burst into a very loud laugh, and ran out of the room. The same maid showed me to my bed-room, and observed: "Well, Sir, the master don't know much about

Robin Hood, but he has certainly heard of Tom Hood and the 'Song of the Shirt.' And she laughed heartily.

A literary friend of mine tells the following:—At an hotel at Windsor he asked the landlord if he had heard of Sir John Falstaff? "Never heard of the gentleman before, Sir, and I'm over twenty years in this house." "Have you heard of Shakespear?" "Well, Sir, it strikes me I have heard of that name, but I do not know whereabouts his house is."

S. REDMOND.

Liverpool.

THE WORD "PARTY" (4th S. i. 87, 208).—A courtier had told Henry VIII., who was stopping at the house of my Lord D'Arcy, that a then obscure fellow of Jesus College, Cambridge, a Mr. Cranmer, declared "that if the king only knew his own power, there would be no cause left him for discontentment," in the matter of the divorce.

"The king then swore his wonted oath: 'Mother of God! that man hath the right sow by the ear: I shall not go to bed until I speak with him,'—commanding the same party forthwith to depart out of his presence, and to bring Cranmer to him with all speed. The messenger makes haste," &c.—Bailey's (Hall's) *Life of Fisher*, London, 1655, chap. xii.

D. I. K.

VEYERHOG (4th S. i. 247, 330).—A boar, the heraldic device of the historical Earls of Oxford, was borne by that family in allusion to their name of Vere, as a badge, so early as 1301, and subsequently placed upon a chapeau as their crest. I also find that the boar, in the same punning spirit, was borne by the families of Verdon and Vernon, either as a device, crest, or supporter. This heraldic application of the term appears to favour its closer affinity with the hog or boar, rather than to the sheep.

The Veders of Holland, in another acceptation of this antique prefix, bear a ram's head for their crest; but the Verschoyle's, who I presume are of continental origin, allusively bear the boar's head both in arms and crest.

H. G. H. P.

GIANNONI (4th S. i. 366).—In my edition of Giannoni, Venice, 1766 (vol. i. p. 381), the Latin line quoted by your correspondent slightly differs:—

"Tempore præterito Tellus divisa maligno,  
Unitur tuo ecce, tuente Deo."

The note states thus: "Legessi questo carne presso Pellegrin, *loc. cit.*, p. 223."

I am unable to refer to the work in question, but both quotations are evidently corrupt.

THOMAS E. WINNINGTON.

NAMES RETAINING THEIR ANCIENT SOUND (4th S. i. 11, 300).—The parish of Keysoe, Bedfordshire, has arrived at its present orthography

by a series of changes. In Domesday it appears as Caissoet. These two names look very dissimilar, but the pronunciation is wholly unchanged.

W. D. S.

### Miscellaneous.

#### NOTES ON BOOKS, ETC.

*State Papers concerning the Irish Church in the Time of Queen Elizabeth.* Edited, from Autographs in Her Majesty's Public Record Office and the British Museum, by W. Maziere Brady, D.D. (Longman.)

It does not come within our province to discuss what ought to be the future status of the Church in Ireland, which the exigencies of party have made the great question of the day. But without entering into a consideration of this vexed political question, we may properly call attention to any publication calculated to throw light upon the facts connected with it. The present work of Dr. Brady contains a series of documents transcribed from the originals in the Public Record Office and British Museum, illustrative of the Elizabethan Reformation of the Church in Ireland—documents of considerable importance for the light they throw on the history of the period to which they refer.

*Memoirs of Early Italian Painters, and of the Progress of Painting in Italy—Cimabue to Bassano.* By Mrs. Jameson. A new Edition, with Portraits. (Murray.)

It speaks well for the growing taste of the public and the increasing appreciation among us of the excellence of the early Italian masters, no less than for the popularity of Mrs. Jameson's instructive little volume, that a new issue should be called for. Mr. Murray has added to the interest and value of this new edition by a series of effective portraits of the great artists whose lives are narrated in it.

*A Catalogue of Books, Manuscripts, Works of Art, Antiquities and Relics, illustrative of the Life and Works of Shakespeare and of the History of Stratford-upon-Avon; which are preserved in the Shakespeare Library and Museum in Henley Street.* (Printed for the Shakespeare Fund.)

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GENERAL INDEX TO THE CAMDEN SOCIETY'S PUBLICATIONS.—We are sure that our readers, who know the value of Indexes, will agree with us, that, many as have been the good services which the Camden Society has rendered to historical literature, none has exceeded in value that which the Council announced at the General Meeting on Saturday last—that arrangements had been made with a gentleman who has already shown himself



peculiarly qualified for the task, to prepare a GENERAL INDEX to the first hundred volumes of the Society's publications. Well may the Council describe the step as "one which is directly calculated to make the publications of the Society better known, and to enable all inquirers to turn to good account the stores of information which, in the course of thirty years' existence, the Camden Society has gathered together for the use of historical students."

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## Notices to Correspondents.

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R. H. B. will find in our Second General Index, under the heads of "Coins" and "Seals," several articles on the mode of taking impressions.

T. T. W. On the origin of the political nickname Adullamites, see "N. & Q." 3rd S. x. 166, 217, 279, 341.

INQUIREE (NEW YORK). The authorship of the line "Though lost to sight, to memory dear," has been queried for the last fifteen years in "N. & Q." but has eluded as yet all searchers of quotations. See our 4th S. 1. 77.

A. J. M. (Edgeware). For notices of the canonization of the Venerable Bede consult Alban Butler's Lives of the Saints, May 27th.

BUSHEY HEATH. The term "Pillgarlick," a peeler of garlick, i. e. a scullion, has been discussed in "N. & Q." 1st S. iii. 42, 74, 150.

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LONDON, SATURDAY, MAY 16, 1868.

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## Dates.

## MRS. MIDNIGHT'S ANIMAL COMEDIANS.

Under this heading, Feb. 24, in the *Book of Days*, a description is given of an entertainment that "regaled the town with a new pleasure in 1753, under the above appellation." The performers were dogs and monkeys, "a representation," says the writer, "of the stage as it appeared from the pit is reproduced from a contemporary print." This print on the one side depicts a ballet of dogs and monkeys, on the other a town besieged by dogs and defended by monkeys. The article concludes thus:—

"Tradition intimates to us that Mrs. Midnight's Animal Comedians were, for a season, in great favour in London; yet, strange to say, there is no notice of them in the *Gentleman's Magazine*, or any other chronicle of the time which we have been enabled to consult."

It happens that I have in my possession a pamphlet that does mention this performance, and I give such short extracts as will furnish a clue for the writer of the article alluded to, or the correspondents of "N. & Q." to pursue the inquiry, if worth their while.

My pamphlet opens thus:—

"Upon reading the *Inspector* of Novr 30 and Dec. 1, concerning the new Company of *Animal Players*, at the *little Theatre*, in the *Hay-market*, my curiosity, I own, was so strongly excited by the account there given of them, that I was resolved to take the first opportunity of seeing and judging for myself in a matter of so much importance; a matter of so much importance, I call it,

as the determination of a question that has from all antiquity divided the greatest Philosophers and Divines (I mean that concerning the Rationality of Brutes) seemed to me to depend in a great measure upon the truth of what the *grave Inspector* had advanced."

Again:—

"The *Inspector-General* of Great Britain, in his paper of the 30th, declared that 'the *Animal Company* he so much admired consisted of 22 *French dogs*, 11 *Martinico Monkeys*, and 6 *German hares*.'—Now, as I have not heard of one person who has as yet seen the German hares he speaks of, is it not natural to suppose that the little demons that animated them have all taken possession of our *Inspector*?"

Now, without further reference to the brochure, which has lost all its interest to the present reader, I will only offer a few remarks elucidatory of the person introduced, which may lead inquirers into the proper track.

The *Inspector* was a diurnal publication, of how long continuance I know not, carried on by the notorious *Dr.* or otherwise Sir *John Hill*, a man of versatile humour and talents, like his contemporary and namesake Aaron Hill, also a great projector, and usually an unsuccessful one; but he was infamous for his scurril temper, which he indulged in so reckless and unprincipled a way as to have brought upon himself public castigation.\* Is it too much to suppose that this enterprise was another speculation of this restless, though in some things able man, and that the *Inspector* was his organ to puff off his own entertainment? The writer of the notice in *Chambers* gives no name to the theatre, nor to the *contemporaneous print* from which he copies his information: nor does he give his foundation for the *tradition* of its success; indeed, it seems to me that the hand-bill, if it be no more, is the only authority from which he draws, unless it be the *Inspector* itself. In this pamphlet we have the well-known little *Hay-market theatre*, the number of animals, and the introduction of six hares not in the print. Its being an attempt of Hill's is the more likely, as he had tried the stage and failed. See the smart epigram upon him by Garrick:—

"For physic and farces his rival there scarce is;  
His farces are physic, his physic a farce is."

The whole tract is a satire upon the unscrupulous doctor adopting the ingenious system of the Jesuit Bougeant concerning brutes, that they were animated by the souls of repentant fallen angels; which, though a playful fancy, cost him some years of imprisonment, and gave occasion to some grave answers. Perhaps an *Inspector* may turn

\* There is an excellent biographical account of Sir John Hill in the second volume of *Chambers's Book of Days*, pp. 601-604; and a notice of his diurnal publication, called *The Inspector*, in Dr. Drake's *Essays on the Rambler*, &c. ii. 238, which commenced in the *London Daily Advertiser* in March, 1751, and continued regularly every morning for about two years.—Ed.]

up from the collections of curious and recondite correspondents, or some reference in letters of the period.

J. A. G.

Carisbrooke.

P. S.—I had nearly forgotten to give the title-page:—

“An Essay on the Rationality of Brutes, with a philosophical comparison between Dr. Codgill, Inspector-general of Toun-Island, and Mango, the great Monkey, Director-general of the *Pantomime* Performers in the Haymarket. London: (no date) Printed for J. Bouquet, in Paternoster-Row, and sold at the Pamphlet shops:

“Men laugh at Apes, they Men contemn:

For what are we, but Apes to them?”

Gay, *Fable of the Monkeys*.

[This pamphlet is attributed to David Henry, co-editor of the *Gentleman's Magazine*.—Ed.]

### “EMBOSED” AND “IMBOST.”

Mr. Morris, in the glossary to his new Aldine edition of Chaucer, explains—

“*Embossed*, v. sheltered in a wood.”

In this he follows Tyrwhitt, who (spelling “*embosed*” instead of “*embossed*”) gives—

“*Embossed*, part. p. Fr. *Embosqué*. Sheltered in a wood.”

The word occurs, so far as I know, once only in Chaucer—viz. in “the Boke of the Duchesse” (l. 353). I quote the passage from the recent Aldine edition:—

“And I herde goynge, bothe uppe and doune,  
Men, hors, houndes, and other thyng,  
And alle men speke of huntynge,  
How they wolde slee the hert with strengthe,  
And how the hert had upon lengthe  
So much *embosed*, Y not now what.”

Now, Mr. Halliwell, of the word *enboise*, writes thus:—

“*Enboise*. See *embossed*. This appears to be the same word as *enboise*, which occurs in Chaucer, and is wrongly explained by Tyrwhitt.”

He appends a quotation, which I omit as being by no means clearly understandable without its context.

My query is, are not the two words *embosed* (or *embosed*) and *imbost* (or *embossed*) distinct from each other? I prefer to spell the latter word *imbost*, since it is so spelt four times out of seven in the first folio Shakespeare; and it is to the Shakespearian use of it that I refer.

It is clear that *embosed* and *imbost* are both sometimes terms of venery. It is equally clear that *imbost* is not always so.

In *As You Like It*, Act II. Sc. 7, l. 67—

“And all th’ *imbossed* sores and headed euils,”

and in *King Lear*, Act II. Sc. 4, l. 221—

“A plague sore, or *imbossed* carbuncle  
In my corrupted blood,”

there is no reference to venery.

In the following passages the technical hunting use of the word is clear—

“Brach Meriman, the poore curre is *imbost*.”

*Taming of the Shrew*, Induction, l. 15.

“ . . . . Oh hee’s more mad

Then *Telamon* for his Shield, the Boare of Thessaly  
Was neuer so *imbost*.”

*Anthony and Cleopatra*, Act IV. Sc. 13, l. 3.

“*Bertram*. Why do you thinke he will make no deede  
at all of this that so seriously hee dooes address himselfe  
vnto?

“*Captain E*. None in the world, but returne with an  
invention, and clap vpon you two or three probable lies:  
but we haue almost *imbost* him, you shall see his fall to  
night; for indeede he is not for your Lordshippes respect.

“*Captain G*. Weele make you some sport with the  
Foxe ere we cease him,” &c.—*All's Well*, &c. Act III. Sc. 6,  
l. 89.

In the next quotation the hunting allusion is less clear (though the word *rascall*, which means a lean deer, points it), and in the one that follows very doubtful indeed:—

“*Prince*. . . . But, sirra: There’s no roome for Faith,  
Truth, nor Honesty, in this bosome of thine: it is all fill’d  
vpp with Gattes and Midriffe. . . . Why thou horson  
impudent *imbost* Rascall,” &c.—*First Part of Henry IV*,  
Act III. Sc. 3, l. 149.

“*Timon* hath made his euerlasting Mansion

Vpon the Beached Verge of the salt Flood,

Who once a day with his *embossed* Froths

The turbulent Surge shall couer.”

*Timon*, Act V. Sc. 1, l. 215.

I ask again, what is the precise meaning of the term of venery *imbost*, as used by Shakespeare? The usual explanation is “foaming at the mouth”; and that this is a meaning of the term elsewhere is clear. Wright gives the following quotation under “*Embossed*”:—

“When the hart is foamy at the mouth, we say, that he is *emboss’d*.”—*Turberville on Hunt*, p. 242.

Again, in the Variorum Shakespeare, under the *Taming of the Shrew* passage, the following quotation is given from Lyly’s *Mydas*:—

“*Petulus*. There was a boy lasht on the single, because when he was *imbost*, hee tooke soyle.

“*Minutus*. What’s that?”

“*Petulus*. Why, a boy was beaten on the taile with a leathern thong, because when hee fonde at the mouth with running, hee went into the water.”—*Mydas*, Act IV. Sc. 3.

But in not one of the above quotations from Shakespeare is “foaming at the mouth” a necessary meaning of the word, and in some of them it is scarcely admissible.

*Imbost* is clearly used of an animal hunted to extremity; but it seems to refer, not specially to any one sign of fatigue, but rather to exhaustion generally. The *Timon* passage points to “foaming at the mouth;” the *Henry IV*. passage to “shortness of wind;” the carbuncle metaphors to “swelling;” and the use of the word in *All's Well that Ends Well* seems more general, equaling “we have almost run him down.”

To return to the Chaucerian *embossed*. It does

not seem to me the same word as *imbost*, and I think that Tyrwhitt and Morris are right.

Bailey has —

‘To *emboss* a deer (of *imboscure*, Ital.; or *embosquer*, F. of *bois*, F. a wood) to chace her into a thicket;’

and Cotgrave has —

‘*S’embosquer*. To shrowd himself in a wood; to get a wood on his back, to take into a wood.’

JOHN ADDIS, JUN.

Rustington, Littlehampton, Sussex.

#### INEDITED PIECES.—No. III.

MAISTER BENET’S CRISTEMASSE GAME.

This is another of the hitherto unprinted poems catalogued by Ritson, who assumes that Maister Benet was the Benedict Burgh who completed Lydgate’s translation of the *Secreta Secretorum*, and gives the following account of him (*Bibliog. Poet.*, 49-50) : —

‘BURGH, BENEDICT (OR BENNET), canon of St. Stephen’s, Westminster, translated out of Latin the book of distichs or precepts called *Cato magnus*, which, as master Caxton observes, full craftily he made, ‘in baladre ryal, for the erudicion of my lord Bousher, some and heyr at that tyme to my lorde the erle of Estsex.’ He was rector of Sandon, in Essex, in 1440; archdeacon of Colchester in 1465, prebendary of St. Pauls in 1472, and dyed in 1483. M. Caxton, preferring his own prose to ‘mayster Benet’s’ poetry, translated the above work from the French, and printed it in the last of those years. ‘A Cristemasse game made by maister Benet, howe god almyghty seyde to his apostelys, and echen of them were baptiste, and none knew of other,’ is in the Harley MS. 7333 [in Shirley’s handwriting, and is here printed]: ‘*Sanctus Petrus*. Petri, Petri, prynce of aposteles all’; ‘*Arysto[t]les* A B C made be maister Benet’; ‘A to amerous to aunterous’ (MSS. Har. 1706 [printed in *The Babees Book*, &c., E. E. Text Soc., 1868, p. 912, two copies from two other MSS.]). He likewise continued and completed the *Regimen principum*, or *Secretum secretorum*, of John Lydgate, left imperfect by his death.’

F. J. FURNIVALL.

Harleian MS. 7333, fol. 149 b. col. 2.

¶ *A Cristemasse game made by maister Benet, howe god almyghty seyde to his apostelys and echone off them were baptiste and none knewe of othir, &c.*

¶ *Sanctus petrus.\**

Petir, petir! prynce of aposteles alle,  
Primat of the chirche, and gouernore  
Of the Flokke! O pastor principale,  
Whiche for my love suffridest dethes showre,  
Come, have thy mede ordeyned for thy labour!  
Come on petir, syt downe at my knee,  
Here is a place prepare for the.

¶ *Sanctus Paulus.*

Doctoure of Ientiles, O *parfite* paule!  
By grace conuertid from thy grete erreure  
And cruelte! chaunged to paule fro sawle!  
Of faythe and trowthe moost *parfyte* prechoure!  
Slayne at Rome vndir thilke emperoure,  
Cursyd Nero: paule, sit downe in this place  
To the ordeyned by purveaunce of grace.

\* The ¶s are blue. The names are written in red, to the left of the first lines.

¶ *Sanctus Iohannes.*

Ion the wangelyst, O virgyne pure!  
For thy clenness and pure virginite,  
Crystes Moder was commytte to thy cure!  
Exiled to pathmos thurghre cruelte,  
Wrote the booke of goddis privitye,  
Of boylyng oyle venquysshing the heete.  
Com, sit downe, Iohan; this place for the is mete.

¶ *Sanctus Andreas.*

Andrewe, myldist of othir seyntyntys alle,  
To whom for meekenesse and mansuetude  
Alle worly swetnesse semed bitter galle,  
Whos lustis alle thowe dyd pleynly exclude,  
And in the Crosse vndir Egas rwd  
Thowe suffrydiste dethe, remembering my passioun;  
Come nere, Andrew, to receyve the guerdoun.

[fol. 150.] ¶ *Sanctus Bartholomeus.*

Blessid Barthylmewe, hevене blisse to wynde  
Aftir grete passioun and bittre torment!  
O myghty martir, righte owte of thyne owne skynne  
Thow were torne, and cruelly to-rent,  
For thy constaunce cowde not from feithe be bent.  
Of ryghtwisesse thi labour most be qwytt; y  
Come, Barthilmewe, and righte downe here thow sitte!

¶ *Sanctus Thomas.*

Thomas, Thomas, that suffredist dethe in ynde,  
Persid withe a spere the feithe for to susteyne;  
Harde of beleve; but ytt thow did, vnkynde,  
By thyn hardnesse, from mys-bylevys certeyne  
Many a sowle, and so kept hem fro peyne;  
Syt downe therfore here in this bathe of blisse;  
Welcome, Thomas, welcome to me ywis!

¶ *Sanctus Simon.*

Seynte Simon, thow dyd the feithe reherce,  
Taughte my lawe, and prechyd my doctrine  
Vnto the peple of the Reame of perce,  
Wher to the dethe they dydden the diffyne;  
Therefore, Simon, by purviaunce divine  
Righte here withe me shall be thy dwellyng place;  
Sit downe, Simon, in the see of grace.

¶ *Sanctus Matheus.*

Mathy, chosen yn by very sort and grace  
Vnto the nombre of apostolacye!  
Whan cursid Iudas has forsake his place  
Thurghre his falshede and wrecchyd trechery,  
Thy *parfite* lyfe broughte the to prelace;  
Thy blyssyd lif and *parfite* gouernaunce  
Vn-to this seete shall the now Auaunce.

¶ *Sanctus Iacobus.*

James, brother to Iohan my Frend so dere,  
Preching my peple in the lande of ynde,  
Vndir hermogenes Martyrd thow were;  
Thy counsaunce shall neuer be sette be-lynde!  
Of hevens blisse thowe shall alle Foysen fynde;  
Come, sitte downe here, righte in this place of blisse  
Whiche for thy mede to the ordeyned is.

¶ *Sanctus Philippus.*

Philippe, thowe preched peple of Sythe,  
By *parfyte* doctrine the feithe to susteyne,  
In trewe byleeve howe they shuld multiplye,  
Annoynshing their erreoure to restreyne,  
Wherfore there thowe suffryd passioun and peyne;  
And for thy passyon and sufferaunce,  
Come, sitte downe here in this place of plesaunce.

## ¶ Sanctus Barnabe.

Blessid Barnabe, delecte by grace divine  
To be oone of the chosen companye,  
And sitte vp-on the secetes twelfe in fyne.  
Of thy triumphe laureat and victorie  
Come and receive reward of glorie!  
Come, sitte here in this secete celestiale  
For reward of thi palme victorialle!

## ¶ Sanctus Matheus.

Mathewe, thow scribe of trouthe and verite,  
Labouryng in the wyne of scripture,  
Wyne of doctrine, broching gret plente,  
By grete tribulacion and reddure  
Suffrid passioun, worthi to endure  
Eternally in blisse, for thy greete constauce  
Come and reioice thyne owne inheritance!

## SIR WALTER SCOTT ON "JOCK O' MILK."

Although the following letter has appeared in a widely-circulated paper (*The Manchester Guardian*, April 1, 1868), I think that literary friends who have no opportunity of seeing it in the paper it appeared in will be glad to have it preserved in "N. & Q." It might, moreover, be the means of bringing the old (?) ballad "Jock o' Milk" on the *tapis*.

HERMANN KINDT.

## MANCHESTER LITERARY AND PHILOSOPHICAL SOCIETY.

## [Letter of Sir Walter Scott.]

"At the last meeting of this Society, Mr. E. Schunck, president, in the chair, Mr. E. W. Binney exhibited to the members an original letter of the late Sir Walter Scott, written many years ago to a gentleman residing in the North Riding of Yorkshire, on the subject of an old ballad entitled 'Jock o' Milk.' The letter is as follows:—

'SIR,—You have doubtless by this time set me down as guilty of great ingratitude and unworthy of your farther correspondence for so long and unjustifiable a delay in answering your letter enclosing "Jock o' Milk." The truth is, I have been absent from Edinburgh for some weeks, and since my return my professional engagements have obliged me to leave the tales of the East, West, and Middle Marches as quiet in my desk as the bodies of their quondam heroes rest in their graves. At length I have an opportunity to acknowledge your obliging favour. My incredulity with regard to the ballad you have been so good as to send me is not yet entirely obviated. If it is not entirely and radically a modern fabrication, the ancient verses are what the French call *beau coup brodées*. "Virtue is its own reward," trite as the sentiment is, can hardly be supposed quite so old as the reign of David II. The title of duke was first introduced into Scotland in the reign of Robert III., and was only conferred upon immediate relations of the royal family till at a very late period the Hamilton family got that title. There never was, as far as I can learn, a peer, whether duke, earl, or baron, of the name of Irving; and although there were many landholders of the name in the south-west of Scotland, the principal seat of their chieftain was Drum, in Aberdeenshire. So far with regard to historical fact; but a ballad-maker is entitled to use great liberties in that respect, and accordingly it is not upon the anachronisms that I chiefly found my disbelief in the antiquity of the poem. It is rather upon the mixture of ancient and modern phraseology, and especially upon the different

attempts at sentiment and pathos, inconsistent with the simplicity of the minstrel style, that I ground my opinion, which will always, however, be subject to alteration upon reasonable and convincing evidence. The copy you have been so good as to send me is nearly the same with one which I found in Glenriddell's MS. collection of ballads, and with another procured from Mr. David Herd, of this place. The last copy has this memorandum: "This fragment was taken down from the recitation of some of the country people in Annandale, by William Bell, a writer there, who communicated it to D. H., but in a very bad case, about the year 1776, and he was afterwards informed that Dr. Clapperton, a surgeon in Lochmaben, was in possession of a complete copy of the ballad, which never could be got, the Dr. intending, as was said, its publication along with several other curious ancient songs." As this account in a great measure tallies with that with which you have favoured me, I hope it may be yet possible to recover some account of the original copy of this curious ballad, by which means we may perhaps be able to determine what parts are modern and what really ancient. I shall wait with impatience the result of your inquiries of your friend Mr. Didderdale. The battle in question, if such there was, must have been fought in the course of the four years intervening betwixt 1342, the date of David's return from France, and 1346, when the fatal battle of Durham was fought, in which Randolph E. of Murray was slain, and the King himself led into captivity.—Believe me, sir, with many thanks for your obliging communication, your faithful humble servt.,

WALTER SCOTT.

'Edin., 4 June, 1802.'

EARLIEST QUOTATION FROM MILTON'S "PARADISE LOST."—It has often been remarked that the great poetical genius, now acknowledged by all the world, of Milton, was scarcely recognised in his own age. Scarcely a quotation from *Comus* or *Lycidas*, or indeed any of the minor poems published in 1645, is found, I believe, for many years after their publication; and it took twenty-eight years, as we know, to exhaust the first impression. The references also to *Paradise Lost* are, for some years after its appearance, scanty. I wish to ascertain exactly how many are to be found in the interval of seven years, between the first and second editions. At present I am acquainted with only one, and that appears in a scurrilous publication entitled *The Transproser Rehears'd, or the Fifth Act of Mr. Bayes's Play*, printed at Oxford, 1673, "for the assignes of Hugo Grotius and Jacob Van Harmine, on the North side of the Lake Lemane."\*

The passage in which the quotation occurs is as follows:—

"The blind author of *Paradise Lost* (the odds betwixt a Transproser and a Blank Verse Poet is not great) begins his third book thus, groping for a beam of Light:—

'Hail, holy Light, off-spring of Heaven first born,  
Or of th' Eternal Co-eternal beam.'

[\* This indecent production is by Richard Leigh, formerly of Queen's College, Oxford, and afterwards a player in the Duke of York's company. Mr. Bayes is intended for Samuel Parker, Bishop of Oxford.—Ed.]

"And a little after —

‘thee I revisit safe,  
And feel thy sov’rain vital Lamp; but thou  
Revisitst not these eyes, that rowl in vain  
To find thy piercing Ray, and find no dawn;  
So thick a drop Serene hath quencht their Orbs,  
Or dim suffusion veil’d . . . . .’

"No doubt but the thoughts of this Vital Lamp lighted a Christmas Candle in his brain. What dark meaning he may have in calling this *thick drop Serene*, I am not able to say; but for his *Eternal Co-eternal*, besides the absurdity of his inventive Divinity, in making *Light* contemporary with its *Creator*, that jingling in the middle of the verse is more notoriously ridiculous, because the blind Bard (as he tells us himself in his Apology for writing in blank Verse) studiously declined Rhyme, as a *jingling sound of like endings*."

J. PAYNE.

Kildare Gardens.

GULLIVER'S TRAVELS.—Following the example of two recent correspondents (4th S. i. 51, 223), allow me to point out another verisimilitude in this inimitable work, which must, I think, add a little to the general opinion of its merits.

Towards the end of the voyage to Brobdingnag, Captain Wilcocks, who picked Gulliver up —

"wondered at one thing very much, which was to hear me speak so loud; . . . . when I spoke in that country, it was like a man talking in the streets to another looking out from the top of a steeple." (Cassell's ed., edited by J. F. Waller, LL.D., V.P.R.I.A.; "Brobdingnag," ch. viii. p. 178.)

So much for fiction. Now read the following:

"Our long absence from civilized society appeared to have an effect on our manner of speaking, which, though we were unconscious of the change, occasioned the remarks of our friends. Even in common conversation, our tone was so loud as almost to alarm those we addressed; and it was some weeks before we could moderate our voices so as to bring them in harmony with the confined space in which we were now exercising them."—Denham and Clapperton's *Travels and Discoveries in Northern and Central Africa*, 1831, iii. 168.

W. C. B.

PROVERBS.—Thanks to Mr. Arber, I have lately had the opportunity of reading Stephen Gosson's *Schoole of Abuse*, 1579. Among very many proverbs and proverbial sentences, I noted the following, as being interesting to the readers of "N. & Q.":—

1. See "N. & Q." 3rd S. viii. 14, 30: "I hope it is but a *copy of their countenance*."—Gosson's *Schoole of Abuse* [English Reprints, 1868 (Apologie), p. 64.]

2. See "N. & Q." 3rd S. viii. ix. xii; 4th S. i. 169: "Therefore of both barrells, I iudge Cookes and Painters the better hearing."—*Ibid.* p. 32.

3. See "N. & Q." 3rd S. xii. 413, 488: "There are . . . more maydes than Maulkin."—*Ibid.* p. 37.

Those who seek for old proverbs should possess this little book, price sixpence!

W. C. B.

INCARNARDINE: CARDINALIZE.—Some thirty-six years ago, being bound to China, shortly after rounding the Cape of Good Hope, in one of those tremendous seas which first obtained for it the appellation of Cape of Tempests, our good ship the Cathinka came to grief by striking violently against a drowsy whale, before the helmsman could see it and steer clear of it! This may sound "very like a whale": it is, however, not the less true; and Horsburgh, in his invaluable nautical "Instructions," says that in those latitudes —

"Grampusses or Whales are often seen floating with their backs a little above water, and that a ship may be liable to run against one of them before it is awake, which has actually happened to some ships, and greatly alarmed all on board."

So it did us, and caused considerable damage to the ship, but evidently still more to the whale, for it did —

"The multitudinous seas incarnardine,  
Making the Green-one red."

This word *incarnardine*, according to Rowe, or *incarnadine*, according to Walker—this word, Dr. Johnson says, "I find only once: *Macbeth*, Act II. S. 3."

There is in French another word having the same meaning—to dye red—which I have likewise found only once, and that in the celebrated *Curé de Meudon's Gargantua*:—

"La rougeur des viandes est indice qu'elles ne sont pas assez cuites. Excepté les haumares et escrevices, que l'on cardinalize à la cuite."

I find it in no dictionary.

P. A. L.

SIR JAMES CROFT.—In a MS. "History of the Chief Governors of Ireland" in my possession, written in the latter part of the seventeenth century, there is an account of Sir James Croft, a distinguished Herefordshire knight, which I have not elsewhere seen:—

"1551. Sir James Croft, of Croft Castle, a very ancient family (whose Castle is in the co. of Hereford, and ancestor to the present Rt. Rev. Bishop of that diocese, who now enjoys it) unus Nobilium Camera regis, April 29, 1551, was designed Deputy of Ireland, but coming to Dublin while Sir Anthony St. Leger was in Munster, he did not receive his sword until May 23d following at Cork, where St. Leger was then present.

"During Sir Jas. Croft's Government, Anno 1551, a King-at-Arms named Ulster was first instituted; his Province was Ireland. Nicolas Narbo was the first. The Common prayer book in English was this year, 1551, printed in Dublin, and enjoined by authority.

"Among the memorable acts he did here, are, he repaired the Castle of Belfast, and placed there a garrison.

"Coming for England, he was certified by Sir Hen. Knowles that Mary Dowager of Scotland had sent O'Connor's son into Ireland to endeavour a new Rebellion or Insurrection, which by his prudence and conduct, deferring his voyage he prevented, and so took ship for England, at the Hill of Houth, the first land that is made of this kingdom, between Chester and it.

"Decr 4th, 1552, he was in the 2 of Mary accused of being in the Conspiracy with Wyatt; but by favour of the

King Philip and Mary, he had his enlargement from the Tower of London.

"Queen Eliz. coming to the throne, he was admitted into her Privy Councill, she conferring also upon him the Charge and Government of Berwick-on-Tweed, the bulwark agst Scotland, and making him Comptroler of her Maj's Household. He was a delegate at the Treaty of Bourbourg, a town in Flanders, 4 miles from Grave-lines.

"He ended his days at Whitehall about 1590, if we believe Camden, and was buried in the Abbey of Westminster."

THOMAS E. WINNINGTON.

**RING INSCRIPTION.**—A ring of gold, about the time of the thirteenth century, found at Burbage, near Marlborough, and apparently, from the clasped hands on the lower side, a "jimmel," or betrothal ring, has a sapphire uncut, held by four bent cramps, and on the circle the following letters, in two lines, divided by punctuation in the form of X. The letters, of course, are of the period:—

V A N I W V I V  
I E X A U X A L X H N

MACKENZIE E. C. WALCOTT, B.D., F.S.A.

### Queries.

SIR WILLIAM ROGER, KNIGHT, "PRIVY-COUNCELLOR TO JAMES III."

In Laing's *Supplementary Catalogue of Scottish Seals*, 1866, three seals (Nos. 849, 850, 851,) are described: the two former used by the above person, the last by his son, also "Sir William Roger, Knight." No. 849 is thus described: "Broken. Couché; a stag's head erased, with a mullet in front of its mouth." The crest is said to be "nearly lost, but has probably been a stag's head erased; supporters, two lions sejant, gardant." The arms in the other two seals are stated to be the same, with a slight difference in the crest of the second, and the last shield (the son's) having no supporters.

The date of the first is said (on the authority of its late owner, a gentleman in Dundee) to be "1478," and its legend is given thus: "S' Wilemi . . . ." The second is said (on same authority) to have been used by—

"Sir William Roger, Knight, Privy Councillor to James jii. King of Scotcs, 1479. From a Charter of Renouciation be him in favours of his sonc William (thairaffair Sir William) be his spouse Joneta Valence, A.D. 1479."

The legend is here, "S' . . . . Roger." The third is said (on same authority) to have been used by—

"Sir William Roger, Knight. From an Instrument dated 1533, concerning or conveying a piece of Ground within the Parish of Galstoun."

Its legend is "S' W . . . . Roger, Mil." All

three are described by Mr. Laing as being "from casts," not originals; and he has likewise added a (?) to each, clearly showing that he entertains some doubt as to the genuineness of the name or the seal. Nor does he, as in every other instance where a seal is referred to as appended to an instrument, mention *where* the deed may be found.

I must confess I share these doubts, and should like much to know more of this "Privie Councillour," who has so utterly faded from history that his name is merely preserved on the cast of a seal. For the "Charter" and "Instrument" must be held as *non-existent* till we know where they are. James III.'s confidential advisers were somewhat notorious in their day; and history tells that a good many of them were hanged by Archibald "Bell-the-Cat," and other insurgent nobles, on the Bridge of Lauder. Was Sir William of the number? And is he to be identified with the "Rogers, a musician," who is said by Sir Walter Scott to have been among the "masons and fiddlers," James's companionship with whom aroused the wrath of his haughty and turbulent nobles.

One of these unlucky favourites, "Jacobus Hommyl, sartor Regis," is proved by the Records of Exchequer to have received 20*l.* annually, "pro feodo suo in officio sartoris"—a pretty large sum in those days. And doubtless, basking in the sunshine of court favour, he had many customers among the nobility. It has been suggested by a great authority in Scottish antiquities, that "he may have been despatched to save payment of his bills"! It would be interesting to learn that Rogers (or Roger) was knighted for his musical qualifications by the appreciative James III., who was rather in advance of his age, unfortunately for himself.

As Mr. Laing, in his well-written preface, by no means deprecates criticism on his meritorious work, I have thought it right to make these inquiries for farther information as to both father and son, and the genuineness of their seals.

ANGLO-SCOTUS.

**ANCIENT ALTAR.**—In a work entitled *The Stream of Life on our Globe*, by J. L. Milton, M.R.C.S. (pp. 241-2), it is stated that—

"Many years ago a gentleman of the name of Todd found in a churchyard, in the little town of Corbridge, in Northumberland, an ancient altar erected to the Tyrian Hercules, bearing an inscription in the old Greek letters, with bulls' heads and sacrificing knives of the rudest forms carved on it."

Where can an authentic account of this altar be seen?  
T. T. W.

**ANONYMOUS.**—I have recently acquired two of those old-fashioned books on mythology from which our grandfathers gained their classic lore



and "sucked in the creeds outworn" of Greece and Rome.

1. "A History of the Heathen Gods and Heroes of Antiquity . . . Glasgow, 1798, 18mo, pp. iv. 200."

The authorship of this work is not a matter of question, since it is well known to have been written by William King, LL.D., and was first published about 1712 (I think). It is omitted in Lowndes.

My object is to ask whether any of your correspondents can tell me the name of the designer or engraver of the frontispiece, or of the curiously rude woodcuts with which the above edition is ornamented [?].

2. "L'Histoire Poétique pour l'Intelligence des Poètes, et des Auteurs anciens. Nouvelle Edition, revue et corrigée. Lyon, s. a. [about 1740], 12mo, pp. 206."

This appears to be on a much more comprehensive plan than Dr. King's work, and includes a chapter "De la Vérité des Fables." I have not been able to find any trace of this little work in the usual authorities, and shall feel grateful for any information as to its author. W. E. A. A. Joynson Street, Strangeways.

Who is the writer of *A Plea for Urania* (London, 1854, 8vo), an eccentric attempt to revive the absurdities of astrology? W. E. A. A.

ARRIA'S SAYING: "PETE, NON DOLET."—Fournier says in his work, *L'Esprit dans l'Histoire* (p. 13, note):—

"Martial dit que Porcia s'étouffa en avalant les cendres du foyer; cela du moins est possible. La vérité n'est pas toujours aussi heureuse avec ce poète. Elle est plus souvent altérée que rétablie dans les *épigrammes* qu'il a faites sur des événements ou sur des mots historiques. C'est lui qui a gâté, par exemple, le mot qu'Arria dit à Pétus (*V. une note du Tacite de l'édit. Nisard, p. 514.*)"

Can any of your correspondents communicate this note to me? H. TIEDEMAN. Amsterdam.

#### EPITAPH FROM BROOME CHURCHYARD.—

"God be praised!  
Here is Mr. Dudley, Senior,  
And Jane his wife also,  
Who whilst living was his superior;  
But see what Death can do.  
Two of his sons also lie here,  
One Water, t'other Joe;  
They all of them went in the year  
1510 below."

Can any one inform me what county this Broome is in, or what branch of the Dudley family these persons belong to? D. D.

BULKLEY'S "WORDS OF ANTHEMS."—The late Mr. John Crosse, in a note to his *Account of the York Musical Festival in 1823* (Appendix viii.) mentions a book of *Words of Anthems* "compiled and printed by Stephen Bulkley at York in 1662, in 12mo," a copy of which was then in his pos-

session. This book is not noticed by Lowndes, nor, as far as I am aware, by any other writer. I do not find any mention of it amongst the productions of Stephen Bulkley's press recorded by Mr. Davies in his recently published *Memoir of the York Press*; neither have I, nor any one conversant with such matters to whom I have named the subject, ever seen a copy. I should be glad to learn where a copy can be found, and particularly what became of Mr. Crosse's copy, or any other information respecting the work.

W. H. HUSK.

REV. HENRY CHRISTMAS.—I see in the newspaper record of the recent death of the Rev. Henry Christmas that he had translated a portion of the *Lusiad*. I should be glad to know if it has been published. Perhaps E. H. A. or some other student of Camoens will kindly answer this. W. M. M.

CHURCH ESTABLISHMENTS.—Where is the following to be found:—"All establishments die of dignity. They are too proud to think themselves ill, and to take a little physic." B. J. T.

CHURCH OF THE JACOBINS.—In a MS. family record and pedigree written in the time of James I., now lying before me, it is mentioned that in the year 1437 one of the family was buried "in the church of the Jacobines at Roane"; and a neatly-executed drawing of the monument over him is subjoined. It appears to have been a handsome brass, existing when the pedigree was drawn out, and probably seen by the writer of it. *Roanne* in Burgundy, is a place of no great note; does *Roane* therefore mean *Rouen*, and does the "church of the Jacobines" still exist? As there is no notice of it in Murray's *Handbook*, it was probably swept away at the Revolution, and my ancestor's tombstone into the bargain. Any information would greatly oblige LYDIARD.

REV. WILLIAM COLES.—Could you direct me to any source of information from which I might learn accurate particulars respecting the life of the Rev. W. Coles, Vicar of Charlbury, in Oxfordshire? He was a fellow of St. John's College, and a Nonjuror. His memory is greatly esteemed in the vicinity.\* OXONIENSIS.

#### EPISCOPAL CHURCH, SCOTLAND: NON-JURING CHURCHES IN ENGLAND.—

1. Can any of your readers give me references to works which may be depended on as giving a detailed account of the episcopal history of Scotland since the disestablishment of the church there at the Revolution?

2. Also references to works giving an account of the non-juring church in England? I remem-

\* [This clergyman was inquired after in "N. & Q." 3rd S. ix. 82, where will be found simply the date of his death. Ed.]

ber reading an account of consecrations of bishops in "N. & Q.," but I cannot now find where. I have the following references in "N. & Q.," 1<sup>st</sup> S. xii. 85; 2<sup>nd</sup> S. i. 175; iii. 479; iv. 476; 3<sup>rd</sup> S. iii. 243. And also these: *Colonial Church Chronicle*, Dec. 1849, p. 217; *British Magazine*, xviii. 23; *Gentleman's Magazine*, xviii. 206; and Appendix to Perceval on *Apostolical Succession*.

T. W. BELCHER, M.D.

R. Coll. Phys., Dublin.

GELASIAN SACRAMENTARY.—In the *Chronicon Centulense* printed in D'Achery's *Spicilegium*, it is mentioned that there were twenty copies of the Gelasian Sacramentary in the library of that monastery. If any of the learned contributors to "N. & Q." are acquainted with any other fact bearing upon the continued use of that Sacramentary during the middle ages, they will greatly oblige by communicating them to the BISHOP of BRECHIN, Dundee, who proposes to print an interesting MS. of the office in question, now preserved in the Laurentian library in Florence.

"HABITANS IN SICCO."—Whence comes this expression, and what is its precise import? F.

IRISH SAINTS.—A gentleman about to present to a church in Ireland stained glass windows containing figures of early Irish saints, would feel much obliged for directions as to where the best information on their costumes can be obtained.

CELT.

MASSILLON.—Grouvelle, the gossippy and slovenly editor of Sévigné's *Letters*, speaks in a note (x. 460) of Massillon's alleged connection with Madame de l'Hôpital, as if he believed it. It is shocking to believe such an imputation on such a man. Can any of your readers throw light on it? The *Biographie Universelle* does not refer to it, though it speaks of some *écarts de jeunesse* of his as possibly true. The *Nouvelle Biographie Générale* refers to both and discredits both.

LYTTELTON.

MAXIMS.—Can any of your readers afford information on the following book, containing upwards of 1716 maxims and more than 198 pages? I have seen from p. 15, maxim 300, to p. 198, maxim 1716; but the title-page, and all clue to author's name or publisher, has been torn off. This book was purchased at the auction of the books of the late Judge Vandeleur. Maxim 300, p. 15, "Venture thy opinion," &c., &c.; maxim 1536, p. 153, "Let that table that God," &c., &c. Author's name and that of publisher wanted.

K. I.

GENERAL MELGAREJO.—Can you, or any of your readers, inform me who General Melgarejo is, or his country, and for what event he distributed a gold medal "al valor y lealad de los defensores de la causa de Diciembre 1865"? The

name of the mosque at the Tophana, Constantinople, would also much oblige I. O. N.

MRS. MARGARET OSWALD, of the Scotstoun and Auchencruive family, widow of James Baird of Chester Hall, died at Scotstoun in 1764. Her name does not appear in the published genealogies of the family. Can any one kindly give me the name of her father and mother? F. M. S.  
8, Inverness Terrace, Kensington Gardens.

REV. SIR W. PALMER, BART.—Who did he succeed? I am in as great a difficulty about him as about the Rev. Sir W. Tilson Marsh, Bart., mentioned by your correspondent C. W. BINGHAM (*antè*, p. 246). BOTOLPH.

PORTUGUESE LITERATURE.—By whom were the valuable papers on Portuguese Literature (signed M. E. M.) in the *Dublin University Magazine* for 1853 and subsequent years? W. M. M.

QUARTERING.—On the flyleaf of a copy of Carter's *Analysis of Honour* (1660) I find written in an old hand and faded ink:—

"A man that marrys an heiress may not quarter her coats, but may impale it or board on escutch<sup>n</sup> of prntence, but their heir may q<sup>r</sup> it so."

I want to know if it is really true that a man cannot gain quarterings *himself* by marriage.

NEPHRITE.

OLD ENGRAVINGS OF STIRLING.—Could any of your correspondents help me to discover the date of three views of Stirling which I have? In size they are about 17 in. by 10. Two have titles in Latin and English; one of which I copy, as it may give some clue to the date: "The Prospect of their Mat<sup>ies</sup> Castle of Stirling"—"Arcis Regiæ Sterlinensis Prospectus." Does "their Majesties Castle" indicate the period of William and Mary? In none of them are the immediate surroundings of the castle at all like what they have been for a century past. They are numbered 1, 2, and 4, as if forming part of a series. On No. 1, without a title, I can read "A. Johnstone, Ex.," and "Muhler, Sculp." J. G.  
Stirling.

SUPERNACULUM.—At the tables of some hospitable friends in Scotland and in London, I have heard, years ago, the term "Supernaculum!" introduced with cheers, to encourage the company to clear off their glasses to any favourite toast. My recollection is that, to show they were emptied, the custom was to turn the glass with the mouth downwards, and to tap it with the thumb-nail—repeating with this action the word *Supernaculum*.

Looking recently over Rabelais, I find in book i. chap. v.—where Grandgousier entertains his friends on the occasion of the birth of Gargantua—he incites them to drink: "Oh, poor thirsty souls—'natura abhorret vacuum'—clear

off; neat—*supernaculum!* No deceit in a brimmer." What is the origin of this phrase, and its import? Did Rabelais borrow it from the monks, whose excesses in wine he derides amongst other habits of the monasteries? J. EMERSON TENNENT.

PASSAGE IN TENNYSON.—What is the meaning of the fourth line in the following passage from the *Idylls of the King* ("Vivien," p. 132, 1859)? Is "or" a misprint for *on*? Who was this "black wether"?—

"What say ye then to fair Sir Percivale,  
And of the horrid foulness that he wrought,  
The saintly youth, the spotless lamb of Christ,  
Or some black wether of St. Satan's fold.  
What in the precincts of the chapel-yard,  
Among the knightly brasses of the graves,  
And by the cold *Hic Jacets* of the dead!"

Father on we read that—

"One of Satan's shepherdesses caught  
And meant to stamp him with her master's mark."

I have not *La Mort d'Arthur* at hand, and have forgotten the details of Sir Percivale's transgression which is here alluded to. JAYDEE.

THE WHITE HORSE OF HANOVER.—Has the Prince of Wales the right of bearing the white horse of Hanover on his shield? If so, why does it never appear? If not, why not, as he is a prince of the house of Hanover, though not in succession to the throne if it existed? SEBASTIAN.

### Queries with Answers.

SIERGE OF RAYDALE HOUSE.—The last instance of private war in this country (south of the Tweed) is said to have been the siege of Raydale House, North Yorkshire, in 1617, by Sir Thomas Metcalfe of Nappa Hall, in the same parish. It lasted nearly three days, and was attended with loss of life, to say nothing of casualties other than mortal, the siege being raised on the arrival of a kinsman of the proprietor of Raydale at the head of an armed force from the neighbouring part of Lancashire. This extraordinary incident is referred to in Murray's *Handbook for Yorkshire*, the relation being derived most likely from Whitaker's *History of Richmondshire*, where it is stated that the *casus belli* in the affair is not known. It may have been the assertion of a title to lands on the part of the knight of Nappa against some kinsmen of the numerous family of the Metcalfes of Askrigg. Can any of your antiquarian contributors supply from tradition of the district or otherwise the particulars of the transaction, and more especially (as Dr. Whitaker was too brilliant a writer to care much for the credit of laborious investigation) whether it has been ascertained by due inquiry *not* to have formed the subject of a

criminal inquiry? It is known, I presume, from what record our celebrated topographer obtained his knowledge of the principal fact. EBORACENSIS.

[The extraordinary story of the siege of Raydale House was found by Dr. Whitaker in the *Journal* of Nicholas Assheton of Downham, which has since been printed by the Chetham Society, and edited by the Rev. F. R. Raines, M.A. We learn from a note that the origin of this petty war is not explained. Sir Thomas Metcalfe, who seems to have been a brutal and ferocious man, was of Nappay in Wensleydale, and might probably have some colour of right to the house and estate of Raydale, which he chose to assert by force. The Metcalfes had several disputes with the Crown respecting the tenure of their lands; and it is not improbable that the Robinsons, who were tenants of Raydale under lease granted by the Lord President of the North, had obtained possession of an estate to which the Metcalfes preferred a prior claim, either from the Crown or from Jervaux Abbey. It is also probable that the right was established by Sir Thomas, as the Robinsons were obliged to quit their residence.]

TENNYSON'S LINES TO CHRISTOPHER NORTH.—Where can be found Tennyson's lines to Christopher North, in reply to a critique in *Blackwood's*? They are severe rather than complimentary, and the laureate has not included them in his collected poems. MANCUNIENSIS.

[These lines, which we quote as a literary curiosity, are printed in the *Poems* by Alfred Tennyson, edit. 1833, p. 153:—

"TO CHRISTOPHER NORTH.  
"You did late review my lays,  
Crusty Christopher;  
You did mingle blame and praise,  
Rusty Christopher.  
When I learnt from whom it came,  
I forgave you all the blame,  
Musty Christopher;  
I could *not* forgive the praise,  
Fusty Christopher."]

CATALOGUE OF THE LETHERHEAD LIBRARY.—I recently met with a thin sewn book called a "Catalogue of Printed Books, Priory, Letherhead," having at the commencement of several of the classes the arms of Cotton in an ornamental C, but it begins with p. 159; and at p. 201 is an appendix with notes and pedigrees referring to the Savery family, and allusion is made to pedigrees in the former part of the work. To what work does this catalogue belong? when was it printed? and who was the author? GEORGE PRIDEAUX.

[Our correspondent is the possessor of a portion of one of the best edited artistic catalogues ever printed. It is entitled "A Descriptive Catalogue of some Pictures, Books, and Prints, Medals, Bronzes, and other Curiosities, collected by Charles Rogers, Esq. F.R.S., F.A.S., and now

in the possession of William Cotton, M.A., F.A.S. of the Priory, Letherhead, Surrey. Royal 8vo, 1836." It is to be regretted that only twenty-five copies were privately printed of this very interesting catalogue. In Mr. Hotteu's *Handbook of Typography*, p. 223, is a presentation copy of it to the poet Rogers, with a long autograph note, and priced at 12s. 6d.]

EXTENTES, OR ROYAL RENT-ROLLS OF JERSEY. I shall be much obliged by the information as to where the original, or a copy, of the first of these Rent-Rolls, dated, I think, 1294, is to be seen.

J. BERTRAND PAYNE.

[Having applied to a friend peculiarly well acquainted with this subject, we have been favoured by him with the following information:—

The only "extente" of Jersey with which I am acquainted is that in 5 Edward III. This is preserved in the Public Record Office, Chancery Lane. I have never heard of any series of Rent Rolls beginning with 1294, and I believe I have seen nearly all the Public Records in this country relating to the Channel Islands during the reigns of Edward I. and II. There are some documents in the Public Record Office besides those mentioned at p. 58 of the General Report, fol. 1837, but I am not able to refer you to them more exactly.]

### Replies.

#### DOUGLAS RINGS AND DOUGLAS HEART.

(4<sup>th</sup> S. i. 314.)

A few weeks ago I asked a question respecting a so-called "Douglas ring," viz. a ring set with a bezil consisting of a heart-shaped stone, surmounted by three others, ranged as it were in the form of a coronet. I have since seen several of these rings, and heard them called "Jacobite rings," but I have as yet received no satisfactory history of them. However, on accidentally opening the last March number of the *Journal of the Archaeological Association* I found a paper by H. Syer-Cuming, Esq. "On a Douglas Heart in the Possession of the Rt. Hon. Lord Boston," and I there found the history of the crowned heart, the badge and cognisance of the house of Douglas—which gave me some information relative to these rings, "if they have anything to do with the Douglas family, which I am disposed to doubt, for they are, I think, very probably only a form of love-token or betrothal rings, set with coloured stones, somewhat after the fashion of the Italian giardinetti. They are by no means uncommon, for at one party where I dined last week there were three of them. Many have the appearance of being of foreign make. Some rings have two hearts under the same sort of coronet formed with three stones. Some Scotch persons with whom I have spoken know nothing of such rings, and I shall be glad of further information.

But there surely must be some great error respecting the silver ornament described by Mr. Syer-Cuming, for from the engraving I at once recognised it as one of the silver heart-shaped boxes surmounted by a crown, with which I had long been familiar in Dutch and German silversmiths' shops on the Continent. I immediately went up to Hanway Street, to see if I could not meet with such an article in the shops of the dealers in silver wares and trinkets of that locality. I was not disappointed, for, as I expected, I found many, and purchased one, the exact counterpart of that engraved in the plate of the journal above-mentioned. In front, on a heart-shaped escutcheon, is the device of the winged heart, from the top of which issues a small frame, surrounded by foliage scroll-work exactly the same, whilst on the back, in a similar escutcheon, is the basket of apples. The whole is surmounted by an imperial crown, which, by the way, is neither Scotch nor English, but of foreign form. The fact is, these heart-shaped boxes are very common, and are imported in numbers from Holland or Germany, and are, I am informed, purchased by ladies for various purposes. Sometimes they stand upright on a little foot. Such little silver boxes are made in large numbers in Holland of every variety of form, and the windows of the silversmiths' shops are full of them; and any one desirous of acquiring such articles will find large quantities in the trinket shops in Hanway Street. I therefore think that some very grave mistake must have been made respecting Lord Boston's little silver heart-shaped box; but I have no doubt that his lordship will know how and when the article came into possession of his family, and what history was attached to it. I cannot say what use the Dutch ladies make of these boxes, but from the great number of them, and the variety of their forms, their use must have been general. The sacred or crowned heart is by no means an uncommon amatory device, and the heart-shaped boxes may very probably have been intended for lovers' presents.

OCTAVIUS MORGAN.

#### ANCIENT DRINKING GLASSES.

(4<sup>th</sup> S. i. 7.)

Your readers are thankful to F. C. H. for his sketch of the curious show-glass; but he will be glad to hear of another, some years older. As the drawing had been miscopied, and omitted somewhat in the inscriptions, I will here return to them.

The glass in question is in my own collection, and was bought some years ago here in Cheapinghaven. It is 11¼ inches high, and 5¼ inches in diameter. All the figures and decorations and writing are carefully cut or scratched into the

glass by a clever artist. Other specimens of this kind of work may be found. Omitting a minute description of the ornamental lines and leaves and scroll-work and flower-binds, &c., by which all the rest is harmoniously held together, and also passing over much that has been well said by F. C. H., I proceed as follows:—

At the very top, in two divisions of two words, is engraved—

“HODIE MIHI CRAS TIBI.”

Then, in a running-hand like the verses, is given:—

“Annzeigung der Römischen Käyserlichen Mayestadt  
Sampt den .7. Churfürsten In Irer Kleidung Ampt vnd  
Sitz. 1592.”

The back of the glass bears a large double-eagle. Opposite to this is the emperor, crowned, seated on his throne, his arms at his foot. Under the baldachin again comes the date, 1592. To the right of the emperor stand the princes, coroneted, full length, their arms at their feet. Each bears his name: Behem, Pfaltz, Sachsen, Brandenburgk. To the left of the emperor stand the prince-bishops, coroneted, full length, their arms at their feet. His name is above each: Trier, Cöln, Mentz. Below all this is another tier or range of writing and ornament. Under the figure of the emperor we read:—

“Also Inn allen Irem Ornadt  
Sitzt kayserliche Mayestadt.  
Sampt den .7. Churfürsten Gutt  
Wie denn Ein Jeder Sitzen thut.  
In Churfürstlichen Kleidung fein,  
Mit der Anzeigung des Ampts sein.”

Below the figures of the princes we have:—

“Der Königl In Behemen der Ist  
Des Reychs Ertzchenke zu aller frist.  
Hernach der Pfaltzgraf bei dem Rein,  
Des H: [= Heyligen] Reichs truchses thut sein.  
Der Hertzogh zu Sachsen gebornn  
Ist des Reichs Marschalck ausserkorn.  
Der Marggraaf von Brandenburgk gutt,  
Des Reichs Ertzkemmerer sein thutt.”

Below the prince-bishops:—

“Der Ertzbischoff zu Menntz bekanndt  
Ist Cantzler Inn dem deutschen lanndt.  
So Ist der Bischoff vonn Cöln gleich  
Auch Canntzler In Gantz Franckreich.  
Darnach der Ertzbischoff zu Trÿer.  
Ist Canntzler In welchen regier.”

These so profusely and elegantly over-written and over-drawn show-glasses had doubtless something to do with that school of “fine writing” which set in about this time. This branch of art, which is now nearly dead, produced not only these large glass vases and many other things, but also many masterpieces of “posies and pictures and portraits,” written with ink on paper, or engraved on copper from the writing-professor’s originals. Many of these remain to this day, wonderful specimens of “calligraphy.”

Cheapinghaven, Denmark. GEORGE STEPHENS.

“TO MY NOSE.”

(4th S. i. 316, 403.)

The clever verses under the above title were probably suggested by some amusing French lines by the Norman poet Olivier Basselin, which deserve a niche in “N. & Q.”:—

“À SON NEZ.

- “Beau nez! dont les rubis ont cousté mainte pipe  
De vin blanc et claret,  
Et duquel la couleur richment particepe  
Du rouge et violet.  
“Gros nez! qui te regard à travers un grand verre  
Te juge encore plus beau;  
Tu ne ressembles point au nez de quelque hère  
Qui ne boit que de l’eau.  
“Un coq d’Inde sa gorge à toy semblable porte;  
Combien de riches gens,  
N’ont pas si riche nez! Pour te peindre en la sorte,  
Il faut beaucoup de tems.  
“Le verre est le pinceau duquel on t’enlumine;  
Le vin est la couleur  
Dont on l’a peint ainsi plus qu’une\_guisne  
En beuvant du meilleur.  
“On dit qu’il nuit aux yeux; mais seront-ils les  
maîtres?  
Le vin est guarison  
De mes maux; j’aime mieux perdre les deux  
fenestres  
Que toute la maison.”

In Buckstone’s play of *Jack Sheppard* is introduced a song called “Jolly Nose,” a spirited and jovial imitation, rather than translation of the above, which will probably find more favour than my humble attempt at a literal translation, as follows:—

TO HIS NOSE.

- “Bright nose! whose rich rubies have cost a vast stor  
Of sherry and claret,  
Whose colour so strongly partakes more and more  
Of crimson and violet.  
“Big nose! he that views thee athwart a large glass  
Thee brighter will think;  
Unlike the pale nose of some pitiful ass  
With water for drink.  
“A turkey-cock’s throat is most like to thee;  
Few rich in their prime  
Have such a rich nose! To paint thee as we see  
Requires a long time.  
“The glass is the pencil that spreads the warm tint,  
The colour the wine,  
Which gives the wild cherry’s hue without a stint,  
When strong and fine.  
“They say it hurts the eyes; but shall these masters  
be?  
Wine is the cure  
For all my ills; so let both windows go for me,  
While house is sure.”

F. C. H.

The author of *A Pinch of Snuff* was Benson Earle Hill, better known as the earliest of the military autobiographers. His *Recollections of an Artillery Officer* was well received in England, and a translation of it was published at Berlin.

Westminster Club.

U. O. N.

## ALTON, HAMPSHIRE.

(3<sup>rd</sup> S. xii. 373, 468, 513.)

I venture to claim for my neighbouring town the unenviable notoriety which the lines—

“Ye, thorough the paas of Aultone  
Poverté myght passe  
Withouten peril of robberyng,

as they appear in Mr. Pickering's edition of *Piers Ploughman's Vision*, seem to bestow on the place named. The form of the word as above rendered seems preferable to that used by Dr. Whitaker (Murray, 1813), if indeed it is not assignable to Halton, in Cheshire, as suggested; for the orthography is the same as in the Doomsday records, and the district itself is known to have been for a very long period the resort of robbers. There is a spot in the parish of Bentley, and close to the forest of Alice Holt, to which the word “pass” would not be inapplicable; but it is more than probable that the word is used in the sense of road or passage, as ordinarily applied in the present day.

The abode of Adam Gurdon, who was disinherited and outlawed with other adherents of Simon, Earl of Leicester, for refusing submission to King Henry III., has been described as “a woody height in a valley near the road, between the town of Alton and the castle of Farnham.” It was here that Gurdon, in 1267, withdrew with his men, infesting the country with rapine, and especially preying on the lands of those who had adhered to the king. The story of his combat with the Prince of Wales, afterwards Edward I., in this same locality is well known. The celebrated robber chieftain appears to have possessed qualities of humanity similar to those attributed to Robin Hood in an earlier day—robbing the rich and sparing the poor; and it is evidently to some such personage that the allusion is made in the quotation—

“Poverté myght passe withouten peril of robberyng.”

In the fourteenth century the wardens of the great fair of St. Giles, held in Winchester, paid five mounted sergeants-at-arms to keep the pass of Alton during the continuance of the fair, “according to custom.” Alice Holt, on the confines of Surrey and Hants, is still an extensive forest, and at the periods alluded to would no doubt have afforded a safe retreat for the adventurous robbers who made it their home. W. CHAPMAN.  
Farnham.

## THE DRAMA AT HEREFORD: DRAMATIC COSTUMES.

(4<sup>th</sup> S. i. 141, 206.)

Speaking of the Boston (N. E.) Library, and of one of its munificent donors, MR. JOSHUA BATES (“N. & Q.” 4<sup>th</sup> S. i. 289) says: “Who resides

in England.” It is, alas! a matter of the past. The “good man and true” is no more. On my return with him from the U. S. in 1828 we spent a year at Highgate, close to the house of Dr. and Mrs. Gilman, the amiable hosts of S. T. Coleridge (who arriving one fine Saturday afternoon, with a nightbag, to spend the Sunday, stayed there, I was told, upwards of twenty years, only leaving the hospitable roof to go to his last rest). I thus had the good fortune frequently to meet the poet, who, I recollect, at a dinner given to the American Minister, proposed a very appropriate toast—“To the continued good-understanding between England and America,” which he called “Great Britain with elbow room.” Through him we also became acquainted with the late celebrated actor Charles Mathews, in whose very tasteful and comfortable cottage, Ivy Lodge, if I mistake not (between Highgate and Hampstead) you were always sure to find *bonne figure d'hôte*, with many a good and well-told story. Mrs. Mathews was not less engaging. I went there once with a clever and very gentlemanly young American, who was about to travel in Italy. Mrs. M. was so kind as to offer my friend a letter of introduction to her son (the present C. J. Mathews, Esq.), who was then studying as an architect in the land of Bramante, Brunelleschi, and Michael-Angelo. With infinite good grace she wrote:—

“First impressions with me are generally lasting, you know; and, if I am not much mistaken, you will do for Mr. R. S., when you know him, what I now ask you to do in his favour for my sake.”

The picture-gallery was, in a dramatic point of view, highly interesting, being a curious collection of the best actors (chiefly of the last century) in their favourite parts. Some of them, however, I must say, were very strange, evincing as they did so total an ignorance of dress. I remember, amongst others, one representing David Garrick, as Macbeth in the murder scene, dressed in a red gold-embroidered livery, *à la Louis XV.*, with dishevelled hair, a dagger in each hand, and exclaiming—

“I've done the deed,  
Didst thou not hear a noise?”

Nothing can be more ludicrous than the Thane in such a garb. I have the engraving of it; also one of Garrick as Tancred in a Hussar uniform and fur cap. Not less ridiculous were the dresses worn in those days by the witty Sophie Arnould in *Zyrrhé*; by the ill-fated St. Huberti, as Dido; and the beautiful Clairon, with high powdered head, feathers, hoops, a sceptre, and high-heeled shoes, crowning old Voltaire on the stage,—or the costume of Vestris as Colas in *Minette à la Cour*.

To John Ph. Kemble in England, and to Talma in France, are we indebted for a thorough and so much needed reform in theatrical ac-

coutrements. The first time Talma stepped across the stage, draped in a Roman toga, with naked arms and legs, and sandals to his feet, an actress behind the scene muttered as he passed—"How absurd! he looks for all the world like an antique statue."—"That," said Talma with satisfaction, "was the finest compliment she could pay me."

Among the best comic actors of our day was Tyrone Power, the author of *The King's Secret*, who in the personification of Irishmen was unrivalled. He was unfortunately drowned when the packet-ship "President" foundered at sea. He was returning with a rich harvest from America.

Forty years ago there were very clever representations of the best performers of the time drawn by Wageman and engraved by Woolnoth. They were very true to life—Power as Murtoch Delany; T. P. Cooke as a British Tar; Liston as Paul Pry; Harley, C. Kemble, Young, Miss Paton, &c. P. A. L.

#### ST. PETER'S CHAIR.

(4<sup>th</sup> S. i. 55, 106, 330.)

The question whether the chair in St. Peter's at Rome can belong to the first century depends upon two things: 1. Whether the chair itself bears out or contradicts such a supposition; 2. Whether there is or is not a sufficiently well authenticated tradition upon the subject.

1. *As to the chair itself*, we have better opportunities of forming a judgment now than Cardinal Wiseman ever had, for he could only reason from the descriptions given by Febeo and others in the seventeenth century; whereas, this celebrated relic having been exposed for veneration by order of Pius IX. last June, all who were present at the Centenary were able to examine the chair for themselves. Among others, the well-known Christian archæologist, the Commendatore de Rossi, made an accurate examination of the chair, the results of which he published in his *Bulletino* for May and June. From his description it appears that different portions of the chair are composed of different kinds of wood. The four square pillars which form the feet are made of light yellow oak, as also are the horizontal bars which bind them together, and the two bars of the back. All these bear signs of great antiquity, being much worn by time, and they have also suffered from the hands of those who have splintered off relics from them. In these pillars are fixed the rings for the poles of the *sella gestatoria*. No ornament of ivory covers these portions. The spaces, however, between the two front feet of the chair, the two sides, and the back are all ornamented and strengthened by dark acacia wood, scarcely touched by the relic-hunters. The archi-

tectural ornaments on the sides shown in Cardinal Wiseman's illustration no longer exist, but the back is still as represented in his drawing, and certainly (as LÆLIUS observes) the style of ornamentation belongs to the Christian ages. The ivories also bear signs of belonging to different periods; and De Rossi considers the arabesques carved in relief to be more modern than the fifth century; while the Labours of Hercules, picked out with gold, are more ancient, but not, he thinks, so old as the first century. Some of these latter ivory plates have been put on upside down, showing them to have been a later addition to the chair.

From this description, the full details of which must be sought in De Rossi's pages, it follows that there is nothing in the chair itself to forbid our assigning the older portion of it to the time of Claudius, when the *sella gestatoria* first came into use.

2. *As to the tradition*, De Rossi shows that in the middle ages this same chair was on February 22—not on January 18—solemnly carried to the High Altar of St. Peter's, and the Pope sat in it on that day, as also on the day of his enthronization. Bede gives the epitaph of our own Saxon King Cadwalla, who died at Rome A.D. 689, whether he had gone to be baptized by the Pope, or, as the epitaph says—

"Ut *Petræ sedemque Petri* rex cerneret hospes,  
Cujus fonte meras sumeret almus aquas."

The same connection between the *font* and the *seat of Peter* is more distinctly marked by Ennodius of Pavia in A.D. 500:—

"Ecce nunc ad *gestatorium sellam* apostolicæ confessionis uda mittunt limina candidatos; et uberibus, gaudio ex-actore, fletibus collata Dei beneficio dona geminantur."—*Apol. pro Synod.*

In this passage we have the neophytes in the white robes of their baptism going to receive Confirmation from the pontiff seated in the apostle's *sella gestatoria*, on the wet floor of the baptistery.

From descriptions of the fifth century it appears that Pope Damasus, when he rebuilt the baptistery of St. Peter's, placed there what was then, as now, regarded as the very chair which had been used by the apostle. This is confirmed by lines inscribed by Damasus himself on the walls of the baptistery.

St. Optatus challenges the Donatist bishop to say where his seat is in Rome: "can he say in *cathedra Petri*? which I know not if he even knows by sight (*vel oculis novit*), and to whose *memoria* he as a schismatic has not approached." (*Ad Parmen.* ii. 4.) With these passages in our minds we come to the third century, and find the poem against Marcion commencing the list of Roman pontiffs thus:—

"Hac *cathedra*, Petrus qua sederat ipse, locatum  
Maxima Roma Linum primum considerare jussit."

And Tertullian, at the end of the second century, invites all heretics to have recourse to the apostolic churches—"apud quos *ipse* adhuc *cathedra apostolorum* suis locis president . . . . si Italiae adjaces, habes Romam." Now the *ipsa cathedra* of St. James is said by Eusebius (*H. E.* vii. 19) to have been preserved at Jerusalem, and that of St. Mark at Alexandria; and hence the inference is that the *ipsa cathedra, qua sederat ipse Petrus* was believed to exist still in Rome when Tertullian visited that city in the second century—when men were living who had conversed with the contemporaries of the apostles.

I have omitted many links of the chain of evidence which De Rossi has drawn out so carefully, and I have left out altogether his interesting historical account of the two feasts of January 18 and February 22. Perhaps, however, I have said enough to establish the possibility of the authenticity of St. Peter's Chair.

W. R. B.

St. Mary Church.

A CURIOUS DISCOVERY (4th S. i. 341).—The passage extracted from the *Builder* by NEMO does not contain an accurate version of this very singular story. The substance of it, as given by Ormerod in his *Strigulensia*, is as follows:—A most interesting Roman camp (one of two) near Lydney, in Gloucestershire, encloses the remains of a splendid temple, 95 feet by 75, containing three pavements, and dedicated to Nodens, a deity of supposed sanitary powers. An inscription here found describes the loss of a ring by Silvianus, half the value of which, as it seems (for the language is somewhat obscure) was devoted by the loser to Nodens, in the hope that he would not permit Senicianus, or any of his name, to enjoy health till he brought back the ring to the temple. In 1785 a gold ring was found at Silchester bearing the words "SENICTIANE VIVAS IIDE (SECUNDE)." This certainly appears to have been the ring in question, on which the detainer (or possibly purloiner) had placed an inscription, intended, as it would seem, to counteract the imprecation, of which probably an intimation had reached him. The references given by Ormerod are to Lysons, *Reliquiæ Britannico-Romane*, and *Archæologia*, v. and viii. 449.

T. W. W.

MEDALS OF THE PRETENDER. — In "N. & Q." (1st S. ix. 479) is a description of a medal commemorating the marriage of the elder Pretender with the Princess Maria Clementina Sobieski. I have before me a medal belonging to a brother of mine which was evidently struck on the occasion of the birth of their eldest son, "Prince Charlie." Can any of your readers give me any information as to this latter medal? It is not included in the list of medals of the young Pretender which is

given in "N. & Q." 2nd S. v. 417. The description is as follows:—

Busts (to the right) of the Chevalier St. George and Maria Clementina Sobieski. Legend, Jacob. III. R. Clementina R. Reverse, a female figure, with the left arm resting on a column, and supporting an infant; the right hand touching a globe, on which appears a map of the United Kingdom and part of France, the British isles being marked ENG. SC. and IRL. Legend, "Providentia obstrictrix." Below, and running across the medal, are the words —

CAROLO . PRINC: VALLIE  
NAT: DIE . VLTIMA  
A: MDCCXX.

The figure of James is represented in armour, with a ribbon over the right shoulder and across the breast. Under the shoulder, and near the edge of the medal, are the letters HAMBERAN. The medal is bronze; diameter,  $1\frac{1}{10}$  inch.

W. N. L.

AGAVE DASYLIROIDES — "PULQUE" (4th S. i. 412).—The Mexican "pulque" is made from a juice extracted from the root of the *maquey*, a variety of the cactus tribe, which, with the *nopal*, or prickly pear, forms the most conspicuous vegetation in the great sandy and rocky wastes of Mexico, away from the smiling *tierra caliente*. Being totally ignorant of botany, I cannot tell whether the *maquey* is the *Agave dasyliroides* of Mexico; but I have seen vast quantities of *pulque* made on the *haciendas* of the Escalera and the Cristo, belonging to the great Anglo-Mexican family of Barron, in the valley of Mexico. An incision is made in the root of the *maquey*, and the juice sucked up to the mouth of the Indian operator through the tube, an instrument resembling a monstrous bagpipe. The "bag," which rests on his back, is a calf or pig's skin. The juice is fermented in troughs, formed of similar skins, but cut open and stretched between poles, and answering to the "fermenting squares" in our breweries. My late dear friend Don Eustaquio Barron always had fresh *pulque* brought to his house in the city of Mexico at early morning, and it was placed on the side-board at breakfast time. The skins were always padlocked to prevent the Indians from tampering with the stuff and watering it. I never could stomach *pulque*. The taste, to me, was extremely nauseous, and the odour exactly similar to that of rotten eggs. About two gallons of *pulque* will make an Indian drunk; but, as Dr. Johnson observed on the question of a schoolboy surfeiting himself with fruit, he can generally take "as much as he can get." The Spaniards in Mexico drink very little *pulque*, and indeed very little of anything save water. In the highly rarefied atmosphere of Mexico city, the fear of apoplexy is the beginning of abstinence, and a couple of glasses of dry sherry at dinner are



the maximum to a *gourmet* who in England would make two bottles of some wine or other look very much ashamed of themselves. I have a tracing of a Mexican drawing, showing the process of extracting *pulque*, which is very much at Mr. NOELL RADECLIFFE'S service, if he will send his address.

G. A. SALA.

Putney.

STEEPLE CLIMBERS (4th S. i. 311, 349).—

"1655. Mr. Handley, a Plumber, roasted a Shoulder of Mutton and a couple of Fowls on the top of the Spire."

"1762. The Cathedral Spire repaired. James Grist dress'd a Dish of Bacon and Beans on it. A new Vane was erected."

In reference to the paper in "N. & Q." I beg to forward the above extracts from an old MS. of important events in the chronology of New Sarum, which I have lately met with amongst the papers of a family long settled there. I am not aware of the MS. having been printed; but perhaps the facts recited in the above extracts may have appeared in works to which I have not been able to refer; in such case, their bearing on the matter of INDAGATOR'S paper will, I trust, excuse their reproduction.

E. W.

The numerous notices on this subject in the pages of "N. & Q." bring to my recollection a story current in Chichester towards the end of the last century (1791), to understand which more fully it will be necessary to premise that the spire of the cathedral was at least 300 feet high, and that beneath its shadow, as it were, stood the residence of the cathedral functionaries. One of these, Prebendary Tireman, had a son—a wild youth, destined for the royal navy. Now, as the story goes, the prebendary was one day walking in his garden, when his ears were saluted with loud shouts of "Father! father!" coming, as he thought, from above, when, on casting his eyes in the direction indicated by the sound, what was the horror of the worthy prebendary when he beheld his son Tom seated astride on the weathercock! This we must leave to conjecture. The truth be it said, Master Tom descended in perfect safety, and soon after became a midshipman in the royal navy.

A. C. M.

OLD SONG: "FEATHER BEDS ARE SOFT" (4th S. i. 269).—The song from which A. B. C. quotes may be found in Cunningham's *Songs of Scotland*, and in Chambers's *Songs of Scotland*. The version of Chambers is the better of the two, and is given by Dr. Brown in his *Horæ Subsecivæ*.

MACKENZIE COBBAN.

CLEAN LENT (4th S. i. 315).—

"Pura Quadragesima. 'Than foloweth Quadragesima, that is, the first Sondaye in *clene Lent*.' (*Gent. Mag.* vii. N. S. p. 2.) 'The first Monday of *clene Lent*.' (*Proceedings of Privy Council*, 12 H. VI. iv. 351.) 'Die Lunæ in *pura Quadragesima*.' (*Fœdera*, x. 564) . . .

'Monday in the first week in Lent' is the *first* Monday after *Ash Wednesday*. . . . So, also, is the first or second Monday &c., in 'Clean Lent' to be reckoned, viz. from Quadragesima Sunday." (*Chronology of History*, by Sir H. Nicolas, 2nd ed. Lond. p. 117, *sub voce*.)

JOSEPH RIX, M.D.

St. Neot's.

ABBAY OF KILKHAMPTON\* (3rd S. viii. 455; 4th S. i. 353).—My copy is the *sixth edition*, "with considerable additions," 4to, 1780, and contains a second part, without which the work is incomplete. There is also:—

"The Abbey of Kilkhampton Revived; or Monumental Records for the year 1780, compiled with a view to ascertain the manners which prevailed in Great Britain, during the last 50 years of the 18th century, 12mo, 1822."

With these may be placed:—

"The Wreck of Westminster Abbey; or a Selection from the Monumental Records of the most conspicuous personages, 4to, 1801."

The following, from the press of the same publisher, is of a similar nature:—

"Ways and Means; or a Sale of the L \* \* \* \* S \* \* \* \* \* 1, and T \* \* \* \* \* 1. By R \* \* \* \* P \* \* \* \* \* n; Premising the Resolutions which sanctified so irregular a measure, and exhibiting the merits, price, and distinction of the several lots, with the names of the purchasers. 'EVERY MAN HIS PRICE is the best political Principle we can adhere to,' Sir Robert Walpole. 4to, London, 1782, pp. 96."

WILLIAM BATES.

Birmingham.

CANE v. BIRCH (4th S. i. 269).—The quotation of the Greek epigram inquired for by STUDENT is given correctly, the pentameter being—

Ζητῶν εὐρήσεις οὐ ῥόδον ἀλλὰ βᾶτον.

The reproduction of this line in "N. & Q." reminds me of one of the few puns in Greek it has been my fate to listen to. The occasion of it was a complaint of a friend of mine to an old-fashioned pedagogue that, objecting to the corporal punishment of little boys at school, he had sent his son to one where it was said *birch* was unknown, but found that a very cruel and severe use of *the cane* was substituted for it. "Ah," said the old-fashioned schoolmaster exultingly, whose meditations, like Fielding's Parson Thwackum's, were full of birch,

"Ζητῶν εὐρήσεις οὐ ΠΣΑΘΟΝ ἀλλὰ ΒΑΤΟΝ."

The reply was perhaps pedantic, but it was appropriate.

G.

BUMMERS (4th S. i. 78).—This probably is an adaptation of a very coarse common English word, and signifies a squatter; one who *sits* down in your cabin till everybody is tired of him, and at last are glad to be rid of him by giving him something. One of our administrations which *sate* with great pertinacity, acquired a cognate, but hardly so coarse, a nick-name.

A. A.

MODERN INVENTION OF THE SANSKRIT ALPHABET (4th S. i. 125.) — If the modern invention of the Sanskrit alphabet is accepted as an established fact, it follows that the undermentioned words, identical alike in sound and meaning with others in European languages with which it is said to be cognate, must have been derived from the latter, and not *vice versa* all the languages of Europe from the Sanskrit, as their identity could otherwise only be accounted for.

## SANSKRIT.

*Vira*, a hero.  
*Mán*, a man.  
*Muni*, a monk.  
*Nása*, the nose.  
*Katta*, cutting.

## FROM

*Vir*, Latin.  
*Man*, English.  
*Monos*, Greek.  
*Nasus*, Latin.  
*Cut*, English; as in *násakatta*, nose cut, corrupted into *Násik* on the Godaveri, where *Rāma Chandra* is said to have subjected *Surpnakha* to that operation.  
*Dip*, a tallow candle; an English word derived from the process of its manufacture.  
*Rip*, a low fellow, English.

*Dipa*, a lamp.

*Rīpa*, an enemy, as in *Ripunjaya*, the conqueror of enemies, one of the *Paurānik* characters.  
*Adi*, first.

*Odd*, English; *odi*, one, alone, German.  
*Mus*, Latin.  
*Piper*, Latin.  
*Rite*, English.

*Musha*, a mouse.  
*Pippali*, pepper.  
*Rīta*, a regular custom, exemplified in *Rīta-dhuraja*, a *Paurānik* standard still in use among the *Marhatas*.  
*Nāstik*, Atheistic philosophy.

*Gnostick*, Greek, which doctrine it is said to resemble. (*Gladwin's Ayin Akhari*, ii. 462.)

R. R. W. ELLIS.

Starcross, near Exeter.

SHOT FOR BROKEN-WINDED HORSES (4th S. i. 21.) — From what I have heard of this trick, I should think the arsenic had not time to become assimilated, especially as it would be protected by the tallow. An able veterinary surgeon tells me the shot acts mechanically by its weight. A. A. Poets' Corner.

KNUR AND SPELL (4th S. i. 28, 279.) — With no disrespect to A. H. it may be said to be hardly possible to make more mistakes than this correspondent has compressed into a few lines under the foregoing title. The *knur* is not "a knob of wood, fastened," &c. It is a wooden ball rather bigger than a walnut; it is placed not on a "spill," but a *spell*, which being struck by the *batstick*, causes the *knur*, in the language of the player, to rise; it is then smitten by the *bat*-, or *tripsstick* as it is commonly called, and driven to the distance of several *score* yards. This instrument consists of

"a slender rod," about three feet in length, at the end of which, *not* on the "spell," is fastened, *not* the "knur," but a pommel of hard wood; this it was which flew off and killed the man in the accident referred to. An article on the now rapidly-disappearing game of "knur and spell," by the writer of this note, will be found in a recent number of *Jewitt's Reliquary*. D.

[We have to thank many correspondents for communications on this subject.—Ed.]

ARTICLES OF THE CHURCH (4th S. i. 146, 305.) The following is preserved in the Parish Register of Dalton-le-Dale, in the county of Durham: —

"A Form of Private Penance. Wras wee (good neighbors.) forgetting and neglecting our Dutys to Alm. God, and ye care we ought to have of our souls, have comited ye grievous and detestable Sin of Fornication to ye great dangr. of our Souls, and ye evil and picious example of all oyr. sobr. Xtians. offended yr by.

"We do now, in a most penitential and sorrowful mannr., Acknowledge and Confess our sd. Sins, and are heartily sorry for ye same, humbly desireing Alm. God to forgive us both ys. and all oyr. our sins and offences, and so to assist us wth. ye Grace of his H. Sp. yt wee may nevr. comit ye like hereafter.

"To wch. end and purpose wee desire you all here psent. to pray to Alm. wth. us and for us, saying Our Fayr. wch. art in Heavn., &c."

This has no date, but seems to belong to a time when public penance was being discontinued, and it was done before a few "good neighbours" assembled for the occasion in a private manner. It may be observed that the *Our Father* is to be said with a special intention.

I believe that notices of penances, excommunications, and burials of excommunicated persons, are not at all uncommon in parish registers, and that your frequent correspondent K. P. D. E. could furnish some curious examples from Scotter and other places where incontinence and non-conformity prevailed. J. T. F.

The College, Hurstpierpoint.

ST. PIRAN: PERSHORE (4th S. i. 282.) — A. H. refers to "that Celtic saint Perran or Piran, who sailed across the Irish Channel on a millstone, and became the apostle and patron saint of British miners." He suggests that the first syllable of the saint's name is identical with that of *Pershore*; but there is this objection to such a theory, that the original Irish name of the saint began with another letter, for he was called *Kiaron*. He is frequently mentioned in Archbishop *Ussher's Britannicarum Ecclesiarum Antiquitates*. In one place (*Works*, vi. 345.) it is discussed whether his burial-place was in Cornwall (as stated by John of Tynemouth) or in Ireland. In quoting Camden on the former hypothesis, the locality is said to be "in Cornubia supra mare Sabrinum, a Petrok-stowe (sive Padstowe) miliaribus quindecim et a Mousehole viginti quinque."

I used to think that the narration that St.

Piran "out of his great humility crossed the Irish sea on a millstone" belonged to those miracles of the Irish saints which (as is said by the Bollandists) were "so stupendous, that they must be attributed to the great simplicity of those holy men, or to the still greater simplicity of those who wrote their lives:" but when I noticed in Bede's description of Irish vessels the peculiarity to which he directs attention, that they carried a millstone on each side of the bow, to be let down into the water to anchor the ship, I saw that there was something to explain the mystery. St. Piran's humility seems to have been shown by his being said to have crossed the Channel on the millstone, instead of his having sought for more comfortable accommodation in the vessel itself by which the millstone was carried. LÆLIUS.

ONEYERS (4th S. i. 168.)—Is not this simply the same phrase which is in use in the present day among the lower classes—a "one-er," "Such a one-er for grub," applied to a great eater; or, as Dickens' little Marchioness expresses it, "Miss Sally is such a one-er for the play"? A. A.

OAKHAM HORSE-SHOE CUSTOM (4th S. i. 147.)—This custom has not been discontinued; but, since the railway epoch, it has not been so easy to collect it as in the olden time. It is to be presumed that a nobleman who thinks proper to walk up from the station would be exempt. The collection of horse-shoes on the gates and interior of the fine county hall is very interesting. Some of the earlier ones appear to be actual shoes, and in later times Lord Willoughby D'Eresby insisted on the shoe being taken from one of his horses; but, generally speaking, they are large figures of horse-shoes in iron plate, gilt or painted yellow, and marked with the name and date. They vary in size according to the liberality of the individual—the minimum fee, I believe, being 5*l.* It goes to the clerk of the market. When I saw them, ten years ago, the most recent was that of Lord Campbell, on his going the circuit. Queen Elizabeth's is of large dimensions; but that of George IV., when Prince Regent, outstrips them all.

Mr. Hartshorne, in his account of the Hall of Oakham (*Archeological Journal*, v. 137), mentions that no trace of a toll on horses passing through the town has been found in the various records that have been consulted. The origin which has been assigned to the custom from the early connection of the place with the Ferrars family, he is inclined to think fanciful. It was, however, found by juries in the years 1275 and 1276, that the bailiffs of Oakham, in the reigns of Hen. III. and Edw. I., took toll of carriages, horses bought or sold, and all other merchandise at Oakham; and in this Mr. Hartshorne thinks some trace of the origin of the custom may be detected. It is

worth remark that the clerk of the market takes the toll; which seems to connect it with the matters named in the Inquisitions. The earliest known mention of it would appear to be by Camden. O.

UNLUCKY DAY (4th S. i. 362.)—This superstition is very prevalent in the parishes of Garstang and St. Michael's, and probably throughout North Lancashire, where there are many Roman Catholics; but it is less observed, as your talented correspondent will know, in the southern part of the county. F. R. R.

KISS OF JUDAS (4th S. i. 366.)—In answer to the somewhat vaguely-put query of MIRAGE, I beg to refer him to a remarkable sonnet on Judas by Francesco Gianni. It is inscribed "Sopra Giuda," and the avenging kiss of the demons for the kiss of treason is given with great power, following on a no less powerful portraiture of Satan, *e. g.*—

"Poi fra le braccia si recò quel tristo,  
E con la bocca fumigante e nera  
Gli rese il bacio che avea dato al Cristo."

A. B. GROSART.

15, St. Alban's Place, Blackburn.

SCHOONER (4th S. i. 313, 397.)—*Schooner* is certainly of Teutonic extraction. In German it is *schoner* or *schumer*. In Dutch, too, the form of the word varies, as some people say *schooner*, and others *schoener*, the latter substantive being, however, more generally in use. I do not think MR. WALTER SKEAT's etymology the right one. It is, in my opinion, far more probable that the *shoe*, which in German is *schuh*, and in Dutch *schoen*, from its similarity of shape with the vessel, has given its name to the *schooner* or *schoener*. In fact I do not see why the name of *beautiful* should be given to any particular ship; a barque is as *beautiful* as a *schoon*, as a *schooner*, if indeed it is not finer. Besides, a noun formed of an adjective in Dutch seldom takes *er* for its termination. Indeed, I seek in vain for one now in my memory.

H. TIEDEMAN.

Amsterdam.

ROBINSON CRUSOE (4th S. i. 145, 227, 319.)—I find in Van der Aa's great *Biographic Dictionary of the Netherlands* (t. iii. p. 902):—

"CRUSO (J.), wrote in 1642 a *Uitbreiding over den 8sten Psalm* (Dissertation on the 8th Psalm), to which is appended an elegy on J. Eilsonius, parson in Norwich, England."

I have also found the names Croese, Croesels, Croeser, Croocius, Crucius, Crusen; but not the name Defoe, or any thing like it, except that of Hildebrand de Foux, a writer of the twelfth century, who may have been called so because he was born in the village of Foux or Fooz.

H. TIEDEMAN.

Amsterdam.

A CURE FOR RHEUMATISM (4th S. i. 362.)—Some ten years ago I was surprised when a lady produced a raw potato from her pocket and informed me that she constantly carried it, and found it to be a good precaution against attacks of this painful complaint. At the time I made some inquiries into the matter, and found the idea very prevalent in Scotland, but curiously only among the educated classes, and entirely unknown among the labouring ones. In no case, however, could I find that a potato so carried was considered as a *cure* of rheumatism, but simply as a *preventive* against an attack of that disease. The vegetables, if newly gathered, would of course become desiccated when kept in such a receptacle; but this process would soon come to an end, and their supposed effect could have nothing to do with any action of absorption, as it continued for years, in fact as long as they remained in the pocket.

I mentioned the matter to a medical friend, who suggested the following at least plausible solution of the matter. In our modern dress, both male and female, the position of the pockets lies over the most exposed portion of the sciatic nerve, the action of cold on it being the great cause of rheumatism in the lower limbs. Now a root like the potato is a very bad conductor of heat, and therefore retards its escape from the body at the point where it is applied. Hence its beneficial effect when carried in the pocket, where it guards the weakest point of the system.

GEORGE VERE IRVING.

QUOTATIONS (4th S. i. 366.)—"Ars longa, vita brevis." It would appear from Dr. Bland, in his learned little work on *Proverbs* (ii. 116), that this gnome comes to us *from the Greek*, and is to be found in the works of Hippocrates (fl. 430 B.C.). The modern physician understands it in the sense that the longest life is only sufficient to enable us to acquire a moderate portion of knowledge in any art or science. I hope the above reference may be of some use to MR. HOLLINGS. W. H. S.

Yaxley.

"FLEUR-DE-LYS" (4th S. i. 377.)—It may be satisfactory to your correspondent to know that there is an inn at Sandwich, in Kent, called the "Fleur-de-lys" (in the vernacular the "Flower-de-luce"). There is also a "public" of the same name at the neighbouring town of Deal. SCHIN.

HOLLAND HOUSE (4th S. i. 390.)—Many years ago a watchman was employed to patrol the grounds about Holland House at night. He was armed with a blunderbuss. One night he was murdered. He had forgotten to load his blunderbuss, and consequently was unable to defend himself. The Lord Holland of that day ordered the poor fellow's successor to fire off and reload his blunderbuss in front of the house every night at eleven o'clock, so that he might be satisfied that

his servant was properly armed, and the bad characters who might be prowling about might know that firearms were kept in readiness for them. Thence arose the custom of firing at that same hour every night "Lord Holland's gun."

C. W. BARKLEY.

KINGS OF ABYSSINIA (4th S. i. 389.)—Kassa Kuaranga took the name of Theodoros after his accession in 1855, that being the name of a *negus* (= king of kings) who reigned in the twelfth century. Theodore II. was born in 1818 at Sherghe, chief town of the mountainous province of Kuara, governed by his father and uncle, the *dedjas* (= dukes) of Hailo-Mariam and Konfou (conqueror of the Turks). Hailo-Mariam was of noble descent; as respects his mother, a very doubtful rumour, credited by the vanity of her son after being elevated to the throne, tended to make her a descendant of the legitimate imperial family, such as the indigenous history connects with Solomon by Menilek, son of the fair\* Makada, Queen of Sheba. (Lejean, *Rev. de Deux Mondes*, liv. 206). It appears to be conformable to good policy that this country should fix the legitimate sovereign on the throne of Abyssinia. Thirty years ago the legitimate emperor of Abyssinia was reduced to manufacture cloaks for subsistence. A boy twelve years of age being asked his name, said, "My name by baptism is Oulda-Salassie † (= Son of the Trinity); I am *negus negus!*" (= king of kings.) (Lejean, *Id.* 204.)

T. J. BUCKTON.

Wiltshire Road, Stockwell, S.W.

VALUE OF THE CIPHER (4th S. i. 107, 305.)—MR. MACKENZIE COBBAN asserts that "the cipher or circle is a character signifying ten." Dr. Peacock, in his *Arithmetick*, p. 483, says that "zero, or *nothing*, is denoted by 0, which is also called a *cypher*." Professor De Morgan, in the article "Nothing" (*English Cyclopædia*, v. 985), adds that the "word *nothing* implies the absence of all magnitude." Other authors say the same thing, and hence I am led to ask where I can find it stated that *zero*, or 0, signifies *ten*? T. T. W.

THE WIFE'S SURNAME (4th S. i. 343.)—O. P. Q. says he can find no trace in Latin of the wife's assuming her husband's surname. Surely the Roman custom by which, *e. g.*, Cicero's wife was known as Terentia Ciceronis is not very unlike ours. D. J. K.

\* This is the expression "belle" of Lejean. But the Arabians say she had hairy legs, like an ass, which Solomon tested by covering part of the floor before his throne with transparent glass, laid over running water, in which fish were swimming, when she raised her clothes so as to disclose the fact. Solomon would not marry her till the devil had, by a depilatory, taken off the hair from her legs (Jailolo'ddin and Al Beidâwi on *Koran*, Surat, xxvii.)

† אֵלֶּיִם אֵלֶּיִם.

TO COLLIDE (4th S. i. 293).—This is no new word. BAR-POINT of Philadelphia, who thinks that it seems needed, has apparently not consulted the dictionaries of his countrymen, Worcester and Webster. Both give it as derived from the Latin *collidere*, with the meaning "to strike against each other," and cite its use by Dryden and Brown. It is also to be found in Todd's *Johnson* and Richardson; the latter further citing it from Burton's *Anatomy of Melancholy*. W. B.

DISHINGTON FAMILY (4th S. i. 19, 229).—Will you kindly permit me to convey to J. M. my best thanks for his references, and especially to Book I. No. 258 of the Register of the Great Seal, which I have since examined. The same Sir William Disshyngton (mentioned in the charter to the Earl of Ross of his earldom of Ross and lordship of Sky) is in the sederunt of the record of the famous parliament held at Perth by David II. on the 13th day of January, 1364. There is a tradition that the Dishingtons were of fair complexions. Mr. Dishington, Leith, possesses an oak chair of considerable antiquity, having the arms of the family engraved Or, on a bend sable three escallops argent, the same as recorded by Sir David Lyndsay. SETH WAIT.

MICHAELMAS GOOSE (4th S. i. 362).—Queen Elizabeth might have been eating goose when she heard the Armada was defeated, but as that took place on the 20th of July it could not have been on Michaelmas-day that she heard it. P. P.

MEDAL OF PHILIP II. (4th S. i. 315).—This medal P. A. L. will find described in *The Medallie History of England to the Revolution* (with forty plates, London, printed by Edwards & Sons, Pall Mall, M.DCC.XC) as follows:—

"The head of Philip, with same titles [as the previous, i. e. 'PHILIPPVS . D . G . HISPANIARVM . ET . ANGLIE . REX']. Reverse: Bellerophon encountering a chimera, HINC VIGILO ('Hence I am vigilant'), 1556. This perhaps alludes to the conspiracy of the Duke of Suffolk and others against Philip's marriage with Mary."

The engraver's initials, "CP. F.," are not mentioned, nor does the book state where the medal was struck. F. J. J.

Liverpool.

HUNTERIAN SOCIETY (4th S. i. 279).—P. A. L.'s *apropos de tripe* reminds me of a Tripe Club, which some twenty years ago existed, and perhaps still exists, at the "Magpie and Stump" in Aldgate; whereat these bovine intestines were the sole dish: dressed, of course, in every conceivable cookery, and realising the old French proverb—"Estre lié aux tripes." I confess to a weakness in favour of this aliment, so that it be not served up "à la mode de Caen"; which, *experto crede*, is detestable enough to make the most determined Philenterist *jeter ses tripes*. E. L. S.

JOLLY (4th S. i. 98, 255).—This word is certainly allied to the Dutch expression *jolig*, merry, jovial. We have also a substantive, *jool* (pronounced *yole*), which has two significations—viz. (1) that of a fool, a jester; and (2) that of merriness, gaiety. There is a Dutch verb, *joelen* (pronounced *you-lan*), too, signifying to revel, to make merry; evidently the same word as the German *jolen*, to make a noise, to revel. In Hamburg, Campe says, *jölen* means *jubeleu*. This is clearly the *juste-milieu* between the High German *jolen* and the Low German or Dutch *joelen*.

H. TEDEMAN.

Amsterdam.

Allow me to add my last intended reference to this word and its use in the peculiar manner I have alluded to, in a very apt quotation from Sir Philip Sidney's *Apologie for Poetry*, 1595 (English reprint, edition Arber):—

"Wee know a playing wit, can prayse the discretion of an asse, the *comfortableness* of being in debt, and the *jolly commoditie* of being sick of the plague."

J. A. G.

THE ROBBER EARL OF MAR (4th S. i. 189).—Your valued correspondent J. M. does not in his interesting notice advert to the fact, which I lately chanced to observe, that Mar was also a magnate of Flanders. There is a charter in the first volume of the Great Seal Register, p. 250, No. 14, granted by Robert Duke of Albany, Governor of Scotland, dated at Edinburgh, March 17, 1413, in which he confirms a grant that his "dearest nephew, Alexander Stewart, Earl of Mar and Garviach, and Lord of Duffle in Brabancia," had made to his (Mar's) "dearest brother, Sir Andrew Stewart, Knight" (another bastard son of the Wolf of Badenoch doubtless), of certain lands in the earldom. This must be the "Duffel" which appears on the map of Belgium, about halfway between Antwerp and Malines, and very probably had been conferred on Mar by the Duke of Burgundy for his assistance at the battle of Liège on Sept. 14, 1407, where, as Mr. Hill Burton says (*The Scot Abroad*, i. p. 66), the earl and some companions at arms, of the best blood in Scotland, took part with the duke and the Prince-Bishop of Liège against the powerful corporation of that almost sovereign city. One would like to know if any traditions of its foreign lord yet linger at Duffel.

This is curious, as, until the later era of the wars with Henry V. of England, when the princely territories of Aubigny and Touraine were conferred by the French king on Sir John Stewart of Dernlie and Archibald (Tineman) Earl of Douglas, no native born Scottish noble, so far as I see, had enjoyed a continental title. I except the Baliols of course, although "Seigneurs de Bailleul" in French Flanders, as they must be ranked with the blood royal. ANGLO-SCOTUS.

A FILLIP ON THE FOREHEAD (4th S. i. 389).—MR. DUNKIN'S curious note explains Falstaff's exclamation when the Lord Chief Justice leaves him (*Second Part of King Henry IV.* Act I. Sc. 3)—"If I do, fillip me with a three-man beetle."

A. A.

Poets' Corner.

LES ÉCHELLES (4th S. i. 315, 371).—SIR EMERSON TENNENT might have carried his views, which are undoubtedly correct, further. In Spanish *escala* is a port and a ladder. *La Escala* is a seaport on the Gulf of Rosas in Catalonia, and *hacer escala* means to enter port. So *isskêlé* and *skelessi* in Turkish. *Hunkiar Skelessi* on the Bosphorus, rendered famous by the treaty, is the Sultan's stairs or landing-place; *hunkiar* or *manslayer* being a sort of complimentary appellation of the Sultan. In Celtic *cala* is a port and ladder, or rather *cal* is the root of both *cala*, a port, and *schallu*, the Mongolian for ladder; and in Gozo all the harbours are called *cala*. In Malta some are *cala* and others *marša*, and, as a curious mixture of Phœnician, or Celtic and Italian, one port in Malta is *Marsa Scala*; another in the same island is *La Scaletta*. In Cephalonia there is a district and harbour called *Skala*, and in Albania near Butrinto, opposite Corfu, *Cape Skala*. In Sicily, too, is *Scaletta*. In Asia Minor, near the ancient Ephesus, is the gulf and port of *Scala Nova*. There is also a river *Skala* in Galicia, and a seaport *Cala* in Bolivia. Broadstairs might be added to Wapping, and possibly Carstairs, which, though inland, is on a river. But there are inland *Les Échelles* in Dauphiny, and *Scala* in Naples.

STEPHEN CARE.

Wilton Place.

TAVERN SIGNS: THE FOX (4th S. i. 376).—In answer to W. G. allow me to say that three years before Mr. Keble's death I perfectly remember seeing the sign of The Fox alluded to. It was then in possession of our lamented Christian poet. It is now, I believe, in the possession of his friend and neighbour, the Rev. Frewen Moore of Ampfield, near Romsey. I perfectly remember Mr. Keble showing it to me, and making many quietly humorous remarks upon it.

GEORGE TRAGETT.

South Kensington Museum.

"MARTYR PRESIDENT" (4th S. i. 289).—Allow me as an Englishman to protest against the growing misuse of the word *martyr*. Every student with a Greek lexicon knows that *μάρτυς*, *Æol.* *μάρτυρ*, means a *witness*; and that in time it received the sense of a witness testifying with his blood to the truth of the Christian faith. Hence Dr. Johnson defines *martyr* as "one who by his death bears witness to the truth," and notices an elementary notion connected with the word under "Martyrdom," which he defines to be "the testi-

mony born to truth by *voluntary* submission to death."

Now, Mr. Lincoln died for no truth or principle, nor, more recently, did Mr. Plow. They had no *option* in their death-struggle; they were simply the unhappy victims of two devilish assassins. And, although the great world sympathised with the good president, who proclaimed the abolition of slavery in the United States, as well as with the self-sacrificing parish priest, we cannot, in speaking of either of them, correctly adopt the term *martyr*, which yet is frequently applied to them in the literature of the day. M. Y. L.

MEDALS (4th S. i. 342).—W. N. L. is informed that his medal of Queen Anne is that of her coronation. It is by Croker, and not at all rare.

SENEX.

"THE SOLITARY MONK WHO SHOOK THE WORLD" (4th S. i. 396).—I never could see the sense of this line, and therefore cannot admire its supposed excellence.

Luther was certainly a monk, but to what period of his career can we apply the term *solitary*?—only to the nine months he passed in what he called his Patmos, the castle of Wartburg, where for his own safety he was concealed by his friend the Elector of Saxony; and there the solitude could only have been comparative, as he no doubt associated freely with the other inmates, and moreover had ceased to be a monk.

In the convent of Augustinian friars, where he was first led to a critical study of the Bible, he was surrounded by companions. As a professor in the University of Wittenberg on the Elbe, and as a powerful preacher in that town, the word *solitary* is totally inapplicable to him, and in fact to every incident in his career, with the exception of the one specified above. RUSIGUS.

SIR ANTHONY ASHLEY'S TOMB (4th S. i. 398, *et antè*).—With due deference to A DORSET MAN, I suppose I may be allowed to have an opinion, as well as to express it, provided I give my reasons for it. I have done so; and now I beg to inform him that I have known this monument for fifty years, and in my first communication I stated that I had lately revisited it for the purpose of refreshing my memory. The opinion which I ventured to offer was not hastily formed. Might we not, with equal propriety and good taste, expect to find the potato or tobacco-plant sculptured on Sir Walter Raleigh's monument, as the cabbage on Sir A. Ashley's? Has A DORSET MAN never heard of another tradition that is extant in the village of Winborne St. Giles—namely, that the recumbent effigies on this monument are intended to represent Adam and Eve? So much for popular and traditional symbolism. But I will illustrate it further from the adjoining parish. In the church of Cranborne there is a monument to

the grandson of the great Sir John Eliot (3rd S. i. 445), who died at school there, and in consequence, it is said, of being choked by a bone whilst eating his dinner. The statue of the youth is at some height from the floor, and he holds something in his hand—which is obscurely seen from below, but which popular tradition declares to be a representation of the identical mutton bone that caused his death! On closer inspection it proves to be a nosegay! And thus a symbol is distorted for the purpose of supporting a tradition; or a tradition is invented for the purpose of explaining a symbol.

W. W. S.

QUOTATIONS FROM ST. AUGUSTIN (4th S. i. 391.)—It is stated that Sir John Fortescue in an unpublished work has the following:—

“Sanctus Augustinus in libro *De dignitate conditionis humane* memoriam hominis Deo Patri assimilat, intellectum Filio,” etc.

St. Augustin has several passages to this effect, of which the two following are instances:—

“Deinde in ipso animo, ab iis quæ extrinsecus sensa sunt velut introducta, inventa esse altera trinitas, ubi apparent eadem tria unius esse substantiæ, imaginatio corporis quæ in memoria est, et inde informatio cum ad eam convertitur acies cogitantis, et utrumque conjugens intentio voluntatis.”—*De Trinitate*, lib. xv. cap. 3.

“Igitur ipsa mens et amor et notitia ejus, tria quædam sunt, et hæc tria unum sunt: et cum perfecta sunt, æqualia sunt.”—*De Trinitate*, lib. viii. cap. 3.

The final quotation of C. P. F. seems to give the substance of St. Augustin's comparison of the sun to the Blessed Trinity, rather than his exact words. The writer probably referred to what St. Augustin says in his treatise *De verbis Apostoli*, Sermo I.:—

“Ecce enim sicut vidimus in sole, tria sunt et separari non possunt. Quæ autem tria sunt, videamus, cursus, splendor et calor. Videmus enim solem in celo currentem, fulgentem, calentem. Divide ergo, si potes, Ariane, solem, et tum demum divide trinitatem.”

The holy father introduces fire as presenting a similar image of the Holy Trinity in various parts of his writings, and the comparison of the human soul occurs frequently in the works of St. Augustin. F. C. H.

SIR JOHN FENWICK (3rd S. xi. 236.)—A correspondent inquires—“Is there any good portrait of this celebrated plotter in existence; and if so, where is it to be found?” There is a portrait of Lady Mary Fenwick, with a miniature of Sir John Fenwick, at the Earl of Carlisle's, at Castle-Howard, where is also preserved the library of Sir John Fenwick, who is said to have read the book called *Killing no Murder*, by Col. Titus, before making the attempt on the life of the Prince of Orange. It would be a curious subject of inquiry if the identical copy of Titus's work which Sir John Fenwick read still remains among the books in his library. The splendid estate he

possessed descended to the Blackets, and from them went to the Beaumonts: it is now as large as 120,000*l.* a-year. The portrait I have mentioned is probably by Sir Peter Lely. I would be much obliged if any of your correspondents would mention who this portrait of Sir John Fenwick at Castle-Howard is painted by. EBOR.

SWADDLER (4th S. i. 271, 377.)—We have as yet no rational explanation of the origin of this term as applied in Ireland to a Protestant. The story told in Southey's *Life of Wesley* explains nothing, and is altogether pointless and silly. The word was in full use in 1753, in which year John Wesley himself published, anonymously, a Dictionary of the English Language. The title—certainly not suggestive of humility on the part of the author—is as follows:—

“A Complete English Dictionary, explaining most of those hard words which are found in the best English writers. By a Lover of Good English and Common Sense. N.B. The Author assures you he thinks this is the best English Dictionary in the world.”

We here find—

“A SWADDLER. A nick-name given by the Papists in Ireland to true Protestants.”

See H. B. Wheatley's *Chronological Notices of the Dictionaries of the English Language*.

J. DIXON.

“JACHIN AND BOAZ” (4th S. i. 295) was probably published in 1762, as in that year appeared *A Freemason's Answer to the suspected Author of Jachin and Boaz*, London, 8vo.

A new edition appeared in 1797, by a gentleman belonging to the Jerusalem Lodge, &c. (i. e. R. S.), and there are editions of 1811, 1812, and New York 1857—a very bad edition by S. Prichard.

It does not appear to be mentioned by Lowndes, and Watt gives no date, so that probably the first edition was without one. If the title-page of the first edition is not too long (that of 1797 would require about a column of “N. & Q.”) perhaps some reader will be able to give it, as I do not find it in the British Museum.

I observe (“N. & Q.” 3rd S. xii.) that *Peter Wilkins* is also by “R. S.” RALPH THOMAS.

STUART FLAG IN 1715 (4th S. i. 372.)—Mention is made from—

“Lancashire Memorials of the Rebellion, MDCCXV. By Samuel Ware, M.D., F.R.S.E., &c. Printed for the Chetham Society, MDCCCXLV.”—

of a Cornet Shuttleworth, of an old Lancashire family, who when taken prisoner “in his pocket was found James III.'s standard of green taffety, with a buff-coloured silk fringe round it. The device, a pelican feeding her young, with this motto—“Tantum valet Amor Regis et Patriæ” [of such force is the love of king and country], pp. 142, 143.

I wish to ask, was this the standard which was carried in chief by the adherents of the Stuarts in Lancashire in 1715, or a flag of division; and if so, what was the design of the principal standard? The buff-colour, I find from Fosbroke's *Encyclopædia of Antiquities*, was, as well as red, the ancient livery of the House of Stuart. Orange tawney was, I believe, the particular kind of colour. This subject suggests a series of curious questions as to the different kinds of flags used by the Stuarts in their wars. What were the colours used during the Viscount Dundee's war for James II.? What did James II. use as his flag during his war in Ireland? What colours did the Spaniards use in the landing at Glenshiel? What was the particular sort of flag raised by the Earl of Mar in 1715, called "the Restoration?" The standard used by Prince Charles Edward Stuart in 1745 was, according to Lord Mahon in his *History of England* (vol. iii. pp. 352, 353), "of red silk, with a white space in the centre, on which some weeks afterwards the celebrated motto, 'Tandem triumphans' [triumphant at length], was inscribed." The colours of the English and Scotch adherents of the House of Stuart in 1715, the white and red cockade of Derwentwater and Foster, and the white and blue of Mackintosh of Borlavy, alluded in the first instance most likely to the red cross of St. George in the old English flag; and the blue in the Scotch to the blue blanket of the associated trades of the city of Edinburgh, under which they fought at Flodden. I will conclude with another subject connected with the House of Stuart. In a sale of autographs of the Stuarts, which has just taken place in London at Messrs. Puttick & Simpson's, an account of which is given in the *Manchester Examiner* and the *Times* of April 21, mention is made of Cardinal York; and it is said, "who once coined a little money (now very scarce) as Henry the Ninth of Great Britain, France, and Ireland, D. F." Will some one of your Roman correspondents mention what the design of this money was, when coined, and if it was in all the metals. EBOR.

**SALMON AND APPRENTICES** (3<sup>rd</sup> S. viii. 107, 174; 4<sup>th</sup> S. i. 321.)—I remember the following some years ago in Dublin. Calling on a friend one day in Lent, he asked me to remain and dine, as the dinner was just set on the table. He was in an extensive way of business, and boarded three of his assistants, fine gentlemanly-looking young men. It was a day on which flesh meat was prohibited by the Catholic Church, and the only dish on the table was a fine salmon. The young men, on taking their places at the table, looked at each other, and one of them taking up a decanter of wine filled out a glass for each, which having drunk, they then rose and walked out of the room, observing to the gentleman—"No, thank you, sir; we have had

salmon once this week before for dinner." My friend then told me that these young men had previously objected to salmon more than once a week, but never to cod or any other fish, although salmon at the time was at least four times dearer. The young men were not apprentices.

Liverpool.

S. REDMOND.

During my residence in the south of Ireland, about the year 1801, &c., I perfectly remember that the salmon and hake were in great plenty; and a current idea prevailed, although I never heard it positively asserted, that maid-servants, when about to be hired, generally stipulated that they should not be obliged to eat salmon more than twice a week. This may or may not have been the case, but I mention it here to show that the idea was prevalent even at the commencement of the century. A. C. M.

"**THE LIVERPOOL PRIVATEERS**" (4<sup>th</sup> S. i. 413.) I well remember a song, which is probably the one inquired after by MR. P. M. TAYLOR, though I never heard it under the above title. I first heard it more than sixty years ago, and I think it had then recently appeared. Like most other songs, it was sung with "variations"; and my version will perhaps not appear satisfactory; but I give it as I learned, and have often joined in singing it, with all its imperfections:—

"On the twenty-first of January at Liverpool we lay,  
When to our hearts our orders came down, our anchors  
for to weigh.

A cruise, a cruise, my jolly lads, to meet the daring foe;  
A cruise, a cruise, my jolly lads, for orders they run so.

"We had not sailed for many a league, before we chanced  
to spy

A lofty ship all in full sail, come rattling down so nigh,  
'Are you a privateer Sir, or pray what may you be?'  
'I am a man-of-war, Sir, and that you soon shall see.'

"The first broadside we gave them, we made them for to  
wonder,

Their topmast mast and shivering sails came rattling  
down like thunder.

And now our prize is taken, to Liverpool we're bound,  
And when we're in our harbour, we'll fire our guns all  
round."

F. C. H.

**LATTEN** (4<sup>th</sup> S. i. 20, 424.)—Notwithstanding the quotations pseudo-explanatory of this word, and the authority of Nares to boot, I would fain suggest that it neither means brass, nor tin, nor brass tinned, but a mixed metal in which both or either might form component parts. I have seen tea-spoons, toddy-tams (*alias* punch-lades), and other similar articles of such composition, in many old Scotch families, and which were of considerable antiquity. As substitutes for, and improvements on, horn, bone, and wood, they were no doubt very genteel; and I may add that some of the patterns bespoke the best days for such work,



viz. those of King Charles I. when fine taste dominated the fine arts. I know not why a latten bilbo should not be so manufactured; but, at any rate, the comparison would hold with a spoon.

BUSHEY HEATH.

HAMST'S "HANDBOOK OF FICTITIOUS NAMES" (4th S. i. 407.)—The "Irish whisky drinker's" name is Sheehan. He was at one time the editor of a Dublin newspaper called *The Comet*. I have not seen Mr. Hamst's book, but can he, or any one else, tell me who wrote *Paul Ferroll*? The author, I was told in America, is a lady, and the wife of a clergyman; but I have no certain evidence on the subject.\* Who was "Mask," author of *St. Stephens*, or *Sketches of Politicians*, published by Hugh Cunningham, 1839,—a series of clever, but violently abusive pen-and-ink portraits, in which the late Lord Lyndhurst is called "a clever, an unscrupulous, and a successful adventurer"; Sir Robert Peel, "the whipper-in of the pack that hunted down the noble Canning"; Lord Londonderry, a "little Bobadil"; Lord Russell, "the most insignificant and powerless public man in England"; the Duke of Buckingham, "a promoter of human sacrifices to Ceres"; Sir James Graham, "a talented and principleless person"; and Lord Stanley, now Earl of Derby, a "little man with small features and reddish hair, fair complexion, with the restlessness of a squirrel and the snappish expression of an angry lap-dog"? I have heard the authorship of *St. Stephens* attributed to many prominent English politicians and writers: among others, to the late Mr. Thackeray. The style of "Mask," however, must at once cause such an hypothesis as the last to fall to the ground. Bitter and terse and trenchant, it is yet wholly deficient in the Thackerayan epigrammatic point and elegance.

Putney.

The real name of "An Old Bushman," whose graphic notes on natural history, &c. have endeared his memory to a wide circle of readers, was Horatio W. Wheelwright.

G. A. S.  
G. H. J.

### Miscellaneous.

#### NOTES ON BOOKS, ETC.

*Calendar of Carew MSS. preserved in the Episcopal Library at Lambeth, 1575-1588.* Edited by J. S. Brewer, M.A., and William Bullen, Esq. (Longman.)

*Calendar of State Papers, Domestic Series, of the Reign of Elizabeth, 1591-1594, preserved in Her Majesty's Record Office.* Edited by Mary Anne Everett Green. (Longman.)

We have so recently called attention to the first volume of the *Calendar of the Carew MSS.* (anté p. 235), and to

[\* *Paul Ferroll* is by Mrs. Caroline Clive, the wife of the Rev. Arthur Clive, of Whitfield, Herefordshire.—ED.]

the care and ability with which it was edited, that we may now confine ourselves to an announcement of the publication of the second volume, and recommending Mr. Brewer's interesting Introduction to the attention of our readers.

Mrs. Green's volume is a continuation of the Series of Calendars of State Papers in the reign of Elizabeth, of which two volumes were edited by the late Mr. Lemon. This volume is full of new and curious illustrations both of the political relations and social condition of England during the eventful period to which it relates; and abounds with references to the illustrious men who then played their part in the busy drama of life. One of the most curious series of papers described, are the intelligent Letters written by or to Thomas Phelippes, the decipherer of the papers connected with Babington's Conspiracy.

CASTLES AND OLD MANSIONS OF SHROPSHIRE.—MESSRS. LEAKE & EVANS of Shrewsbury purpose to publish, under this title, a volume of anastatic sketches of the old domestic buildings of Shropshire, similar in style to the work lately issued, *The Garrisons of Shropshire* (now out of print). The collection will consist of above fifty subjects, many of which are sketches of family mansions no longer in existence, and others only occupied as farm-houses or farm-buildings. The surplus, after paying expenses, will be given to the Salop Infirmary and the Eye and Ear Dispensary.

SHAKESPEARE MEMORIAL LIBRARY, BIRMINGHAM.—Writing on the 9th Jan. 1864 (3rd S. v. 45), on the subject of the proposed Shakespeare celebration, we expressed our opinion that the fittest memorial of him who declared—

"A beggar's book outwards a noble's blood,"

would be *A Free Public Library of English Literature*—a library of which the shelves should be in the first place filled with all the various editions of the poet's works, and all the writings of his commentators, and which would justify its founders inscribing on its walls—

SI MONUMENTUM QUÆRIS, CIRCUMSPICE!

The same idea, which had suggested itself to Mr. Timmins of Birmingham, having met the approval of his intelligent townsmen, has at length been most successfully carried out, as our readers will see by the following interesting announcement:—

"The Shakespeare Library, founded at Birmingham in 1864, as a Tercentenary Memorial—a monument to the poet in the appropriate form of a Library of Shakespearean Literature—was formally opened for free public use on 23rd April, 1868, the anniversary of Shakespeare's Birth, and the Mayor (Mr. Thomas Avery) gave a dinner in honour of the event. All the books have been presented to the Town Council as the permanent custodian, and a large and handsome room has been liberally provided, with a panelled ceiling, carved oak cases, and plate glass doors. The collection already includes more than one thousand volumes, many of which are costly, curious, and rare. Mr. Charles Knight presented more than one hundred volumes; Mr. J. O. Halliwell several rare original quarto plays; Messrs. H. Sotheran & Co., a fine fourth folio; Mr. Howard Staunton, a fac-simile of the first folio; the late Mr. James Hunt, a fine copy of Boydell's Shakespeare; while local Shakespeareans have liberally contributed funds and books; and Mr. Sam. Whitfield has given a remarkable collection of the Tercentenary Literature, collected at the time, and carefully arranged. Many valuable contributions have been received from collectors, authors, and publishers; and the library includes a large number of French and German books. The Honorary Secretaries, Mr. J. H. Chamber-

lain and Mr. Sam. Timmins, are constantly receiving donations, and a liberal annual subscription has been commenced for the further purchases of books, portraits, prints, &c. which in any way illustrate Shakespeare's life and works. As the novelty, and interest, and value of a library formed exclusively of one author's works, and the literature they have produced, becomes known, and as the permanence of this collection is secured, every year will add to the treasures in the Birmingham Shakespeare Library, and it promises soon to become not only unique in Europe, but in the words of Mr. Charles Knight, to "realize the best idea of honouring the memory of the greatest of England's sons."

#### DEATH OF LORD BROUGHAM.

Henry Lord Brougham is dead. He passed to his rest on the night of Thursday the 30th April, and was buried in the Protestant Cemetery at Cannes, in compliance with the earnest request of the English residents there, on Sunday last. No journal could pass unnoticed the death of one who has been well described as "the most wonderful man of a most wonderful age"; and there are special reasons why the writer of these lines—leaving to others the task of recording his extraordinary genius, his untiring energy, his labours for the promotion of civil and religious liberty, of popular education, and of legal reform—should bear public testimony to the warm-heartedness of Lord Brougham, and gratefully acknowledge the many unsolicited kindnesses received at his hand.—**PEACE AND HONOUR TO THE MEMORY OF HENRY LORD BROUGHAM!**

#### BOOKS AND ODD VOLUMES WANTED TO PURCHASE.

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Wanted by *Lord Lyttelton*, Hagley, Stourbridge.

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Wanted by *Rev. J. C. Jackson*, 13, Manor Terrace, Amherst Road, Hackney, N.E.

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**GOULD'S BIRDS OF EUROPE.** 5 vols. folio.  
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Wanted by *Mr. Thomas Beet*, Bookseller, 15, Conduit Street, Bond Street, London, W.

#### Notices to Correspondents.

**UNIVERSAL CATALOGUE OF BOOKS ON ART.**—All Additions and Corrections should be addressed to the Editor, South Kensington Museum, London, W.

T. E. H. (Ilminster). As Dr. Johnson remarked in his English Grammar, "the comparison of adjectives is very uncertain, being much regulated by comradiness of utterance or agreeableness of sound." Under "tender" he gives examples of "more" and "most" tender, but none of tenderer or tenderest.

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LONDON, SATURDAY, MAY 23, 1868.

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## Notes.

## PARISH REGISTERS.

Perhaps it would be well if readers of "N. & Q." would examine all old registers which may come in their way, and give the result in these pages. We should then know what registers are now actually in existence, their condition, and the peculiarities of each. As a humble attempt to illustrate my meaning, I give the result of an examination of the parish register of Luddenham, near Faversham.

It consists of two volumes now bound together. The first gives the births, marriages, and burials from 1547 to 1654; the second from 1654 to 1772, with certain intervals to be mentioned hereafter. From 1547 to 1598 the entries are copied from an older register, as may be seen by the first entry in the book, which runs as follows:—

"Luddenham.—The Register following is truly copied out of the old Register Booke of Luddenham and conferred together, nothing added or left out that concerneth the Record of Baptysings, buriyalls, marriages or other thing pertaining to the church or parish.

"By me Peter Jackson, Clerke, Rect. Eccle. Lud. 1598."

Immediately following is this entry:—

"The names and surnames of certaine, found by George Basset, Clerke, Parson of Luddenham, then in certain old papers, which by him are gathered and registered now, as many as could by any means by him be learned (?), of such as were christened, married and buried sythens the 30 day of October, 1547."

This entry requires two remarks—1. This George Basset died in 1590-1. Under date 1590, after two entries in July, there is this: "Buriyed the 28 of February Mr. George Basset preacher of y<sup>e</sup> woord & parson of Luddenham." 2. "Since the 30 day of October, 1547," is not quite correct, as two entries in February and one in March precede the entry under date of October 30. Probably these were discovered after the book was commenced.

The gaps in the register may be briefly mentioned. After May 12, 1553, this entry occurs:

"From this present year untill 1560 can be found nothing remembered nor written."

The next registered christening bears date July 22, 1560. From March 8, 1561, to Aug. 5, 1563, there is also a hiatus duly noted by Peter Jackson. There is also a blank from 1661 to 1666.

In this copied part of the register the dates are not entered in their proper order, regard having been had to the year only. Thus, in 1560 the months run July, October, April, January.

The book is singularly free from any allusions to events of any kind other than baptisms, marriages, and burials of the people. A few visitations are mentioned; now and then a new rector's induction is noted, but the only reference to a public event occurs on the last page of the first volume. The entry immediately follows one giving date of presentation and induction of Nathanael Newburgh (1644 and 1645). It is in his handwriting—

"Bello plurquam ciulli inter Regios et Parliamentarios per plurimam partem Angliæ horribiliter grassante, Béné Vixi, quia bene satis.

Domino Exerexitum, Deo Forti,  
Deo Liberatori, Deo Servatori,  
Deo Pacifico, Gratiarum."

I may also note that marriages celebrated elsewhere—*e. g.* at Canterbury—are several times entered in this register. The first entry of date of birth, in addition to that of baptism, occurs in 1651. This practice was introduced by Nathanael Newburgh (who re-wrote the register from 1644 to 1654 inclusive. His copy is found in the second volume).

The cover of the second volume contains "Declarations of matrimoniall Bannes or Intended Mariages in the parish." The first entry is in 1654. Then follow eight in 1655, when the practice was discontinued.

The following entry occurs on folio 55:—

"This was scene and allowed by us:

"R. CRAWFORD.  
"HEN. PARKER.  
"April 28<sup>th</sup> 1691."

It is the only entry of the kind in the book. What does it mean?

Each of the earlier folios is signed at the bottom by the rector and the churchwarden. The church-

wardens "marks" are curious. In no case is the cross used. Robert Back's mark is ☐. George Cowland's is  $\wedge$  (not very distinct). John Cadman's is  $\Omega$ . Thomas Brewster's is B. Henry Throwley's is H. John Stare's (?) is  $\swarrow$ . Three surnames, which strike me as being uncommon, may be mentioned —

James *Gentleman* was rector of Luddenham from 1638 to 1644.

Thomas *Thunder* and Joan his wife are entered as buried, one in 1712, and the other in 1718.

*Friday* was for years a common name in the parish. J. M. COWPER.

#### THE FIRST PRINCE OF WALES.

An otherwise instructive article on this subject, which appeared in *The Illustrated London News* of May 9, is sadly marred by a grievous historical legend regarding the Princess Joan, the daughter of King John. That monarch is there said "to have bestowed on Prince Llewellyn the hand of his daughter Joan with the Lordship of Ellesmere, and recognised his sovereignty of North Wales."

. . . Further: —

"That the Princess pleaded with her husband to make peace with her father (then closely besieged at Conway with his army, and starving on horseflesh); afterwards, when the fortune of war had changed, the English army surrounding all the mountains of Snowdon [rather a difficult piece of strategy], while the city of Bangor was wrapped in flames, she came down from the bleak summit of Carnedd Llewellyn, on which her husband had sought refuge, and passed along the desolate shores of Lake Ogwen to plead with King John that Llewellyn and his country might be spared."

In spite of all this devotion, she was, we regret to learn, an unfaithful wife, and a romantic story is told how, some years after the death of her father: —

"William de Broese, one of the most accomplished knights of his time, was taken in battle, and carried to Llewellyn's Castle (?), where a criminal intimacy arose between him and the Princess. Being soon detected by the Welsh Prince, he cast de Broese into a dungeon, and reproaching his wife for infidelity, prepared a more fatal vengeance. After some months — this part of the story is told in two simple couplets of popular Welsh verse — he one day called her to him, and asked, 'Fair lady, what would you give now to see your William?' 'Oh!' she answered, 'All England and all Wales would I give, and I would give you too, Llewellyn, to see my William again!' 'Then see him yonder,' retorted the savage chieftain, pointing out of the window to a tree where his dead body hung. The unhappy woman survived this terrible event eight or nine years. Her brother, King Henry III., obtained permission for her to come to him at Shrewsbury, but she never left the Isle of Anglesey, dying in 1237."

Now, with the exception of the date of her death, *not one word of the above wonderful story is true*. Where its author can have met with it is a mystery, though there are some passages in Bulwer's *Harold* regarding the Welsh King

Griffith, whose wife was a Saxon princess, which resemble it. But it is too bad to traduce the reputation of poor Joan in the above manner. If any historical facts were ever beyond question, the following are of the number: — The Princess Joan, at the death of her father King John, in 1216, was a child of five or six years of age. She was then in the custody of Hugh de Lusignan (who afterwards married her mother), to whom she had been delivered, when an infant, by John. Lusignan retained the princess until compelled to give her up to her brother Henry by the threat of ecclesiastical censure. She was soon afterwards married (on June 25, 1221) to Alexander II. King of Scotland. From this time she appears frequently to have visited her brother Henry III., and received grants of land from him. After long sickness, and a fruitless pilgrimage in search of health to the shrine of St. Thomas à Becket, she died in the arms of her two brothers, Henry and Richard, Earl of Cornwall, on March 4, 1237.

The annals of Lord Hailes, Rymer's *Fœdera*, and contemporary chronicles, are conclusive as to the *real* history of the princess, who probably never saw Wales in her life; though she is said, in the legend under notice, "to have been buried at the Convent of Llanfaes, near Beaumaris, where her stone coffin is preserved." If this statement rests also on the authority of "simple couplets of Welsh verse," it is perhaps equally untrue, and the whole shows the danger of trusting to historical facts embalmed in "popular poetry." Had the writer of the article confined himself to what he has drawn from the researches of so good an antiquary as the late Mr. Hartshorne, whose ingenious derivation of "Ich dien" from "Eich dyn" is given, he would have avoided the blunders which I have ventured to correct.

ANGLO-SCOTUS.

#### ANCIENT TITHE COMMUTATION.

In the Register-book of the parish of Whitney, co. Hereford, is inserted the following tithe composition, which seems sufficiently curious to merit publication. Whitney lies on the extreme western border of the county, within a few miles of the town of Hay. The pastures on the banks of the Wye, within the parish, are very rich, and if the original payment of eighteen cheeses from every owner of cows had been retained, the income of the benefice would far exceed the amount, 200*l.* per annum, which it now reaches. "Sir Roger Lawrence's" church and parsonage have both disappeared: the former (and perhaps the latter also) was swept away by a sudden change in the course of the river about the year 1735. C. J. R.

"In ppetuam rei memoriam Maii 7<sup>o</sup> 1632. The copy of a composition as appeareth made between Roger Law-

rence, parson of the parish of Whitney in the county of Heref. and the inhabitants of the said parish concerning the payment of tyth cheese by them to him.

"The original whereof is now in the custody of Charles West one of the inhabitants of the sayd parish.

"Bee it knowne to all true christen people to whom this p'sent writing shall come to see heare or read that I Sr Roger Lawrence of Whitney in the county of Hereford Clerk parson of the parish church of Whitney foresaid. Know yee mee the said Sr Roger for certaine good and lawful considerations mee moving have consented and agreed w<sup>th</sup> the patron and the whole parishioners of the said parish church of Whitney whose names are underwritten in manner and forme following That is to wit as considering in times past the said parishioners and every of them did pay unto my predecessors sixe cheeses of every house dwelling and inhabiting wthin the s<sup>d</sup> parish having any kyne wthin the same so that in those days my predecessors had not a competent living to maintain him to live therupon for in those dayes there was not great encrease of come wthin the said parish And at that tyme the said parishioners did give and grant of their owne good will to my said predecessors xvij cheeses of every house yearly for to maintain the living of my said predecessors And whereas the said parish now being well replenished with come where in those dayes there was but wild grounds and woods And also considering the great need and scarcitie of the poore inhabitants of the said parish for lack of whitmeat for the maintaining and bringing up of their children and servants for to maintaine their good husbandry I the said Sr Roger for mee and for my successors parsons of the said parish by these p'sents have remised released and for ever quite-claimed the foresaid parishioners and every of them of the foresaid former payment of eighteen cheeses to my predecessors granted And the said parishioners have promised for them and for either of them to pay unto mee the said Sr Roger and unto my successors vi cheeses yearly of every householder or householders or any other that grases any leasowes wthin the s<sup>d</sup> parish according to the foresaid ancient Custome to be payed in manner and forme following that is to say three at the feast of the Nativity of S. John Baptist and the other three on the first day of August and the said parishioners and every of them shall bring or cause to bee brought the said cheeses yearly at the day as above limited to the parish church of Whitney aforesaid good and sufficient in the sight of ij indifferent honest men of the s<sup>d</sup> parish.

"In witness whereof I the said Sr Roger hereunto have subscribed my name and put my seal the xxvi day of April in the yeare of our Lord God a thousand five hundred fifty and seauen.

"ROGER LAWRENCE P<sup>REN</sup>  
of Whitney.  
"ROBERT WHITNEY Knight  
patron."

[Names of inhabitants follow].

#### THE JESUIT SPEE AND THE TRIALS FOR WITCHCRAFT.

The whole merit of the abolition of the cruelties of the trials for witchcraft has been so often claimed by writers like Lecky for rationalism, that the publication of the following noble protest of the Jesuit Spee \* will, I think, serve the cause

\* Friedrich von Spee (1595-1635), *Cautio Criminalis seu de processibus contra Sagas*, &c. Rinthelii, 1631. What manner of man Spee was—that he was no half-

of truth. The Jesuits were *not* followers of Voltaire.

It should be remarked that Spee was the first in Germany to raise his voice against the iniquities practised in these trials, but not the only one of his order who did so.

The Thirty Years' War had produced extreme distress in Germany,\* and this distress was attributed by the unreflecting people to the sorcerers.

"So judges," says Spee, "were ordered by the princes to proceed with the utmost rigour. They set to work, but find no proofs—no signs of sorcery. They know not where to begin. They are accused of negligence, of complicity with the witches. The judges are warned. New commissions are issued, headed by inexperienced men, whose cupidity is roused by the reward of 4 or 5 thalers for each person convicted. They hear some calumny uttered against a poor old woman; they dive into her past history, and always find reason for concluding that she is a witch. Has her past life been blameless; has she frequented the sacraments—what clearer proof of witchcraft can there be? for every one knows that hypocrisy is the best cloak of crime. She is put in prison. If she appears frightened, knowing what tortures await her, her fear comes from her guilty conscience; if she is firm, this is due to her forehead of brass. Spies, men for the most part without conscience, are employed to discover proofs of guilt. . . . No advocate is allowed the wretched woman. Her denials of guilt are attributed to obstinacy. If she persists in her declaration of innocence, she is tortured. The *mildest* form of the torture is first employed. This consists in applying to the woman's legs a toothed machine of iron, which presses the flesh till the blood spouts out. Other and severer tortures follow, tortures so awful that many women, though convinced that they would be lost for ever for the lie, falsely declared themselves guilty, and were led back to prison to wait for death, with none to comfort them or to strengthen them in those terrible hours."

Spee concludes with an appeal to the judges:—

"If we all shall appear one day before the tribunal of the Great Judge, and if an account must then be rendered of every light word and thought, what account will ye render to God for all the blood ye have spilt?" †

As a specimen of the kind of evil that roused the indignation of Spee, we may mention that the Duke of Wurtemberg ordered the magistrates to prepare a pile every Tuesday, and to burn on each occasion twenty to twenty-five witches, but never less than fifteen. (Görres, viii. c. 45.) D. J. K.

#### THE ORDER OF THE GARTER.

A short time back a very curious MS. turned up and fell into the possession of Mr. Waller, the well-known bookseller, whom most of your readers know as one of the best judges of autographs in

hearted Catholic at any rate—may be judged from the fact that he was nearly murdered by the Protestants of Hildesheim for his zeal in converting the village of Peina.

\* Schiller's description; *Geschichte des dreissigj. Kriegs*, book i.

† Spee, *Caut. Crim.*, quoted by Görres *Le Mystique*, viii. ch. 45.

the metropolis. The MS. in question was a copy of the rules of the Order of the Garter as it was intended to be by certain of the advanced reformers. The whole was apparently in the handwriting of Edward VI. But whether this was so or not, the marginal notes and corrections were undoubtedly in his hand. The little book has now found, I am told, its most fitting resting-place in Her Majesty's library; but, lest by any accident so interesting a document should be again lost sight of, I send you a few lines to indicate something of its character from my recollection of a hasty perusal of it. I am not certain of dates and days, but the chapter was summoned for a certain day, which was specified in the illuminated copy — no doubt under the idea that the whole reformation of the order would be quite plain sailing, and settled at a sitting. But the event proved otherwise, and an adjournment for a fortnight or so took place; and then all the principal alterations ended in a compromise, very amusing. The recommendation that such an ungodly motto as "Honi soit qui mal y pense" should be bibliofied into "Verbum Dei manet in æternum" was simply negated and the old words reinstated.

Then came the great fight of all. As it was derogatory to the majesty of God that honour should be paid to saints, it was to be ordained that the figures of St. George and the dragon should no longer be the badge of the order; but that, in his place, a simple cross should be substituted. This was not so entirely negated as in the case of the motto; but the difficulty was got over thus: — Suffice it that there is to be on the badge, "a man on horseback," — not St. George, of course, but whatever you please, my little dears. I am only quoting from a cursory glance; but I think I have shown that we have here a little historical incident not generally known, — that however pliant the nobility might be in church matters, in their own great order they refused to follow the ultra-reformationists. The joke of the "man on horseback" is very rich. The MS. would be well worth printing.

J. C. J.

#### A CORNISH FOLK-SONG.

Now, of all the birds that keep the tree,  
Which is the wittiest fowl?  
O! the cuckoo! the cuckoo's the one, for he  
Is wiser than the owl!  
He dresses his wife in her Sunday's best,  
And they never have rent to pay:  
For she folds her feathers in a neighbour's nest,  
And thither she goes to lay!  
He wink'd with his eye, and he button'd his  
purse,  
When the breeding time began:  
For he'd put his children out to nurse  
In the house of another man!

Then his child, though born in a stranger's bed,  
Is his own true father's son:  
For he gobbles the lawful children's bread,  
And he starves them, one by one!  
So, of all the birds that keep the tree,  
This is the wittiest fowl!  
O, the cuckoo! the cuckoo's the one, for he  
Is wiser than the owl!

R. S. HAWKER.

BALLAD SOCIETY.—As your notice of this new society (*ante*, p. 428) has frightened one or two intending subscribers by insinuating that an enormous number of volumes will be issued by us, I beg to state that we do not mean to print all the English ballads, new as well as old, but only the comparatively old ones in the known collections, like the Roxburghe, Bagford, Rawlinson, &c. According to the calculation that DR. RIMBAULT and I made, thirty stout 8vos will hold these collections; and if we can get enough subscribers to enable us to issue three volumes a year, the society's work will be done in ten years. Considering that the Camden has one hundred volumes printed, and the Early English Text already about thirty-five, the Ballad Society will have a most moderate issue, and be exactly fitted for the "moderate library" which you fear it will swamp.  
F. J. FURNIVALL.

TEMPLE BAR.—Very shortly I shall issue from the press a cheap little volume, entitled *Memorials of Temple Bar*, which, divided into six chapters, will give—the progressive history of the structure; a brief notice of the ancient highway of Fleet Street and the Strand; concise accounts of the various ceremonials and pageants which have been so intimately connected with the Bar's history; a notice of the building as the modern "Traitors' Gate"; and lastly, "A Ramble round Temple Bar," briefly noting men, time, and things, which have made the neighbourhood so noted in history.

I have received much valuable assistance from many literary friends, and made many references to the Guildhall Library collection; but as many of the readers of "N. & Q." may have curious volumes (not otherwise accessible) in which mention is made of Temple Bar, through the long period of its chequered history, I shall feel very much obliged for any early notes or transcripts upon the subject.  
T. C. NOBLE.

Leicester House, Great Dover Street, S.E.

INTERPOLATIONS IN HORACE.—In the Appendix to the third edition of my *Mythology of Greece and Italy*, there is a brief essay on this subject, in which such stanzas of the Odes are enumerated as have appeared suspicious in the eyes of various critics. To these I should now feel inclined to add the following, namely, i. 2, 17-20; iii. 6, 9-16; 16, 29-32. I must also confess that I

regard i. 2, 33-40 as being rather suspicious. Horace had, I think, too much taste and tact to represent Augustus as the incarnation of a goddess, and that goddess Venus, not Minerva. This is also the only place in which he terms her *Erycina*, and gives her *Jocus* as an attendant; he also only once elsewhere uses *Cupido* in the singular. The making Augustus to be Mars, though rather strange, is more excusable; for after a career of war, he had laid aside the martial character, and become a prince of peace.

English scholars, who are generally ultra-conservative in these matters, will of course be disposed to pooh-pooch all this; but such names as those of Buttman, Hermann, Lachmann, Meineke, and such like, are, I think, deserving of respect. I should, for my own part, be apt to suspect of a want of the critical faculty any one who could not see that i. 1, 1 & 2, 35 & 36; iii. 17, 2-5; iv. 4, 19-22, could never have been written by Horace.

THOS. KEIGHTLEY.

SACK.—Allow me to make a note on the word *sack*, which has been discussed, I believe, in some of your foregoing numbers (3rd S. v. 328, 488; vi. 20, 55).

*Sack* was a general term used with most wines. "Your best sakes," says Gervase Markham, "are of Xeres in Spain; your smaller, of Galicia and Portugal; your strong sakes are of the Canaries and Malliga." *Sack*, in brief, is "nothing but whiskey," a solution which may cause a smile for a moment. Whiskey is from *esca*, Irish for *water* or *liquor*, and *swig* and *suck* are from the same root. *Isck*, as well as *bir* or *beer*, is Hebrew for *water* or *well*; and *shuke* and *shkin* Chaldean for liquor or water. *Sack*, *whiskey*, and *beer*, then, mean simply *drink*. All true etymologies tend to prove themselves in this easy way.

*Sec*, dry, in French—derived, probably, like *ashes*, from *sheg*, the Coptic, and *esc*, the Hebrew, for fire and heat—is a very out-of-the-way kind of etymon in this case. The French have attached the meaning of *dry* to some qualities of wine; but they impose upon themselves, being led astray by a false interpretation of the true old phrase.

W. D.

New York.

THE "FAVOURITE OF NATURE," written by Miss Kely, the daughter of a surgeon at Cambridge, was published during my undergraduateship, when I remember being told that the authoress had intended to call her novel by the name of the heroine of it, "Alice Rivers." It was, however, shown in MS. to the late Professor Smyth, at whose suggestion the present title was adopted. The expression "favourites of Nature" occurs in the *Rambler*, of the author of which the professor says in one of his "Lectures" that "no one ever looked into his pages, though but for a moment,

without finding something either to strike or to edify."

A. L.

FLY-LEAF INSCRIPTION.—Written in a hand of the time (an English hand) on the margin of a leaf of *Wider die Antinomer*, D. Mar. Luther, Wittenberg, 1539, 4to:—

"A man without mercy of mercy shall mis,  
But he shall haue mercy that mercyfull is."

GEORGE STEPHENS.

Cheapinghaven, Denmark.

SHAKESPEARE'S "KING HENRY IV." Part II., Act III. Sc. 2.—

"*Falstaff*. Shadow, whose son art thou?

"*Shadow*. My mother's son, sir.

"*Falstaff*. Thy mother's son! Like enough; and the father's shadow! so the son of the female is the shadow of the male: it is often so indeed; but much of the father's substance."

This is the reading of the old Quartos. The Folios have "but *not* much." The modern editors, who adopt the older reading, place a note of admiration after the word "substance," as the Cambridge editors have done, "understanding 'much' in an ironical sense." This ironical sense seems rather out of place here. The old reading is plain enough if we understand *but* in the sense of *without*, as in the old motto of the Mackintosh family, "Touch not the cat but the glove."

C. G. PROWETT.

Garrick Club.

A SUPPOSED AMERICANISM.—Vanbrugh, in his play of *The Mistake* (Act I. Sc. 1) uses the verb "to guess" in a way which has been supposed peculiar to the Americans:—

"If I were, I might find more cause, *I guess*, than your mistress has given our master here."

UNEDA.

Philadelphia.

EÄSTER.—There is, in Yorkshire, this singular proper name, which has challenged my attention for a number of years. It is a very uncommon one, and seems to be confined to a locality about Leeds. I have no doubt that educated persons, meaning particularly clergymen at the font, confound it with *Esther*, but, from a knowledge of the habits of the people who cling to the name, I should say wrongly, and it would be a totally exceptional pronunciation. In some memoranda I have belonging to a person of some intelligence, who employed the dialect orally, but did not affect it in writing, there is a spelling of the word in the way it is pronounced; and very lately I observed it in print, and for the first time, in a marriage notice in one of the Leeds papers. I remember the name as belonging to several people in the very old locality having Aberford (ten miles from Leeds) for its centre. Does the name exist in any other county? It seems to have its duplicate in the festival of *Easter*, and at least as inti-

mate an association with the Saxon mythology. The proper name and the time of Easter have here, too, an identical pronunciation, the *a* in each case being accented as above. There is further ground for the assumption in that the Saxon pronunciation of Saxon words has been greatly preserved in the locality alluded to. C. C. R.

### Queries.

#### IRISH SONG WANTED.

I possess one verse of an old Irish song, and am desirous of obtaining a correct copy of the remaining stanzas. In the second volume of the *Collection of Ancient Music of Ireland*, the publication of which was begun by the late Dr. Petrie of Dublin, at p. 10 he has given a setting of an ancient melody most generally known in connection with another song, of which he gives the words as supplied to him by the late eminent Celtic scholar Eugene O'Curry, from a manuscript written in 1780 by a distinguished and well-known Irish scribe of the county of Clare, named Peter Connell. Dr. Petrie proceeds to say, that as the song is one of Munster origin, so probably is the tune to which it is thus united; and states that it appears to be but a modified form of the popular old Munster melody called "Cad e sin don te sin, nuem-bain ne ann sin do?" or "What's that to him whom it does not concern?" Writing of the Jacobite relics of Ireland, Dr. Petrie expressed an opinion that although they, to some extent, have contributed to the preservation of many of our fine melodies, yet possibly they have also tended to the extinction of some of the older and possibly better songs to which they had been united.

Of this ballad, of which Dr. Petrie has given but the popular name, one quatrain only was dictated to me by the late lamented Professor Eugene O'Curry. For the aid of those unacquainted with the characters of the language, I subjoin the pronunciation in English characters, which I take to be that of the county of Clare, of which O'Curry was a native:—

"Dha poshamshi lebish na danfad mo ghno,  
Do suifeadh la ghreinia na pearla a' m' orp;  
Dha leireen le Watha ne' nuaree shan lo  
Go dheshin, donteshin na bannan shin dho?"

which is to be thus translated—

"If I married a slattern who would not do my work,  
Who would sit a whole sunny day,\* a pearl before me;  
If I walted her with a stick nine times in the day,  
What is that to the person whom it does not touch?"

I shall not venture to offer any observation on the want of gallantry of the husband who would resort to the *argumentum baculinum* towards a fair lady whose only delinquency, so far as the

song informs us, was simply an undue amount of indolence; but, in defence of my countrymen, I may be allowed to say that their leaning has been generally allowed to be rather towards over-indulgence than severity to the fairer portion of their kind. And indeed no one who, with a well regulated mind, will read over the genuinely Irish love songs of the true Celtic peasant class, can fail to be struck forcibly with the tenderness and delicacy of feeling which they exhibit, contradistinguished from the modern Anglo-Irish and foreign ribaldry displayed in the cheap productions so liberally imported, and forced often on most reluctant ears in the corrupted atmosphere of the pot-houses, and minor theatres, and low concert rooms of the present day. Of their grossly demoralizing effect it is painful to speak as it deserves. Of this truth the examples so thickly crowd on the reader of Dr. Petrie's charming volumes that it is hard to select a suitable specimen, but, on chance, two might be chosen from among the love songs: one at p. 11 and another at p. 24 of the first volume; or perhaps the exquisitely poetical fairy song at p. 74, which, however, are rather too long to be quoted in these pages.

Sometimes, it must be admitted, they sink a little into feebleness; as, for example, in such as the one which begins thus—

"Sweet shining daisy,  
I loved you dearly  
When I was really  
But very young."

But they are never found to degenerate into licentiousness, brutality, or profaneness. Some modern songs are well known to Irish scholars to have been originally written in *English*, and translated from bad English into worse Irish, and are therefore below criticism. Such, for example, as the well-known street ballad of "Ma Colleen dhas cruthen na mo," or the "Pretty Girl milking her Cow."

But we must not lose sight of the query to which I desire an answer—or, more correctly to speak, answers—namely, the remaining verses of the song first mentioned, its age, and its authorship; as well as that of the air or melody of the same name. A reply from some of your numerous correspondents will oblige  
GOBBANACH.

BROWNING'S "LOST LEADER."—If it is not an improper question to ask, seeing that it refers to a *living* poet, I should be very glad to know who is meant by the "Lost Leader," in Mr. Browning's little poem of this name? Remembering Shelley's sonnet to Wordsworth, in which he reproaches the great poet of nature (unjustly, I think) with being untrue to himself, I think it possible that Mr. Browning may also allude to Wordsworth. An ardent student of Browning, however, tells me

\* *I. e.* for the length of a summer's day.



that he thinks it refers to Göthe. Can any correspondent enlighten me?

JONATHAN BOUCHIER.

BUCKLEY AND WICKERSHAM FAMILIES.—Can any reader of "N. & Q." inform me anything about a family of Wickersham, of Bolney, Sussex, living there 1685? I want records of the ancestors of Thomas Wickersham previous to that time. I am also desirous of ascertaining who the father was of the Rev. Samuel Buckley, or Bulkeley, who was minister and curate at Baddeley in Cheshire, 1754, and who died at Pottstrigley, near Macclesfield, 1794. Any information of Buckley families will be most acceptable. Also the ancestor of Sir Richard Bulkeley of Beaumaris, who married Agnes, daughter of Sir Tho. Nedham, and had sons, Arthur, Gresham, Edward, George, and Lancelott; and what became of their descendants. Address H. A. BAINBRIDGE, 24, Russell Road, Kensington.

CHEMICAL LECTURER.—In the year 1812 I attended a lecture upon chemistry, delivered in an upstairs back-room in the evening at the residence of the lecturer, which was in Salisbury Court, Fleet Street. At that lecture Michael Faraday was standing at the table as the lecturer's assistant, just in the same capacity as I recognised him afterwards in 1815 in attendance upon Professor Wm. Brande at the Royal Institution. When Faraday came to reside here I reminded him of the circumstance; he seemed surprised and scarcely pleased, but recollected the fun which was created at the time by some of the pupils, at the close of the lecture, inhaling "laughing gas." Can any of your readers furnish the name of the lecturer?

W. J. GOODWIN, M.R.C.S.

Hampton Court.

DISCOVERY OF AN OLD MEDAL.—In the *Lincolnshire Chronicle* of April, 1868, under the heading of "Grantham" news, is the following:—

"Mr. South, builder, while superintending some repairs in the house lately occupied by Mr. Burnett, in Swinegate, found under the boarded floor in the front room a silver medal, between the size of a shilling and a florin in diameter, and containing about as much metal as a sixpence. The figure (head and shoulders) on either side was surrounded by one of the following sentences:—'Give thy judgements, O God, unto the King'; 'And thy righteousness to the King's sonn.'"

Having seen the medal, the obverse has the bust-effigy of the king in hat and robes, with "Give thy Judgements, O God, unto the King," as a circular legend thereon; and the reverse has the bust-effigy of the son, without hat, and his hair brushed upwards from forehead to crown, with "And thy righteousness to the King's sonn" as a circular legend thereon. There is no date on the medal, and it is in good preservation. If any

correspondent can state *when* and *why* it was struck, it will oblige Mr. South and his friends.

F. BEALE.

Spittlegate, Grantham.

KIDBROOKE CHURCH, KENT.—Wanted, information regarding the site of the old church, the exact date of its destruction, and the fate of the monuments mentioned by Harris in his history of the county. Also the names of any rectors besides the two mentioned by Hasted.

C. D.

Blackheath.

HALF MAST HIGH.—A nautical friend has asked me to explain to him the origin and the reason of hoisting the flag *half mast high* on certain melancholy occasions. I have unsuccessfully tried to discover the reason for myself, and am now forced to throw myself upon your omniscience.

W. CAMPBELL.

Civil Service Club.

HOLLINGTON, CO. SUSSEX.—Is there any published representation or view of Grove House, St. Leonard's, otherwise called Grove St. Leonard's, in Hollington? This mansion, which was the seat of the Eversfield family in the seventeenth and eighteenth centuries, was pulled down about the year 1820, and a modern house now stands on the site. Is anything known of the chapelry of St. Leonard's in Hollington, or of the chapel belonging thereto?

In the case of a mediæval chapelry becoming (say in the eighteenth century) nearly depopulated, the chapel having also disappeared and its site being unknown, does the chapelry revert to the parish out of which it was originally taken? To what parish do any remaining inhabitants belong, or are they extra-parochial? S. A.

HURNE.—*Hurne* is a common termination of names of places in the fenny counties of eastern England, e. g. Tilneyhurne and Gayhurne, in or near the Bedford Level (*Commonw. Statutes*, 1649, c. 29). What is its meaning? GRIME.

THE PORTUGUESE JOANNES (4th S. i. 399).—Perhaps SENEX will kindly say when, and under what circumstances, these coins were circulated in England. One of them, the 9s. size, was dug up in a field of mine a year or two since, and puzzled me much. I have also some of the weights.

P. P.

LECKONBY FAMILY.—Can any of your correspondents refer me to any records of the Leckonby family, of Elswick and Eccleston-in-the-Fylde, Lancashire?

JOSEPH GILLOW, JUN.

Winkley Square, Preston.

[Answers to be addressed to Mr. GILLOW.—Ed. "N. & Q."]

LISTER.—Can any one furnish me with the meaning of the family name of Lister? I find

it formerly written "Le Littester," *alias* "Litter," and sometimes "Lydster"? I should be glad to learn from what occupation it may be derived.

J. L.

Brasenose College, Oxford.

THE LIVING SKELETON, CLAUDE AMBROISE SEURAT (4th S. i. 138, 256).—Will any reader oblige by giving, or referring to, some further account than Hone's *Every Day Book* (vol. i. pp. 1017-1034), of the above Seurat and time of his death, &c.?

GLWYSIG.

MR. WILLIAM LOTHIAN witnesses a baptism at Edinburgh in 1735. I am anxious to obtain some information about him. I fancy he was connected with the Russells of Slipperfield and Kingside. Perhaps Mr. Kennedy of Bath can kindly assist me?

F. M. S.

8, Inverness Terrace, Kensington Gardens.

MEDALS OF NAPOLEON I.—According to a descriptive book of the medals struck at the national mint of France, "by order of Napoleon Bonaparte, by Capt. Laskey, printed for H. R. Young, Paternoster Row, 1818," p. 236, the original die of the medal "for the Princess Elisa" broke on being "proved; and M. Andrieu received orders to proceed with a second." Before he had finished it, the battle of Waterloo was fought, and the work was put aside.

At a later period, M. Andrieu sold this second die to two gentlemen visiting Paris, and they sold it "to the publisher."

Can any of your readers inform me what has become of this die—in whose possession it is? Also, is there any instance of a die being sold at the English mint? Is such a transaction allowed?

F. J. J.

Liverpool.

NEEDLEWORK BY MARY QUEEN OF SCOTS: GRAYSTOCK CASTLE.—In the fire which burnt Graystock Castle a few days ago was destroyed a Crucifixion, the work of Mary Queen of Scots, thus described by Lysons, *Magna Britannia*, vol. iv. ("Cumberland") p. 106:—

"In one of the rooms is the Crucifixion in needlework, by Mary Queen of Scots."

Hutchinson, in his *History of the County of Cumberland* (vol. i. p. 350), mentions Queen Mary's work—

"A small picture in silk embroidery, representing the crucifixion of our Saviour between the two thieves; the work of Mary Queen of Scots, given by her mother, the Duchess of Guise, to a Countess of Arundel, of which there is an account in the handwriting of Henry Charles Howard, on the back of the picture."

Lysons also mentions the certification. Is this Crucifixion by Mary Queen of Scots engraved, and where?

C. Y.

RELIGIOUS CEREMONIES.—I have a book entitled—

"The Ceremonies and Religious Customs of the Various Nations of the Known World; with Additions and Remarks omitted by the French Author: whereby the Reader will be informed (in a Concise and Intelligible Style) of the Customs and Ceremonies; in what Manner, and under what Forms, Representations, Signs, &c., the several Nations under both Hemispheres worship a Supreme Being."

Can anyone tell me who wrote the above book? It was published in 1741.

T. T. DYER.

SUBAH OF BENGÁL.—

"Bangaleh, originally, was called Bung; it derived the additional *al* from that being the name given to the mounds of earth which the ancient rajas caused to be raised in the lowlands at the foot of the hills; their breadth was usually twenty cubits, and height ten cubits. The periodical rains commence in April, and continue for somewhat more than six months. During this season the lowlands are sometimes overflowed excepting the mounds of earth above referred to."—Gladwin's *Ayin Akbari*, vol. ii. p. 4-5.

In what year, and during the reign of which of the rajas of Banga were the als or mounds above described constructed? Would not *canal embankments* be a more intelligible rendering of the *al* than *mounds*? Is it Bengáli?

R. R. W. ELLIS.

Starcross, near Exeter.

SYLLABUS: RARE.—Will any of your writers be so good as to tell me the derivation of *syllabus*, and *rare* in the sense of underdone,\* as I have heard it used in the United States, and in England also when I was young?

UMBRA.

UPTON-ON-SEVERN.—Does any history of the wars in Stephen's reign, or during the wars of the Roses, mention the town of Upton-on-Severn, or allude to it as having the only bridge on the Severn between Gloucester and Worcester? Any information about this town, or its immediate neighbourhood, will be very acceptable.

E. M. Q.

Rectory, Upton-on-Severn.

PORTRAIT OF VERMUYDEN.—Is any portrait known to be extant of Sir Cornelius Vermuyden, the Dutch engineer who drained the Level of Hatfield Chase, in the counties of Lincoln and York, in the reign of Charles I.?

K. P. D. E.

CEREMONIALS AT THE INDUCTION OF A VICAR. At the induction of the Vicar of Blackburn a few days ago it is said that—"the sexton placed the key of the church in the north door, which was locked." Canon Richson having read the mandate "took the hand of Canon Birch," the new vicar, "and placed it on the key;" having opened the door, they entered; and after the service the new vicar "ascended the tower and tolled one of the bells *four* times in order to announce his in-

\* Surely this is only another form of *raw*.—ED. "N. & Q."

duction to the parishioners." Are these ceremonies *essential* or only local? T. T. W.

P. VIOLET. — I picked up the other day a small water-colour drawing, cleverly executed, of Henry Kirk White. The name of the artist appears in very small characters near the centre of the drawing, and is "P. Violet, 1803." Can any of your readers give me any information about this artist or his works? R. K.

### Queries with Answers.

SKELP. — This word is used both as a verb and noun in the Border dialect of Scotland. *To skelp* is to beat, or rather to slap; and "he has got his *skelps*" is well known to the school-boy who has witnessed his comrade punished by stripes on his hand with the taws—otherwise, from the locality of the infliction, denominated his palmies. Whence, and what about this word (which an instructed etymologist ought to have at his fingers' ends); and has it any relation to the red Indian's *scalp*, in America? or has it any affinity to *scult*, *scults*—a similar epithet for the administration of "pawmies"? *Palmam qui meruit ferat!*

BUSHEY HEATH.

[This is certainly a very puzzling word, chiefly from the numerous secondary significations in which it is used. Its radical meaning is that given by Jamieson in his *Dictionary* as No. 1: "To strike with the open hand. It properly denotes the chastisement inflicted on the breech."

No one ever heard of a *skelp* on the *lug*, which negates any connection with the *scalp*.

When he adds, as No. 2: "Sometimes it signifies to flog the buttocks by means of a *lash*," he falls into one of the few errors contained in his valuable book. His authorities in no way support any such idea.

The first is from the *Popular Ballads*, i. 395:—

"He's whirled aff the gude weather's skin,  
And wrappit the dandily lady therein;  
'I darena pay you for your gentle kin,  
But weel may I *skelp* my weather's skin."

*Pay* is well known Scotch for *beating*. This he cannot, for fear of her gentle kin, inflict upon the lady, but he rolls her in his sheep-skin, and then proceeds to the chastisement. If this had been done with a *lash*, the skin would have been a complete protection as effectual as the schoolboy's copy-book; but it would not be so against the *skelp* of a strong man's open hand.

The second is from Allan Ramsay:—

"I'm friends with Mause; with very Madge I'm gree'd;  
Altho' they *skelpit* me, when woody fleid."  
That is, madly frightened.

No one, however, who has seen the "Gentle Shepherd" performed, ever saw these females lay on with cart-whips. The fun is, that they content themselves with their "ain braid loofs."

It would take a long time to work out all the secondary

uses of the word. It is generalised as a blow of any kind. Sir David Lindsay says of the battle of Pinkey: "and laid on skelp for skelp." It is used metaphorically in the case of any misfortune, in the same way as we at present talk of a *severe blow*.

A laddie will say he has been *skelpit*, whether the taws has been applied in the form of a regular palmie, or laid across any other part of his body—a process that often occurs if he does not hold out firm, but shirks the blow, which in consequence descends on the inflicting master's legs.

We are inclined to derive *skelp*, as Jamieson has done, from the Danish, or rather Icelandic, *skelf*, which he states is used in the same sense. He mentions *scud* and *scult* as synonymous, but we have never met them in colloquial parlance, on the Scotch border or elsewhere.]

SYMBOLS. — Monsieur C. Lamière has received a gold medal from the Commissioners of the late Paris Exhibition, for some designs. Amongst them is one representing the four heathen divinities over which Christianity has triumphed, namely, Jupiter for Europe, Buddha for Asia, Isis for Africa, and *Huitzilopuchli* for America. Can you or your several learned readers give me the history of this god with the almost unpronounceable name, quite worthy of low Yankee phraseology? EBORACUM.

[*Huitzilopuchli* is the Mexican Mars, the patron deity of the Aztecs. The tradition respecting the origin of this sanguinary monster, or, at least, his appearance on this earth, is somewhat curious. His mother, a devout person, one day in her attendance on the temple, saw a ball of bright-coloured feathers floating in the air. She took it, and deposited it in her bosom. She soon after found herself pregnant, and the dread deity was born, coming into the world like Minerva, all armed, with a spear in the right hand, a shield in the left, and his head surmounted by a crest of green plumes. (See Clavigero, *Stor. del Messico*, ii. 19.) The colossal image of this terrible deity was loaded with costly ornaments. His temples were the most stately and august of the public edifices; and his altars reeked with the blood of human hecatombs in every city of the empire. His countenance was distorted into hideous lineaments of symbolical import. In his right hand he wielded a bow, and in his left a bunch of golden arrows, which a mystic legend had connected with the victories of his people. The huge folds of a serpent, consisting of pearls and precious stones, were coiled round his waist, and the same rich materials were profusely sprinkled over his person. On his left foot were the delicate feathers of the humming-bird, which, according to Clavigero (ii. 17), singularly enough, gave its name to the dread deity. The most conspicuous ornament was a chain of gold and silver hearts alternate, suspended round his neck, emblematical of the sacrifice in which he most delighted. It was in the year 1520 that Cortés and his brave cavaliers, with shouts of triumph, tore the uncouth monster from his niche, and

tumbled him, in the presence of the horror-struck Aztecs, down the steps of the *teocalli*. See more respecting this deity in Prescott's *Conquest of Mexico*, 3 vols. Lond. 1843, 8vo.]

STYLE OF THE EMPEROR OF AUSTRIA.—The Emperor of Austria is styled "His Imperial Royal Apostolic Majesty." Imperial as Emperor of Germany, Royal as King of Hungary—but why Apostolic? SEBASTIAN.

[The title of Apostolic Majesty was granted to St. Stephen, the first king of Hungary. He was the son of Geisa, Duke of Hungary, and was born in Gran in the year 979. In his early youth he bore the name of Vaik or Wait. When the Bohemian Bishop Adelbert arrived in Hungary to convert the pagans to Christianity, the young prince became his pupil, and after his betrothal to Gisela, sister of the Duke of Bavaria, he was baptised under the name of Stephen. On being firmly established in his kingdom after his victories over his subjects, who had rebelled against him for embracing the Christian faith, he sent an embassy to Rome to have his dukedom changed into a kingdom. Pope Sylvester II., willing to gratify so zealous a servant of the church, replied to his ambassadors, "I am called 'The Apostolic,' but your prince, who through Christ has gained a great people, is truly an Apostle." The pope not only granted the kingdom to Stephen and his heirs, but gave him permission to have the patriarchal cross borne before him, as a sign of his apostolic mission. With the cross Pope Sylvester sent him a crown of gold, symbolical of his royal jurisdiction, which is still preserved in the royal chapel in Buda.\* Hence the title of "Apostolic Majesty" has descended to the Emperors of Austria as representatives, through the female line, of the kings of Hungary, when they became extinct in that of the male. For an interesting account of St. Stephen, consult Alban Butler's *Lives of the Saints*, Sept. 2nd.]

DOMESDAY.—Has a facsimile or reprint of the Domesday Book been lately (within the last year or two) published, in one volume?

R. H. ROBINSON.

*Domesday* has lately been reproduced in facsimile by the photo-zincographic process by the officers of the Ordnance Survey, under the authority of the Government. It forms two volumes like the original; the larger, or great Domesday Book, is a folio of 700 pages; the smaller is a large 8vo volume of 900 pages, containing the counties of Norfolk, Suffolk, and Essex. These two contain the census of the kingdom, made up from each county of England, excepting the four northern counties, Northumberland, Cumberland, Westmoreland, and Durham. These volumes, or the counties separately, may be had from Mr. Stanford, of Charing Cross, who is the appointed agent for the sale of the Ordnance Survey and similar works.]

\* It is almost unnecessary to add, that the arches of King Stephen's crown are of a much later period. *Vide* "N. & Q." 1st S. xi. 379.

### Replies.

QUEEN BLEAREYE'S TOMB: PAISLEY ABBEY.

(4th S. i. 309.)

There is a very beautiful drawing of this tomb, and of the side chapel in which it stands, locally called "The Sounding Aisle," in the 2nd volume of Billings and Burn's *Baronial and Ecclesiastical Antiquities of Scotland*. The head of the sarcophagus, and of the canopy over the recumbent figure, are distinctly shown. ESPEDARE has accurately described the two shields on either side of the centre one. This last appears to exhibit, as he says, two keys in saltire; but there is besides, in the middle of the shield, what appears to be a sword in pale, handle at the base (or, possibly, a crosier reversed); and the supposed "crosier en pale," rising from the handle of each key, is more like part of the link of a chain attached to each. Mr. Billings considers the sculpture of the crucifixion to be of later date than the others. It is strange to find an antiquary asking an explanation of "J. N. R. I."—"Jesus Nazarenus Rex ille Judeorum," as in the Vulgate (St. John, xix. 19).

Your correspondent asks: 1. To what families these three shields point? 2. Which is the principal one? and 3. If the charges on the centre are those of an *ecclesiastic*, and on the side shields of *laics*? As these materially affect the *date* of the tomb, one would have liked, before answering them, to have been assured that the tomb had remained intact, *ab origine*, in its present site. This, however, is known not to be the case, as the chapel was not erected till the close of the fifteenth century; while the tomb, which is said to be of the architecture of the fourteenth, was removed, with the supposed relics of the Princess, by an Earl of Abercorn about 1770 to its present site (Crawford's *Renfrewshire*, ed. 1782, p. 292), from one which has apparently been forgotten: possibly from the ruined choir, the ornaments of which coincide with those on the panels of the tomb. Mr. Billings says that "many parts of the sculpture have been repaired"; that it seems "to have been in a very fragmentary state in 1820"; and "the whole being covered with a thick coat of stone-coloured paint, it would now (1849) be difficult to distinguish the parts which have been supplied." Besides, these several shields may not have originally belonged to it, or, at all events, not occupied the same relative position (as now) when disinterred, as we are told, in 1788, by the worthy incumbent of the Abbey Church. Taking them, however, as they stand, the centre one, in the post of honour, symbolises, I should fancy, an ecclesiastic. That on the dexter, next in rank, appears to be the bearing of Hamilton of Innerwick—the earliest cadet of the Hamilton family,

who is said to have added the fesse cheque to his paternal cinquefoils in consequence of marrying the heiress of a Stewart of Crupton. Now, wherever this Crupton may have been situated, it is, I feel pretty certain, not the *Crocstoun* or *Crookstoun* of the Darnley Stewarts, for this reason:—The first of this latter family acquired these estates in the thirteenth century by marriage with the heiress of a Croc, descended from one of the Shropshire followers of the first High Steward, and they remained with the Stewarts of Darnley, and their successors the Earls and Dukes of Lennox, till the last duke sold them in the seventeenth century to the family of Montrose; from whom the Cruikstoun estate came, by purchase in the eighteenth, to the Maxwells of Pollock.

May the fesse cheque not have been taken by Sir Alexander Hamilton, second of Innerwick, who appears as the husband in 1389 of Elizabeth Stewart, younger sister of Margaret Stewart, Countess of Angus, and whose wife was next heir to the Angus estate, failing George first (Douglas) Earl of Angus, the countess's bastard son, and the heirs of his body, in honour of that alliance and possible heirship? (See "N. & Q.," 3<sup>rd</sup> S. ix. 515.) At any rate these Hamiltons, though close allies of the Stewarts of Darnley, never acquired the latter's estate of Cruikstoun by marriage; so the fesse cheque must be accounted for on some other hypothesis.

The remaining shield, on the sinister side, seems to be that of the Stewarts of Blackhall, whose ancestor was a natural son of Robert III., and bore the fesse cheque, surmounted by the lion rampant. If this shield is now *in situ*, this fixes the date of the tomb at a period not earlier than the reign of Robert III. The first Stewart of Blackhall is generally called "John," and said to have received the lands from his royal parent in 1396. There is, however, in the Great Seal Register (No. 51, p. 213), a grant by this king, of date Feb. 8, 1393, to "Sir Murdoch Stewart, Knight" (afterwards the unfortunate Albany), during the lifetime of David Stewart, Earl of Carrick (the still more unhappy Rothesay), the king's eldest son, of one hundred marks annually from the customs of Aberdeen; which, in the event of the young prince's death, is to devolve on the king's [natural] son, "Sir Robert Stewart, Knight." And immediately following is a similar charter by the king, of the same date, to his "dearest brother Robert, Earl of Fife and Menteith" (the Regent Albany), of two hundred marks annually from the customs of Linlithgow and Cupar; which, on the Earl of Carrick's death, is to be enjoyed by the above Sir Robert. These singular grants seem bribes by the king to his brother and nephew, to bespeak their protection for his unhappy son and heir. As is matter of history, the Albanys were accused of his murder at Falkland Palace

eight years afterwards. This king (unlike his father Robert II., who had many bastards,) is not known to have had more than one. Robert III., as is known, discarded his baptismal name of "John" for the "felix et faustum nomen" borne by his heroic great-grandfather, and possibly his natural son followed his example. These remarks are offered as a humble contribution towards the interesting question of the *date* of this celebrated tomb, which, assuming the armorial shields to have always formed part of it, must be seventy or eighty years after the death of Marjory Bruce. These, however, seem in no way to allude to her history, and may therefore be the addition of a later age to the recumbent female figure.

ANGLO-SCOTUS.

### QUAKERS.

(4<sup>th</sup> S. i. 222.)

I can hardly suppose that the number mentioned in the quotation given under the signature NOELL RADECLIFFE, as those imprisoned at one time, large as it is—fifteen thousand—is much or at all exaggerated. In the unhappy days of Charles II., when all nonconformists were liable to suffer, persecution fell by far the most heavily on the Quakers; for they alone were marked out so as to be at once distinguished. Also it must be remembered that in that day, before they had any discipline established amongst them, their numbers were vastly greater than they ever have been since.

But it would be a great mistake to suppose that the persecution of the Quakers commenced under restored Episcopacy: for then what had been begun by the Independents was simply continued and carried out, in great part, by means of new laws. Under Cromwell, the number of Quakers imprisoned in England is said to have been four thousand—of these, not a few suffered this penalty for nonpayment of tithes: for whatever Independents may *now* profess as to endowments and establishments, when they could they took to the uttermost the benefit of both.

In New England, however, the Independents put the Quakers to death for no reason except their nonconformity from the doctrines and practices of those who had there sought liberty of conscience—a work of persecution in which some of the pilgrim-fathers of forty years before were themselves engaged. The restoration of Charles II. had the effect of hindering the Independent emigrants from continuing to put other nonconformists to death. If liberty of conscience is *now* held by the Independents, it was not the case *then*. When they had power to persecute, they pleased themselves by using it. This they did in their public acts, though the private opinions of individuals were certainly far better.

The reference to the New England persecutions by Orme, in his *Memoirs of Dr. Owen* (chap. xi.), is very curious. He speaks of the "very oppressive measures," without saying that the Quakers had been put to death; and he notices the whole matter after the English government had interfered for years. He says:—

"So contrary to the word of God was their behaviour considered, that on hearing of it, a letter was written by the Independent ministers in London, at the head of whom was Dr. Owen, remonstrating with their brethren, and entreating them to desist from such proceedings (p. 257). . . . This letter, dated the 25th of March, 1669, Dr. Mather acknowledges was not attended at the time with all the effects it ought to have produced" (p. 258).

The whole account is curious: for it would seem as if the English Independents had not heard of their American brethren persecuting Quakers to the death, until the English government had for some eight years put a stop to their proceedings; and it was when persecuted themselves that they advised their Transatlantic brethren not to persecute.

Mr. Orme tries hard to shift from Independency the guilt of persecution:—

"Consistent Independency is not accountable for anything but what is done by the Churches and their office-bearers separately assembled."

But what if Independents have done (or if they do) inconsistent things? The things past remain done, and all the philosophical considerations in the world will not undo them; and if done by Independents, on them rests the responsibility, whether of the blood of Mary Dyer at Boston, or of Charles I.

A writer in "N. & Q." (4th S. i. 254) mentions how—

"the Quakers in the United States have been divided for about forty years into two perfectly distinct bodies—the Orthodox and the Hicksites, the latter being Secinians."

How falsely the Hicksites claim to be Quakers at all, is shown by the Trinitarian Confession of Faith in the Act of William and Mary, a copy of which appeared in "N. & Q." some time since.

LÆLIUS.

#### LIBRARY OF THE ESCORIAL.

(4th S. i. 340.)

The account respecting the state of the library of the Escorial, said to be related by a certain Austrian ambassador at Athens, cannot be correct, especially as it rests only on the authority of a nameless newspaper, dated May 1859.

I was in Spain in 1859, and again in 1866. During my last visit I spent three most agreeable days at the Escorial, and inspected the library with great interest. Many of the volumes had certainly their cut edges towards the visitor; but

the books were most carefully arranged, and in excellent condition, as far as I was able to judge. I also visited the MSS. department, and was pleased to see what care was taken of those inestimable treasures, amongst which are, (1.) A curious Life of Cardinal Wolsey; (2.) Letters of Gondomar, Spanish Minister to our James I.; (3.) A fine illuminated Missal, date 1315, and another with enamel clasps and exquisite illuminations, which it is believed belonged to the great Isabella I. of Castile; (4.) There are also two copies of the *Iliad* of the tenth and twelfth centuries, and two vols. of Ancient Councils, in Gothic characters, and illuminated. One is supposed to have been written about the year 976, and is called *Codigo Vigilano*, from the name of the Monk Vigilia, who copied it; (5.) The Arabic MSS. are numerous, but few Spanish scholars now study this language, as Señor Don Pascual Gayangos assured me; many of the MSS. were unfortunately destroyed in the fire which occurred in 1671. Still the number of MSS. yet remaining amounts, I was told, to 4000.

I believe no monks inhabited the Escorial in 1859; hence the anecdote about the monk "allowing the Austrian to choose at random a *souvenir* of the books and manuscripts," &c., is without the slightest foundation in truth. The monastery is now converted into a seminary, which contains about *three hundred* students, lay and ecclesiastical. The learned rector and professors seem to be animated with an excellent spirit, and the students to be ardent and diligent in their respective studies. Hebrew is taught by a German professor. Padre Claret, the Queen's Confessor, who is quite a literary prelate, is the president of the college. He has published, in a work entitled *Miscelánea Interesante* (Barcelona, 1865), an official account of the course of studies, the constitutions, privileges, &c. of the college, which is styled in full—*El Monasterio de San Lorenzo del Escorial*. Spaniards always spell this last word, not as English writers do—Escorial—but Escorial.

J. DALTON.

St. John's, Norwich.

#### LOW SIDE WINDOWS.

(4th S. i. 364, &c.)

The origin of these windows is, as your correspondent MR. PIGGOT remarks, a *vexata questio*. It was a favourite puzzle for the wits of the Oxford Architectural and Cambridge Camden Societies some thirty years back. A good account of them will be found in Mr. Parker's *Glossary of Architecture*, i. 294, and in the *Archeological Journal*, iv. 314.

It is scarcely necessary, after such an exhaustive account of them as will be found in the latter

work, to say much more about them. But a few circumstances concerning them may still be noted.

1. They are low in comparison with the floor of the chancel, *not* always in comparison with the ground outside. At Prior Crawden's Chapel, Ely, is one about ten feet from the ground. In La Sainte Chapelle, Paris, is another at a still greater height. Another remains at Winchester College.

2. They seem to have been always furnished with shutters, and not glazed.

3. They are found mostly at the west end of the chancel on the south side, but often on the north side; sometimes on both sides; sometimes (as at Kimpton, Hants) in a transept or chantry.

4. They sometimes (as at Elsfeld, Oxon, and Allington, Wilts,) have a stone seat and desk formed in the sill inside, as if it were the station of an attendant who was taking some part in the service of the altar.

5. They are rare in Norman work; but from the beginning of the thirteenth century until the end of the fifteenth they are comparatively common.

MR. PIGGOR will see the theories about these windows duly noticed and disposed of in the article in the *Archæological Journal* noticed above. But there is one theory which is not noticed there. It is one which was mentioned to me many years ago by (I think) a member of the Oxford Architectural Society, who gave his authority at the time for the statement he then made. I have now forgotten the name of my informant, and the authority cited by him. If this happens to meet his eye, would he kindly communicate with me?

What he then stated was that an injunction was issued by certain mediæval bishops, ordering that at the elevation of the consecrated elements in any church a bell should be rung *in uno latere* of the church, for the benefit of such parishioners as through sickness, &c. were unable to be present, but who, being warned by the sound of the bell, might adore (though from a distance) the Adorable Presence. Hence the low side window. In later times the sanctus bell took its place, and I have never noticed *both* in the same building.

This theory seems to meet the various peculiarities of these windows cited above. In case of their being in *both* sides of the chancel, I find that the village lies, or used to lie, on both sides of the church; and as the population was to the north or south of the building, so the window was inserted in the north or south wall. At Kimpton the great house is to the south of the church, and the low side window belonging to its chantry is in the south wall, under the main south window, for the benefit of the sick members of the squire's household.

I must call the special attention of MR. PIGGOR and any others interested in this question to the

low side window at Othery, Somerset. As it is not quite correctly described in the article of the *Archæological Journal*, I will describe it shortly. Othery is a cross church with central tower of Perpendicular date. Most of the village is on the north side, and accordingly there is a low side window in the north wall of the chancel. Some buildings are on the south side, and there is a south window for them. Both these windows are of two lights; one of these lights being divided by a plain transom, and the lower half furnished with a shutter, but all the rest of the window glazed. The shutters were remaining *in situ* when I saw the church some twenty years ago, but I believe that they are now removed and the openings glazed.

After the tower was built it began to give way at its south-east angle, and, to hinder further mischief, a diagonal buttress was added to that angle. This buttress interfered somewhat with the southern window, though not quite to the extent stated in the *Archæological Journal*, for a person *could* stand or kneel outside, though not easily. Anyhow it was thought necessary to cut a square hole through the buttress in a direct line with the opening of the window. This might well be done for the easier transmission of the sound of the sanctus bell; but it is clear that all this arrangement is fatal to the theories mentioned by MR. PIGGOR, besides many others. W. G.

WILLIAM MARRAT.

(4th S. i. 365.)

I had the honour of being personally acquainted with the late William Marrat. His favourite studies were mechanics, natural philosophy, and antiquities. He was also well acquainted with Greek, Latin, and several modern languages. During his long life he contributed to the mathematical, philosophical, and poetical departments of the *Lady's* and the *Gentleman's Diaries*, the *Scientific Receipts*, the *Student*, the *Leeds Correspondent*, the *Mathematical Repository*, &c., &c. He also edited, either wholly or in part, the *Enquirer*, published at Boston in three 8vo volumes; the *Monthly Scientific Journal*, published at New York, America, in seven parts; and a *History of the Antiquities of Lincolnshire*, his native county, which was intended to be completed in three or four volumes, according to the materials at his disposal. Besides these, he wrote a *Treatise on Mechanics in Theory and Practice*, London, 1810, which he dedicated to Dr. Hutton; and also the *Elements of Mechanical Philosophy*, London, 1825, which he dedicated to his friend Dr. Trail of Liverpool. He died suddenly, at Liverpool, on March 26, 1852, in the seventy-ninth year of his age, and was buried in the Necropolis near that

town. The preceding is abridged from an obituary notice which I gave in the *Lady's Diary* for 1853; and an additional notice may be seen in my paper "On some Liverpool Mathematicians and their Writings" in the *Transactions of the Historic Society*, vol. xiv. pp. 29-40.

The *History of Lincolnshire* does not appear to have ever been completed. When I published my "History of the Mathematical Periodicals" in the *Mechanics Magazine*, Mr. Marrat favoured me with a letter on the subject, an extract from which may serve to illustrate one portion of K. P. D. E.'s inquiry:—

"At the request of several gentlemen, I began to publish a *History of Lincolnshire*; and in the presence of my worthy friend Mr., afterwards Sir John Rennie, the celebrated engineer, Sir Joseph Banks promised me the use of all his papers. The work was published in numbers. I carried it on for about four years before I applied to Sir Joseph, and I mentioned on the wrappers of the numbers that Sir Joseph Banks had granted me the use of all his papers. When I wrote to him I told him that, with his permission, I would go to Revesley Abbey, and take copies of such papers as would be useful to me. . . . He answered my letter by saying that he knew nothing about me; that I had made an undue use of his name on the wrappers of the numbers I had published; that he never promised me the use of his papers, nor should I ever have any of them. On reading the letter, I concluded the man was doting; but what could I do? In my own justification, I had a letter from Mr. Rennie, which stated that Sir Joseph, with his usual urbanity, had granted me the use of all his papers; which I showed to Lord Brownlow and several other noblemen and gentlemen who had patronised the work; but when Sir Joseph had thus acted, they were of opinion that the work could not be carried on, because his papers were thought to be extremely valuable. I therefore gave up the work, and was nearly ruined."

For some years Mr. Marrat laboured under the impression that Sir Joseph did not possess any papers of much value; but he afterwards held the opinion that Sir Joseph's conduct arose from some chagrin he felt at the *Treatise on Mechanics* being dedicated to Dr. Hutton rather than to himself. Most persons are aware of the feud in the Royal Society, and of the active parts taken therein by Sir Joseph and the naturalists *versus* Dr. Hutton and the mathematicians. It is just possible, therefore, that Mr. Marrat's conjecture is entitled to some weight.

T. T. WILKINSON, F.R.A.S.

"PIERCE THE PLOUGHMAN'S CREDE."

(4th S. i. 244.)

MR. ADDIS has hit off the precise difficulty in line 230 by stating that the word "hyt" must refer to the *kyrtel*. This is just why I have suspected from the first that my explanation was wrong, but I gave it because I prefer to face a difficulty rather than evade it, and I could think of nothing better to say.

The difficulty of the passage is shown by this, that I do not think MR. ADDIS'S solution, though better, is right even now. There is absolutely no force in saying that the kirtle was tucked up high enough off the ground for corn to be carried in it. If one wants to carry off a good deal in one's round frock, the *nearer* the bottom of the hollow thus formed is to the ground, the greater, within certain limits, would be its capacity. The correct explanation has kindly been sent to me by Mr. Wedgwood, and it renders the passage clear enough. A thing is very easy when one is told. He translates it "the kirtle was of so fine a *ground* (i. e. texture, substance, ground-colour) that it might be dyed a fine purple, that it would bear being dyed in *grain*." It seems I had unfortunately fallen into the mistake of misunderstanding the word *grain*; thus erring, however, in good company, as it has been more often misunderstood by editors than almost any other word, for which reason Mr. Marsh wrote a special note upon it in his *Lectures on English*, which is retained in the *Student's Manual of English*, ed. Dr. W. Smith, pp. 55-62, which see for numerous examples. I can add an older example than any he has given, from Langlande's *Piers Ploughman*, ed. Wright, p. 29:—

"Hire robe was ful riche,  
Of reed scarlet engreymed."

Mr. Wright, too, has fallen into the trap here, and explains *engreymed* by *powdered*!

And there is a yet better example at p. 274 (vol. ii.) of the same work, where Mr. Wright has, still more unfortunately, printed *engreyven*: having misread *u* for *v*, and then printed *v* for *u*:—

"Do-bet shal beten it and bouken it  
As bright as any *scarlet*,  
And *engreyven* it with good-wille  
And Goddes-grace-to-amend-the."

In the present instance, then, we may explain the line to mean that the kirtle was clean *white*, but its texture was so good that it might have been dyed *scarlet* at any time.

I take the opportunity of adding a few notes also sent me by Mr. Wedgwood. *Mete*, l. 428, may be still better explained by *scanty*, as in—

"There's no room at my side, Margaret,  
My coffin's made so *meet*."

*Tymen*, l. 742, is rather to *teem*, or *between*, to find in one's heart to do a thing, as in—

"I could *teem* it to rend thee in pieces."

See *between* in Wedgwood.

*Wton*, l. 736, is probably connected with *flue*: G. *flawn* (down); Bav. *flaen*, *flaewen* (light dust chaff, flue.)

In l. 786, for *mene-mong corn* read *mene mong-corn*, i. e. common mixed-corn. See *Muncorn* in Halliwell.



In l. 553 is a good example of *stare*, to sparkle. This should be added in the Glossary.

I have also received some interesting notes upon *hokshynes* from the Rev. E. Gillett, the drift of which is that *hucksheens* or *hucksens* refer rather to the sinews of the *hock*, *hough*, or *ham*. But I think my explanation may stand: the A.-S. *hok*, Eng. *hock*, has two meanings—(1) the *ham*, and (2) the *heel*; and in this case the poor ploughman was muddy only “*almost to the ancle*,” l. 430. On the other hand, *huckshens* is now used provincially in the *former* sense, and Mr. Gillett cites the phrase “all in a mucksen up to the hucksen,” as meaning all in a mess up to the hams; to which Mr. Wedgwood adds that the Exmoor Scolding has “*thy hozen muxy up zo vur’s thy gammerels to the very hucksheens o’ tha*.”

WALTER W. SKEAT.

1, Cintra Terrace, Cambridge.

[The preceding communication was accidentally mislaid until our attention was called to it by the following explanatory reply.—Ed. “N. & Q.”]

May I be allowed to say, in my defence, that the explanation which is now printed as sent by COLIN CLOUTES was forwarded by myself to “N. & Q.” some weeks ago? I fear the letter must have miscarried. It has been a source of some annoyance to me, as some erroneous explanations have *also* been since inserted, and it looks as if I were the last to understand a book with which I have honestly taken great pains, and which I still think I have done more to explain than any one else. I forwarded at the same time some notes upon other passages in the same poem. I have received some private letters on the subject, which I have answered so as to clear myself from seeming to be careless about a subject in which I am really much interested. It is some set-off against this mistake that I have rightly explained some twenty *other* passages for the first time.

WALTER W. SKEAT.

1, Cintra Terrace, Cambridge.

STELLA'S BEQUEST TO STREVEVS' HOSPITAL, DUBLIN (4th S. i. 410).—I will not give DR. FALCONER altogether a direct, but perhaps a sufficient answer. In a leading article of the *Pall Mall Gazette* of May 5, 1868, the case is discussed of the destination or fate of property given in mortmain for some public purpose to which the policy of the state will no longer permit it to be applied. The writer says:—

“The question arises to whom (subject to the compensation of vested interests) such property ought to lapse? The only rational answer is, that it lapses to the state. It has been said that when the purposes to which the original donor devoted it either cease to exist or are undesirable, the property ought to return to those who represent him. This is simply impracticable; for as to

the bulk of such properties (the writer is speaking of the Irish church property) the donor is unknown, and where known, his subsequent genealogy could rarely be made out so as to ascertain his heir, and if such heir were found, it would be absurd to overlook the actual or possible testamentary or other dispositions of all the intermediate ancestors.”

This, it will be observed, does not apply exactly to Stella's case. She gives her legacy for a purpose which may last for ever, but on the happening of a contingent collateral event diverts the legacy from its original purpose, and gives it to her “nearest relative living.” Now I fancy that the alternative gift being to take effect only after an indefinite lapse of time (that is) on an effect, the time of the happening of which is uncertain, would be void under the law as to perpetuities; and even if Stella's nearest relative could be discovered, he would not be entitled to the legacy.

J. H. C.

MOTHER SHIPTON (4th S. i. 391).—*The Life and Death of Mother Shipton* is to be had of Mr. Parr, printer, Knaresborough, who has published a new edition of R. Head's account, 1687. I cannot tell how far it agrees with the original, as I have not got one to look at; but I have compared it with that published by Hargrove in 1797, and find the two as different as they well could be. In fact, with one exception, the prophecies in the first do not appear in the second, and those in the second do not appear in the first.

The prophecy referred to by C. S. L. occurs in the 1797 edition only, applies to Trinity church, not to the cathedral, and reverses the operation on the stone:—

“Before Ouse Bridge and Trinity-Church meets, they shall build it in the day, and it shall fall in the night; till they get the highest stone of Trinity-Church to be the lowest stone of Ouse Bridge.”

“Explanation.

“This came to pass: for Trinity steeple, in York, was blown down by a tempest, and Ouse bridge broke down by a flood; and what they did in the day time in repairing the bridge, fell down in the night; till at last they laid some of the stones that had fallen from the steeple for the foundation of the bridge.”

Mother Shipton is said to have been born at Knaresborough, “near the Dropping Well,” about 1488, and this event is noted on the inn at the gate by her likeness, and this couplet:—

“Near to this Petrifying Well  
I first drew breath, as records tell.”

There are some curious traditional prophecies of hers current in the town. One is, that a bridge would not stand between the high and low bridges until it had been built three times. It has been tried by the railway company, and they have had to build it twice. The present one, however, shows no signs of giving way to its permanent successor.

Another is, that the river Nidd shall run down

with human blood; but before that comes to pass, a man with three thumbs shall hold the horses of three crowned heads on the high bridge."

These may interest C. S. L., and show the foresight of the old witch, if "N. & Q." is not out of print when they come to pass. W. M. F.

BALLADS OF THE MIDLAND COUNTIES (4th S. i. 425).—I shall be pleased to forward to J. H. C. or other gentlemen a copy of an old ballad entitled "The Three Buxome Lasses of Northamptonshire," which I have printed for private circulation, on receipt of three stamps. I have a volume in MS. of "Old Songs and Ballads," collected by John Clare, the Northamptonshire peasant poet, which I will print as a private tract, if a few gentlemen will forward their names as wishing to possess such at a small cost. JOHN TAYLOR.  
Northampton.

SIR JOHN FENWICK (4th S. i. 473).—There is in the possession of Lord Methuen, at Corsham House, Wilts, a genuine portrait of Lady Mary Fenwick, signed by Sir Godfrey Kneller in 1697.

The picture is life-size, on canvas, and very well painted. The lady, in mourning costume, is seen to below the knees, seated towards the right. She looks towards the left, and holds a miniature of her husband in her right hand. She wears a high white cap, the "commode" so fashionable during the reign of Queen Mary, with long white lappets and a flowing black gauze veil. A white falling ruff, or frill, covers the neck, and the sleeves of her black dress are made quite tight, with white ruffles at the wrists. Her right elbow rests on a stone slab, behind which is placed a gracefully shaped urn of grey stone, inscribed "Sr John Fenwick, Bart. Beheaded the 28th Jan. 1696." On the front of the stone pedestal is written:—

"Quod erat mortale Sepulero

Intulit Atra Dies: vivet per secula Nomen

Perpetuum, nosterque Dolor Lacrymaeque manebunt."

The miniature she holds is in an oval black frame, wearing a long, light, brown wig, white lace tie, and steel armour. The lady's hair and eyes are very dark, with equally dark eyebrows; the complexion fair, with bright red lips. No rings—not even the wedding ring—appear on her fingers. The picture affords an interesting parallel with the Knowsley and Wentworth portraits of Charlotte La Tremouille, Countess of Derby, also depicted in widow's weeds, with a funeral urn commemorating her deceased husband, who was beheaded at Bolton. GEORGE SCHAFER.

IRISH SAINTS (4th S. i. 460).—The early Irish saints, whose proper costumes are in request, were principally ecclesiastics or religious, — bishops, abbots, monks, nuns, or priests. It would be

proper to represent them in their respective vestments, or habits, according to the periods in which they lived. It is monstrous to paint St. Patrick with a modern episcopal mitre, and a so-called archiepiscopal cross; and almost equal to the absurdity which we constantly witness of representing St. Jerome with a cardinal's red hat, or, as I have seen, reading with a pair of spectacles. The best work perhaps which CELT could consult for correct costume is the valuable French publication entitled, *Recherches sur les Costumes, etc. des anciens peuples*. Par J. Malliot. It is in 3 vols. 4to, and was first published at Paris by P. Didot L'Aîné in 1809. It is profusely illustrated by figures in outline, and early clerical costume forms a special department. F. C. H.

THE WHITE HORSE OF WHARFDALE (4th S. i. 316, 403).—I use this heading merely as a reference, my note having no connection therewith. S. F. makes an assertion, and properly gives his reference of Byron having denied the authorship of the poem, "Oh, shame to thee, Land of the Gaul."

I have now before me a pamphlet published at Boulogne-sur-Mer by "Le Roy-Berger, book-seller, 664, Grande Rue," in the year 1822. The title is as follows:—

"English Bards and Scotch Reviewers, a Satire; Ode to the Land of the Gaul; Sketch from Private Life; Windsor Poetics, &c. By the Right Honourable Lord Byron."

On the front page is printed, "Suppressed Poems," and it bears the following autograph: "L'Abbé Richard Wallace, Séminaire de St. Sulpice, Novr 17th, Paris, 1824." Then succeed a preface and the several odes mentioned on the title, all of which are certainly very much after the style of the illustrious poet; and as far as it goes, this gives a satisfactory reply as to the authorship of the poem in question, Lord Byron's denial to the contrary notwithstanding.

LION F.

PSYCHICAL PHENOMENON (4th S. i. 414).—The peculiarity "of divining the thoughts and motives of other persons" forms the subject of one of Edgar Poe's tales. I forget the title of the tale, which is a sufficiently well-known one, but remember thus much. The author represents himself as walking in the street with a friend, and giving practical demonstration of his power of divining the latter's thoughts; and he then explains the *process* by which he had attained that result, which process proves to be one of careful and keen observation, induction, and analysis, not anything approaching the preternatural. I believe Poe really—not only in his character as a tale-writer—professed to have this faculty: and I myself have a valued friend in a compatriot of Poe's, a North

American, who has given evidence of possessing a share of the like faculty. He (if I am not mistaken) would not so decidedly as Poe resolve the whole thing into reasoning from effects to causes, or from demeanour to motive, but would ascribe something to the more mysterious powers known as sympathy, intuition, magnetic *rapport*, or the like.

W. M. ROSSETTI.

FONS BANDUSLE (4th S. i. 336, 417). — To me it appears to be quite erroneous to suppose this fount to be in the vicinity of Venusia, and the placing it there could have only arisen from the ignorance of those who did so in the middle ages of the circumstances of the life of Horace, as given by himself in his poems. From these it is plain that he left Venusia when a boy, and could never at any future period of his life have returned to live there. His father, when going to reside at Rome, may have let, or more probably sold, his landed property; and if the former was the case, it was, like all the adjoining lands, seized and assigned by the Triumphs to their soldiers, so that he was, as he describes himself, *inopenque paterni et laris et fundi*—without house or land, till he found favour in the eyes of Mæcenas. I therefore think that the "Fons Bandusie" must have been on his Sabine property, and that it would seem to have been the actual Fonte Bello described so accurately by Chaupy, as quoted by W.

To prove this we must begin by observing that the Latin *fons*, and the Italian *fonte*, do not exactly correspond with our *fount*, *well*, *spring*. They signify any head of water, no matter what its origin. Thus the celebrated Fonte Branda at Siena is like the *fontane* at Rome—a reservoir, not a spring. Again, Horace, by the use of the term *desiliunt* of the water, shows that there was a waterfall, just as there is at the Fonte Bello, the remaining description of which by Chaupy most exactly accords with the last two stanzas of the ode, in which I would observe that *frigus* is used of the coldness of the water, not of the coolness of the shade; and that, as the critics have seen, *illex* is collective, and is the same as *ilices*. The difficulty that made Chaupy go to Venusia in search of the poet's fount will perhaps disappear when we reflect that in the time of Horace Italy, like the rest of Europe, was far better wooded, and of course better watered, than in modern times, so that the upper land from which the cascade came may have been covered with *ilices*, and have furnished a sufficient supply of water even during the *flagrantis atrox hora Caniculae*.

THOS. KEIGHTLEY.

LEGAL RIGHT TO BEAT A WIFE (4th S. i. 391). — Permit me to refer AN INNER TEMPLAR to "N. & Q." (3rd S. ix. 107; x. 195), at the latter of which references he will find a string of quota-

tions contributed by me. Perhaps I may take this opportunity to add the following:—

1. "This intent, again, is negated in the case of the schoolmaster who properly corrects his pupil . . . or even, as some say, the husband his wife."—Serjeant Woolrych's *Criminal Law*, 1862, ii. 821 (tit. "Assaults").

2. "It being a thing common in *Russia* to beat their wives in a most barbarous manner, very often so inhumanly that they die with the blows; and yet they do not suffer for the murder, being a thing interpreted by the law to be done by way of correction, and therefore not culpable."—*The State of Russia under the Present Czar*, by Captain John Perry, 1716, p. 201.

3. "In *Russia*, the women were very obedient to their husbands, and patient under discipline; they were even said to be fond of correction, which they considered as an infallible mark of their husband's affection."—*The Mirror*, vol. xviii, 1851, p. 872.

4. "That, if in *Muscovy*, the women are not beaten once a-week, they will not be good, and therefore they look for it weekly; and the women say, if their husbands did not beat them they should not love them."—Purchase's *Pilgrims*. (*The Mirror*, ut sup., p. 288.)

5. "A remarkable judgment was given a few days back at *Dresden*. A young female servant charged her master with striking her with a cane in the face, but the court declared that the chastisement did not exceed the limit of corporeal punishment which masters have a right to administer to their servants."—*Ladies' Own Journal and Miscellany*, Edinburgh, March 24, 1866.

6. [Original Notes of a traveller in *Russia* in 1679.] "In one of his boots the bridegroom has a whip. He orders the bride to pull off his boots; if she take off that first which contains the whip, the husband gives her a stroke with it, as an earnest of what she is to expect in future.—Three or four years ago, a merchant having beat his wife in a most cruel manner . . . the woman perished miserably. This murder was not examined into, because there is no law against putting their wives to death under pretence of correction. They sometimes hang a poor creature up . . . and whip her in a horrible manner.—Of late years fathers take precautions to prevent ill usage to their daughters, and insert in marriage contracts . . . 'That the husband shall not scourge her, neither kick her nor give her fisticuffs, &c.' . . . If she will not consent [to go into a nunnery, in certain cases] he has the liberty of bringing her to reason by the blows of a cudgel."—*Gent. Mag.*, 1814, ii. 422-3.

W. C. B.

DICKEY SAM (1st S. xii. 226). — More than a dozen years having passed since I queried in your pages this name for a Liverpool man, and no reply having been offered, I venture to suggest that it is an easy and natural corruption, or rather contraction of *εἰχασάμενος*,—divided into two parts, or set at variance,—in allusion to the political contests between Whig and Tory, Liberal and Conservative, that have so often agitated the town. Liverpool was famous for its party contests, and its inhabitants may well have been said to be *εἰχασάμενοι* (participle, 1st aorist, med. voc. *εἰχάδζων*).

W. T. M.

BATTLE OF THE BOYNE (4th S. i. 388). — The tradition mentioned by D. J. K. has been quoted by some learned writer, but though I have searched Burton and others, I cannot at present find or call

to mind the reference. I can nevertheless remember the story, which I have often heard from my father, respecting the objection King James expressed to allow the gunner to make his daughter a widow. Whether my father had his information from an old man he used frequently to mention as having stated he saw King William enter Dublin, or not, I cannot now say, but the tale, as related by D. J. K., is very common throughout Ireland with the Orange party, when they want to run down James's character, and with the Opposition when they want to extol it. A reference to printed matter on the subject would oblige

LION. F.

**NUTS AT WEDDINGS** (4<sup>th</sup> S. i. 342).—The custom of strewing nuts at weddings is described in Puttenham's *Art of Poesie*. The whole chapter will scarcely bear to be transcribed. The following is an extract:—

“*The Manner of Reioysings at Mariages and Weddings.*

“. . . For which purpose also they used by old nurses (appointed to that seruice) to suppress the noise by casting of pottes full of nuttes round about the chamber upon the hard floore or pavement, for they used no mattes nor rushes as we doe now. So as the Ladies and gentlewomen should haue their eares so occupied, what with Musicke and what with their hands wantonly scambling and catching after the nuttes, that they could not intend to harken after any other thing. This was, as I said, to diminish the noise of the laughing lamenting spouse . . .”

SEBASTIAN.

**QUOTATION** (4<sup>th</sup> S. i. 269).—MR. BATES will find the lines beginning—

“Behind, he hears Time's iron gates close faintly,”

in the poem entitled “The Death of a Believer,” published in *The Vision of Prophecy, and other Poems*, by the Rev. J. D. Burns, M.A. (late of Hampstead). Edinburgh, Johnstone and Hunter, 1854.

J. E. H.

Thurs.

**THE DUNTHORNES** (4<sup>th</sup> S. i. 407).—MR. ROLFE, in his interesting article upon the Royal Academy, seems to have made some confusion in his account of the Dunthornes and the artist Constable. I remember when a schoolboy at East Bergholt, Suffolk, to have seen Mr. Constable (of whom I believe my family were amongst the earliest patrons) painting the Valley of the Stour from what was then called the New Road, a road leading from the village to Flatford Mill. On that occasion John Dunthorne the son was, according to custom, in attendance upon the artist. I was acquainted with the Dunthornes, father and son; they were the village glaziers, and men of intelligence; the former sung at the local music meetings, and the latter painted birds in still life, and occasionally landscapes. His knowledge of oil-painting, I understood, was acquired from the eminent academician. Some specimens of these

paintings were still existing in the village of East Bergholt a few years since. They owed their value, as it appeared to me, entirely to the circumstances under which they were produced, being the fruits of the leisure hours of an industrious artisan. I remember also to have heard of one of the artists named Dunthorne at *Colchester*, and have seen a curious engraving which bore his name. It was called Fever and Ague. It represented a miserable invalid, shivering over a fire, with a large blue snake coiled about him. Close at hand, with extended arms, stood a horrid figure, clothed in bristling fur, ready to embrace him as soon as the snake had subsided. I am not aware that this painter was connected with the Dunthornes of East Bergholt. HERMIT OF N.

**TOBY JUG** (3<sup>rd</sup> S. xii. 523; 4<sup>th</sup> S. i. 160).—Such jugs were formerly common in this country, the front pinch of the cocked hat serving as the spout. They were always understood to refer to the hero of the song—“Toby Philpot, a thirsty old soul.”

BAR-POINT.

Philadelphia.

**CANDLE PLATES, OR WALLERS, OF BRASS OR LATTIN** (4<sup>th</sup> S. i. 20, 103, 424).—Candle plates or wallers must surely be the candlesticks contrived to be hung on the walls of rooms used for public assemblies, well remembered as used in old times, and still, no doubt, in existence. T. C.

**WM. MAVOR, PSEUDONYM** (4<sup>th</sup> S. i. 305, 393).—I said Mavor's friends might choose between two things, but your learned contributor refuses both. I never for one moment meant that such a person as Wm. Mavor never existed. I have no doubt that I know the books to which his name is attached, as well as anyone. What I desire is to distinguish those he wrote from those he did not. When his name is on a title-page, and when his knowledge of the book extended no farther than his name, it is to me a pseudonym; if in the present day, I should not think it too hard to call it an imposition. For instance, when a number of fraudulent impostors, at the instigation of publishers, used the name of Peter Parley, which is characterised, rightly I think, in the *Handbook of Fictitious Names*, as an imposition, does MR. KINT think the term as there employed too hard? I admit that “imposition” is too severe in the case of Wm. Mavor, because literary morality was in a very doubtful state in his time, though infinitely better than it was fifty years before. But I was somewhat nettled at its being “not a little amusing to find the name ‘Mavor,’ when mentioned as a possible pseudonym,” &c., when in fact it has been shown that Wm. Mavor is a pseudonym for Joyce and John Robinson. And to these two I will add *The Geographical Magazine*, 1781, and a *Dictionary of Natural History*, 1784, both pub-

lished under the name of Martyn (*Biog. Dict.*, 1816).\*

RALPH THOMAS.

SOME OF THE ERRORS OF LITERAL TRANSLATION (4th S. i. 168, 299, 348.)—Kerker, in his *John Fisher, sein Leben und Wirken*, Tübingen, 1860, seems to fall into a strange blunder. He is declaiming against the superstitious reverence of the English for any laws made by Parliament, whether such laws be just or unjust, and he goes on to say that this reverential feeling for the law is called "loyalty":—

"Denn die wohl oft superstitiöse Verehrung, welche man damals, wie zum Theil noch jetzt, in England dem Gesetze zollte (die *loyalty*) erlaubte Niemanden in verächtlichen Ausdrücken, selbst von einem ungerechten, durch das Parliament angenommen, Statute zu sprechen." (P. 267.)

D. J. K.

The objections of P. LE NEVE FOSTER seem a little captious.

We have no one English word but *cover* to express the meaning of the French *couvert* as applied to a set of articles requisite for a meal; the only way to avoid its use would be to say "the table was laid for so many." But it need not be assumed that literary men imagine the word, so applied, to mean a *dish cover*, any more than that they imagine the word *suite*, as applied to a set of apartments, means a *train of rooms following one about*.

*Morale*, as a noun, is either Italian or an arbitrary invention; but as it expresses a distinctly definite idea, it might well be sanctioned. The French word *moral* in this sense would have no meaning at all.

*Locale* does not exist in French as a noun, and I should therefore be inclined to class it as an arbitrary invention, intended to express the slight distinction which it conveys, different from the English words *locality* and *location*. G. K.

I must candidly confess that I cannot see what position HERMENTRUDE intends to take up, which would be defensible.

What is "plain conventional prose"? Certainly not that authorised by Johnson's *Dictionary*, which I have already quoted. Is it the metropolitan slang to be found in such ditties as "Jolly Nose," or "Villikins and his Dinah," *i. e.* the *argot* of St. Giles and that of the "other side o' the vater"? GEORGE VERE IRVING.

SHAKESPEARE'S BIBLE (4th S. i. 368.)—The interesting and able researches of your correspondent MR. B. NICHOLSON, as to the Bible used by Shakespeare, reminds me that there is, in the possession of Mr. Charles Canning of Tamworth,

\* On the point of imposition, I would draw your correspondent's attention to the observations of Tindal, C.J., in the case of *Wright v. Tallis*, 1 Common Bench (reported by Manning, &c.), 907.

a black-letter Bible of Shakespearian date which contains the names not only of William, but also of several other members of his family. I do not remember ever to have seen this book mentioned by antiquaries or writers on Shakespeariana. When I was shown this work I did not take any memoranda as to the printer or the date, and therefore I cannot, at the present moment, furnish any further particulars. I remember to have been struck at the time by the curious place chosen for the various signatures, namely, at the beginning and end of the New and Old Testaments, &c.

On my next visit to Tamworth I will examine these points more carefully, and forward to you further information. One of the names I remember was An (*sic*) Shakespere. Mr. Canning is descended from an old Stratford family, and he has, among many other heirlooms, the china cup in which Garrick pledged the memory of the immortal bard at the Jubilee at Stratford-on-Avon in the year 1769. This cup, or rather quart mug, is of Worcester china without a mark, and is ornamented with a transfer-engraving of Shakespere, having on one side the tragic, and on the other the comic muse.

With reference to the Bible quotations in Shakespere's writings, it appears to me very probable that many of the passages referred to by MR. NICHOLSON had, in all probability, become popular sayings long before any complete version was attempted in our language.

GILBERT R. REDGRAVE.

SHORTHAND (4th S. i. 416.)—If AN INQUIRER will refer to the *Phonetic Journal* for May 2, London, F. Pitman, he will find full particulars of the Shorthand Writers' Association: a copy of the rules, names of the officers, a programme of lectures, &c., for the summer season, &c.

G. H. S.

Manchester.

ADAM OF ORLETON'S SAYING (4th S. i. 411.)—Adam Torleton, Bishop of Hereford, was one of the three bishops sent to King Edward II. to persuade him to resign the crown to his son. The anecdote quoted by MR. TIEDEMAN is to be found in Baker's *Chronicle of the History of England* (p. 165), as follows:—

"At last the pestilent Achitophel, the Bishop of Hereford, devised a letter to his keepers, blaming them for giving him too much liberty, and for not doing the service which was expected from them; and in the end of his letter wrote this line—'Edwardum occidere nolite timere bonum est': craftily contriving it in this doubtful sense that both the keepers might find sufficient warrant, and himself might find sufficient excuse."—Baker's *Chronicle of the Kings of England*, 2nd edit., 1653.

S. L.

QUOTATIONS: "ARS LONGA, VITA BREVIS" (4th S. i. 366.)—It would appear from Dr. Bland, in his learned little work on *Proverbs* (ii. 116), that

this gnome comes to us from the Greek, and is to be found in the works of Hippocrates (fl. 430 B.C.). The modern physician understands it in the sense that the longest life is only sufficient to enable us to acquire a moderate portion of knowledge in any art or science. I hope the above reference may be of some use to Mr. HOLLINGS. W. H. S. Yaxley.

REFERENCES WANTED (4th S. i. 170).—

25. This will be found in *Vita S. Bern.*, lib. i. cap. iv. 21; vol. ii. col. 1071, *Opera*, ed. Bened., 1690.

29. The reference is wrong. The passage may be found in *Psalm. XXXI. Enarr.*, ii. 26, tom. iv. col. 185, ed. Bened., 1679-1700.

I may as well also answer S. S.'s query, (4th S. i. 222). The place he wants is in *Johan. Evang.*, cap. vi. tractat. xxv. 12; tom. iii. pars ii. col. 489. This sentence of Augustine has been introduced into the Roman canon law: *Decret. Gratian.*, ter. pars. De Cons. dist. ii. can. 47, ed. Lugd. 1624, col. 1936. J. A.

ALL-HALLOW-E'EN SUPERSTITION (4th S. i. 361.) Your correspondent D. J. K. will find the superstition which he mentions prettily described in the seventh and eighth stanzas of Burns's "Halloween." In the copy from which I quote (edition by James Currie, M.D., Montrose, 1816,) the following note is added:—

"Burning the nuts is a famous charm. They name the lad and lass to each particular nut, as they lay them in the fire, and accordingly as they burn quietly together, or start from beside one another, the course and issue of the courtship will be."

G. K.

PATRICK LORD RUTHVEN (4th S. i. 237, 370).—The curious and interesting document to which J. M. has called attention is evidently a *copy* or *draft* of a letter of instructions sent by Lord Ruthven to his law agent in Edinburgh, who had to prepare the necessary deeds for appointing Sir Robert Oysleyn to the vacant *ecclesiastical* office of Provost of Dirleton.

It was no doubt retained by his lordship when the letter itself was despatched, and the endorsement added to facilitate future reference on his part.

As to the transaction to which it refers, it is evidently one of those simoniacal pacts by which at the period of the Reformation all the non-parochial benefices of Scotland were confiscated by their patrons for the benefit of their own families.

It is certainly difficult now to understand clearly the instructions of his lordship to his lawyer, for two reasons.—1. That there may have been previous communications in anticipation of the decease of the incumbent, which would enable the agent to understand his lordship's wishes though imper-

fectly expressed; 2. That these may have been more fully expressed in the letter actually sent; the draft, in fact, having much of the character of a memorandum.

Some of the passages to which J. B. D. specially refers, although not professionally expressed, are intelligible enough.

1. Charter and (precept of) *sasyn without date or witnesses*. On some former occasion of the same kind Lord Ruthven had been contented with a *holograph* back bond, which does not require witnesses, but a well-known rule of Scotch law states that such a deed does not prove *its own date*. He therefore on this present occasion insists on a more formal document, signed before two witnesses and with a formal *testing* clause, considering that the former *has na greyht skerness*—i. e. no great security—for which opinion his lordship had sufficient reason.

2. *Bruik it* means hold or enjoy it.

3. *Oysleyn*. Looking to his lordship's spelling, I am inclined to say that this is a corruption of Joceline.

4. The term *augmentation* is a common law word signifying an addition to the salary of a clergyman. What his lordship probably means is, that in consideration of his present presentee resigning the *temple lands* referred to, and entering into the other arrangements, he would be content to allow him some addition of income out of his lordship's own funds, but only during the lifetime of the writer, and without imposing an obligation on his successors.

GEORGE VERE IRVING.

LAND MEASURES (4th S. i. 98, 181, 424).—I am afraid that A. A. will find that the terms *ploughgates*, *bovates* or *oxgates*, &c. do not represent any *fixed* acreage, but varied in extent with the agricultural condition of the parish and the number of draft animals required. Indeed I have no difficulty in proving this. In auditing the accounts of the two parishes to which I referred, I was acting under the Local Act for the County of Lanark, passed in 1807. It contains the following clause:—

"And be it further enacted, That the Trustees in each parish shall at the first parish meeting to be held after the passing, and by authority of this Act, make up a list of the ploughgates of land . . . and where the list of ploughgates . . . has not been ascertained under the former law, or where such lists have been improperly or inaccurately made up, it shall be in the power of such parish Trustees to ascertain and fix what portion of land shall constitute a ploughgate, whether the same be kept in tillage or pasture . . . provided that it shall not be in the power of the Trustees of any parish to diminish the extent or number of ploughgates therein . . . and they shall further be empowered, at the annual parish meetings, to make such alterations upon their lists as may be necessary, in consequence of dividing of properties or farms, or of the improvement and cultivation of lands, or of any other cause."

By a subsequent clause the occupier of each ploughgate is bound to furnish "six days' labour annually of two able men, two able horses, and two proper carts, or to pay an assessment in lieu thereof, according to the rate of labour in the parish, which is proved on oath at every annual meeting." As in the district a man and two horses are attached to each plough, and the latter at other times draw a cart each, the reason of this is apparent.

At the first meetings held after the passing of the above Act, the number of ploughgates fixed for one of these parishes, Crawford, was  $17\frac{1}{2}$ , while for Crawfordjohn it was upwards of 20. I do not recollect the exact number, as it has been altered since that date. Now, by the Ordnance Survey, the former contains 60,183 Scotch statute acres, the latter only comprises 26,400.

As to *bovates* or *organgs*, I suspect we have the same uncertainty, depending on the acreage which it takes to feed a beast, which varies with climate, culture, and soil. Some English readers of "N. & Q.," accustomed to the rich pasturage of the Eastern Counties, may be surprised to learn that, on the Highlands of even the south of Scotland, an acre is often required for a single ewe and her lamb.

GEORGE VERE IRVING.

POEM ON SUNDAY SCHOOLS (4th S. i. 269).—FELIX will allow me to inform him that the poem to which he alludes was published in 1816. "A Lover of Sunday Schools" offered a premium of 20*l.* for the best poem that might be written on the subject, and the prize was awarded to Mr. Samuel Whitchurch of Bath: a man of true Christian philanthropy, who had devoted much of his time and attention to Sunday school instruction. Its title is as follows:—

"The Sunday School; a Poem. By Samuel Whitchurch. London: published by W. Kent, &c. 12mo, 1816." Pp. 79.

Mr. Whitchurch, who died December 25, 1817, aged sixty-two, was also the author of *Hispaniola*, a poem, 12mo, 1804; and of *David Dreadnought*, or *Nautic Tales in Verse*, 12mo, 1813. X. A. X.

MCCLELLAN AND MACCAUSLAND, OR BUCHANAN (4th S. i. 413).—The question is asked by P. A. L.:—

"Is there any relationship between the celebrated American General McClellan (the newly-appointed American Minister to the Court of St. James's) and Alexander McClellan (Knight in Lennox), who is supposed to have killed the Duke of Clarence at the battle of Bangé, and, having taken the coronet from off his head, sold it to Sir John Stuart of Darnley for 1000 angels?"

There are two versions of the death of the Duke of Clarence, in regard to the persons by whom it was effected. That of Walter Bower, the continuator of Fordun, states that the duke was first wounded in the face by the lance of Sir

William de Swinton, and then struck to the ground with a mace by the Earl of Buchan: and most other chroniclers and historians have followed this statement. The second version is related by Buchanan (after giving the first) upon the authority of a chronicle of the monastery of Pluscardine; but the Knight of Lenox whom he names is *Alexander Maccauslandus*, i. e. not McClellan, but MacCausland. This was, in fact, the ancient patronymic of Buchanan's own family; and, under the form of *Alexander Maccauslandus eques Levinianus*, he modestly introduces the name of Sir Alexander Buchanan, laird of Buchanan, his own collateral ancestor in the fourth generation. I may add, that I extract these particulars from a paper which will shortly be published in the *Herald and Genealogist*, in which the various English and Scottish names connected with the battle of Bangé will be elucidated, and in a great measure rescued from the various misconceptions by which they have hitherto been obscured.

JOHN GOUGH NICHOLS.

THE GREAT BELL OF MOSCOW (4th S. i. 388, 446).—I have been requested by some campanological friends to translate the work of De Montferrand referred to before, and find the following difficulties. He gives the dimensions in *pieds et pouces*—feet and inches; but does not say whether these are Russian feet, or the French *pieds usuels*. The height he says is 20 ft. 7 in., the diameter 22 ft. 8 in. Now taking the Russian foot at 1.1458 English feet, and the *pied usuel* at 1.0986 English feet, we get the following results as contrasted with those of Murray. If De Montferrand treats of Russian feet, the height is 23 ft. 7 in. English, and the diameter 26 ft. 4 in. If of French feet, the height is 22 ft. 6 in., and the diameter 24 ft. 9 in. Now Murray gives the former 21 ft. 3 in., and the latter 22 ft. 5 in. So that, according to these various reckonings, there is a difference of nearly four feet in the diameter alone, which surely is easily measured—this is nearly 20 per cent. There must be a very large error somewhere. De Montferrand makes the weight 12,000 Russian *pounds*. This, at 36.1056 English pounds to the *poud*, gives a weight of 193 tons 8 cwt. Could any of your readers put me right as to these references? I have no books where I am at present.

A. A.

(Of Poets' Corner.)

LYCH GATES, BIER HOUSE, CHURCH HOUSE (4th S. i. 390, 445).—I am sure we are all much obliged to your correspondents for the very valuable information they have afforded. Are there any dated examples besides the one at Abbots-Carswell? We are reminded that wood-work of Perpendicular character, with cusped barge boards, &c., is common even after the post-Reformation period. We are also told, in the south of Eng-

land, the "bier-house" is the place where the sexton kept the bier, and the other apparatus at funerals; and that this could not have been done under the usual lych-gate. Any authentic information as to the "church-house" would also be valuable. The general tradition is that, after the dissolution of the monasteries, these were erected for the use of the destitute poor. The earliest in England is said to have been built of brick at Hackney, by the celebrated Christopher Urswick. In naming these suggestions, it must not be supposed we are expressing our own opinions; but feeling it a duty to our work to make it as complete as we can, we are only too thankful to avail ourselves of the valuable aid of "N. & Q.," and to reserve our judgments till all sides are heard.

A. A.

(Of) Poets' Corner.

DRAMATIC SITUATION (4<sup>th</sup> S. i. 434.)—The situation occurs in Calderon's *En esta Vida todo es Verdad y todo Mentira*, and in Corneille's *Héraclius*; for a notice of which plays see "N. & Q." (4<sup>th</sup> S. i. 174, 184).

The "faithful courtier" Astolfo, having disclosed that one boy is the son of the dead emperor, and the other of Focas the usurper, Focas orders both to be killed, hoping that Astolfo will speak out and save one:—

"Astolfo. No te creas de experiencias  
De hijo, á quien otro crió;  
Que apartadas crianzas tienen  
Muy sin carifio el calor  
De los padres; y quiza,  
Llevado de algun error,  
Daras la muerte á tu hijo.

Focas. Con eso en obligacion  
De dártela á ti me pones,  
Si no declares quien son.

Astolfo. Asi quedará el secreto  
En seguridad mayor;  
Que los secretos un muerto  
Es quien los guarda mejor."

*Jorn.* 1, ed. Keil, tom. i. p. 584.

"Leontine. Le secret n'en est su, ni de lui, ni de lui,  
Tu n'en sauras non plus les véritables causes:  
Devine si tu peux, et choisis, si tu l'oses.  
L'un des deux est ton fils, et l'autre ton empereur.  
Tremble dans ton amour, tremble dans ta fureur,  
Je te veux toujours voir, quoique ta rage fasse  
Craindre ton ennemi dedans ta propre race,  
Toujours aimer ton fils dedans ton ennemi,  
Sans être ni tyran, ni père qu'à demi.  
Tandis qu'autour des deux tu perdras ton étude,  
Mon âme jouira de ton inquiétude:  
Je rirai de ta peine; ou si tu m'en punis,  
Tu perdras avec moi le secret de ton fils,"

*Héraclius*, Acte IV. Sc. 5.

I know few better opportunities for a great actor than the scene in which each prince insists upon being the son of the dead emperor, preferring to die as such to living as the heir of the usurper.

H. B. C.

U. U. Club.

BROKEN SWORD (4<sup>th</sup> S. i. 389.)—Breaking his sword over the culprit's head is still *censé* among the discretionary punishments which a court-martial may award to an officer. In Simmons, *On Courts Martial* (5th edition, p. 61), it is mentioned that this punishment was inflicted within the last fifty years in the case of an assistant-surgeon of the 60th Regiment (General Order, Horse Guards, May 28, 1808).

Captain Williamson (*Discipline of War*, 2nd edition, 1783, vol. ii. p. 117) mentions that a captain was "broke" in this ignominious manner in 1745, for misbehaviour at the battle of Falkirk. He adds, that the sentence is executed thus:—

"The criminal is brought forth at the head of his regiment, or the corps in which his disgrace has originated. The charge and sentence are read aloud; after which his sword is broken over his head, his commission torn, his sash cut in pieces and thrown into his face, and however scandalous and ludicrous it may appear, he is sent off with a kick from the drum-major."

In 1779 General Burgoyne, in his *Letter to his Constituents* (he was member for Preston), after his return from Saratoga, alludes to this punishment. He says (p. 16) that the treatment he received from the ministry was "virtually, in point of disgrace, to break my sword over my head."

T. F. S.

SKEDADDLE (3<sup>rd</sup> S. ii. 326.)—Having seen, in a former number of "N. & Q.," a commentary on the word *skedaddle*, which had lain *perdu* in our Southern States so long, I would offer a "guess" on the subject.

*Gatschadylle* (*Prompt. Parv.*) is interpreted *bivium* and *compitum*. It probably meant a "turn-stile"; *schadylle* being evidently the old form of "stile." *Uscire* is "to go out," in Italian. *M'oschi* is the same in the Copt—the origin perhaps of our schoolboy word *minging*. *Ual*, or *dul*, is Celtic for "going"—*aille* and *aller* in French. *Skaddle*, then, would resemble "scatter"—the terminations *-ul* and *-er* having the same signification. *Scedaran* is old English for "send away," or "separate." *Scuttle*, to "run off," is that word *schadylle*; and *scud* is of the same family. To understand how *skaddle* would become *skedaddle*, we have only to remember that primitive law of all vernacular speech by which the people emphasised their expressions in doubling them, or parts of them. *Skedaddle* makes running away still more ridiculous.

It is curious to think that a great number of people's words, not considered dignified or decent enough for a dictionary, are really the most far-descended and venerable in the language. The slang-glossary has words older than the pyramid of Cheops.

W. D.

New York.

THACKERAY'S PORTRAIT (4<sup>th</sup> S. i. 16, 426.)—Referring to the "admirable full-length sketch"



in the *Cornhill* (vol. iii.), I find it gives only a back view of the great satirist. But in vol. i. p. 233, is another characteristic illustration, in which the author is struggling with, or rather pulling back, Time. He is in profile.

MANCUNIENSIS.

HEART OF PRINCE CHARLES EDWARD STUART (4th S. i. 435).—The lines at Frascati are—

“Di Carlo il freddo cuore  
Questa breve urna sera—  
Figlio del terzo Giacomo,  
Signor dell' Inghilterra.

“Fuor del regno patrio  
A lui chi tomba diède?  
Infedeltà di Popolo—  
Integrità di Fede!”

LYDIARD.

REV. JOHN ROBINSON (4th S. i. 257, 394).—In *Biographical Dictionary of Living Authors* (8vo, 1816, p. 297,) it is said that the Rev. John Robinson, D.D. of Christ's College, Cambridge, was educated in Archbishop Whitgift's School at St. Bees; and in consequence of some of his publications, he was enabled to enter himself in the University of Cambridge. I cannot, however, find his name among the lists of Cambridge graduates.

He appears to have spent much time in collecting materials for a History of Westmoreland. (See the *History of Penrith*, by J. Walker, 2nd edition, p. 176.) He died December 4, 1840, and a memoir of him is contained in the *Gentleman's Magazine* (1841), N. S., vol. xv. p. 320. L. L. H.

BLOODY BRIDGE (4th S. i. 194, 397).—What MR. GEORGE LLOYD can mean by replying in the manner he has to CHITTELROOG's query I cannot imagine; but as he has raised the question of the “Bloody Bridge” of Dublin, and quoted White-law and Walsh as his authority, I assume a right to differ with him as to his idea, and White-law and Walsh's record of the designation of the old Bloody Bridge.

It was about 1670 that it got this sanguinary name, and though an attempt was made to change it to “Barrack Bridge,” it still retained its old appellation; and even to the present day, notwithstanding that it has been twice rebuilt, the old association hangs about the spot. If any one asked for “Barrack Bridge,” there is scarcely a soul in Dublin would know what he meant, while the other name would at once give him the means of finding the locality. LIOM. F.

TAVERN SIGNS (4th S. i. 266, 400).—When U. U.'s college friend told him that *galore* was a West of England term for “abundance,” he must have been misled himself, or was purposely misleading U. U.

The word, or rather expression, is one of those Irish idioms the compass of which can scarcely

be expressed in any other language. It may be read as “plenty with no end to it.”

The inn in question (the hospitality of which, I have no doubt, was great, if the sign told truth) must have been kept by an Irishman, who designed the sign, for the first line of the poetical effusion is eminently Hibernian—“Here's *Punch* and all sorts of the best.”

If *galore* is a West of England term, I should very much like to have its root. LIOM. F.

FLETCHER'S “PURPLE ISLAND” (4th S. i. 388.) No. 10. Sir John Townshend, Knight, M.P., married Anne, eldest daughter and coheir of Sir Nathaniel Bacon, K.B., half-brother of Francis Bacon, Lord Verulam, &c. The eldest son of this marriage was named Roger, created a baronet 1617. From him descend the present Marquis of Townshend, Viscount Sydney, Baron Bayning. A. H.

### Miscellaneous.

#### NOTES ON BOOKS, ETC.

*David Gray and other Essays, chiefly on Poetry.* By Robert Buchanan. (Sampson Low.)

*Essays on Robert Browning's Poetry.* By John T. Nettleship. (Macmillan.)

These two volumes are very similar in their character. In the first, Mr. Buchanan, himself no mean poet, gives us his Confession of Faith, and touches briefly on several great and magnificent questions affecting the poetic personality, illustrating his views by sketches of Whitman's writings and Notes on Herrick. But the portion of the book which will interest most readers is that in which he tells, with much sympathy and feeling, the painful story of David Gray—his struggles and his early death, and calls attention to his poem “The Luggie,” a work but little known, but clearly deserving of more notice than it has yet received.

The volume of Mr. Nettleship, who is an enthusiastic admirer of Robert Browning, is an outpouring of that admiration, and a tribute of acknowledgment of the beneficial influences which the poet has exercised over the writer—of those tender warnings and encouragements which have times out of number intensified the desire for truth and right, cheered despondencies, and sweetened triumphs.

*Bartholomew Faire, or Variety of Fancies, &c.* London, 1841. (Tuckett.)

This is the first of a series of reprints of short printed Tracts, of a miscellaneous character, including Black-letter Ballads, Broad-sides, Views, &c. which it is intended so to reproduce by the lithographic process, under the direction of Mr. Ashbee, as to form *absolute fac-similes of the originals*. The number of copies is to be strictly limited to one hundred, and among the first to be issued will be “Archy's Dream,” 1641; “The Stage-Player's Complaint,” 1641; “The Actor's Remonstrance,” 1643; “The Prophecie of Shipton,” &c. 1641.

THE HANDEL FESTIVAL.—The great musical event of 1868, the *Third Triennial Festival at the Crystal Palace*, is now so rapidly approaching—the rehearsal being fixed for Friday the 12th June—that it may be well to recall the attention of our readers to the necessity of securing betimes such tickets as they may require. Each year

has added to the number of those who have flocked to Sydenham to hear the masterpieces of the greatest of composers, performed in a manner worthy of his genius; as each year has seen new and marked improvements in adding to the interest and effectiveness of the performance. This year will form no exception to the latter rule. Experience has pointed out yet further acoustical advantages, and it may safely be predicted that those who attend **THE MESSIAH** on Monday the 15th of June, **THE SELECTION** on the Wednesday, or **ISRAEL IN EGYPT** on the following Friday, will hear those performances executed in a style which has never yet been attained, and probably never will be surpassed.

### BOOKS AND ODD VOLUMES WANTED TO PURCHASE.

Particulars of Price, &c., of the following Books, to be sent direct to the gentlemen by whom they are required, whose names and addresses are given for that purpose:—

**LETTERS DE M. LE MARQUIS DE MONTCAIM à MM. DE BETHYER et de LA MOLÉ.** A pamphlet published in London, 1777. A good price will be given.

Wanted by *Mr. J. E. Jones*, 12, Eversholt Street, N.W.

**BRIGHT'S CHURCHES OF WEST CORNWALL.**  
**HITCHINS' AND DREW'S HISTORY OF CORNWALL.** Vol. II., or any parts.  
**TRANSACTIONS OF THE PENANCE NATURAL HISTORY AND ANTIQARIAN SOCIETY.** 2 vols., of in parts, 1845-55.  
**TRANSACTIONS OF THE ROYAL GEOLOGICAL SOCIETY OF CORNWALL, 2ND VOLUME.**

**MINING AND ORE SMELTING MAGAZINE,** December, 1834.  
**HAWKER'S (REV. R. S.) RECORDS OF THE WESTERN SHORE.**  
**ECHOES OF OLD CORNWALL.**  
**PRICE'S ARCHEOLOGIA CORNU-BRITANNICA.** 1790.  
**HEATH'S ACCOUNT OF THE ISLANDS OF SCILLY.** 8vo, 1750.  
**BORGES'S ANCIENT AND PRESENT STATE OF THE ISLANDS OF SCILLY.** 4to, 1756.  
**SOUTHEY'S THE DOCTOR.** Vols. I. VI. VII. post 8vo, cloth.  
**RICHARDSON'S CLARISSA.** Vol. I. 12mo, calf, 1768.

Wanted by *Bookworm*, 14, Market-Jew Terrace, Penzance.

**BASKERVILLE SALLUST.** In red morocco.  
**BARRETT'S SUFFERINGS OF THE CEROBY.**  
**PICKWICK PAPERS.** Original Edition, 1837.  
**CRUIKSHANK'S BOMBASTES FURIOSO.**  
**TABLE-BOOK.**  
**— INGLEBY LEGENDS.** 3 vols.  
**— POINTS OF HUMOUR.** Both parts.  
**ANDRÉO L'ADAMO SACRA ESPERANZA.** 4to, 1613.  
Wanted by *Mr. Thomas Beet*, Bookseller, 15, Conduit Street, Bond Street, London, W.

### Notices to Correspondents.

**UNIVERSAL CATALOGUE OF BOOKS ON ART.**—All Additions and Corrections should be addressed to the Editor, South Kensington Museum, London, W.

**LORD BROUGHAM** died between the hours of ten and eleven on the night of Thursday, April 30.

**OUR QUERIST** from Lansdowne Terrace, Cheltenham, will, we are sure, on reflection, approve of our not publishing a query on a matter so purely personal.

**M. X. L.** The last case of boiling to death in England is noticed in "N. & Q." 3rd S. xl. 333.

"NOTES & QUERIES" is registered for transmission abroad.

### PAPER AND ENVELOPES.

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Manuscript Paper (letter size), ruled or plain, 4s. 6d. per ream.  
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## Notes.

## THE BONES OF VOLTAIRE.

It may perhaps be regarded as a somewhat singular coincidence, that the hue and cry after the bones of our representative infidel should be echoed on the Continent by a similar inquiry as to the *locus in quo* of the mortal relics of the great French deist of the last century. Of the original inhumation of the body we have the following particulars:—

"Pendant sa maladie il avait été convenu à l'archevêché que Voltaire ne serait point admis à la sépulture chrétienne, s'il ne signait une rétractation formelle et détaillée de tous ses écrits. 'L'Abbé Gaultier,' dit La Harpe, 'l'avait apportée toute dressée. Mais les neveux du mourant, M. d'Hornoy, conseiller au parlement, et M. l'Abbé Mignot, s'étaient adressés au ministre Amelot, qui leur conseilla d'éviter le scandale d'un procès.' Le roi s'était déclaré. Il avait vu, non pas avec indifférence, mais sans prétendre à le contenir, l'engouement du peuple, et il avait dit: 'Qu'on laisse agir le clergé.' Il fut donc convenu que l'Abbé Mignot ferait transporter le cadavre dans son abbaye de Scellières en Champagne. Tout ceci se passait avant que Voltaire eût expiré. Paris entier s'informait de ses nouvelles à sa porte, et déjà son corps était à Scellières. Le prieur fit faire l'inhumation, qui eut lieu le 2 juin (1778). Le cercueil fut enterré dans le caveau d'une des chapelles latérales atenant la nef, et depuis transféré dans le temple de Sainte-Geneviève, à Paris."—*Histoire de la Vie et des Ouvrages de Voltaire*, etc., par L. Paillet-de-Warcy, 2 tom. 8vo, Paris, 1824, vol. i. p. 387.

The circumstances attendant upon the inhumation are curiously detailed by M. Lepan, to the effect, that the body, having been embalmed, was transported to the Abbey of Scellières, under pretext of its being borne to Ferney. Here, it being stated that Voltaire had died on the way in a duly Christian state of mind, the *prieur* proceeded to the ceremony of interment, which was thus happily concluded before the arrival of the prohibition, which had been despatched by the Bishop of Troyes, as soon as he learnt the subterfuge which had been practised. It was decided that the corpse of the arch-heretic should not be exhumed; but the irate bishop placed his interdict on the polluted chapel, and the unlucky *prieur* was dismissed from his office.

After giving various versions and anecdotes of the ceremony of inhumation, the biographer, from whose pages I have transcribed the foregoing account, proceeds:—

"Sans chercher à contredire aucune des versions précédentes, attendu le rapport qu'elles ont entre elles, on peut affirmer que le corps du défunt fut ouvert, à telles enseignes que le cœur fut donné à Belle et Bonne (M<sup>me</sup> de Villette); qu'il fut enchâssé dans un cœur de vermeil et porté à Ferney, où, suivant un chroniqueur du temps, il est resté longtemps sur une planche de l'office du château, abandonné aux hommages de la valetaille. Enfin il fut renfermé et scellé dans l'intérieur d'une pierre tumulaire, placée dans un monument que le marquis de Villette, acquéreur de Ferney, avait fait élever au château. Dès ce moment, le reste précieux du philosophe fut exposé comme dans une espèce de sanctuaire où les voyageurs honnêtes étaient introduits pour en adorer le Dieu. On lisait l'inscription suivante sur la façade du monument:

'Son esprit est partout, et son cœur est ici.'

*Ib.* p. 390.

Bulwer, in his pleasant paper on "Lake Leman," alludes to this latter relic in describing his visit to Ferney:—

"The bed-room joins the saloon; it contains portraits of Frederic the Great, M<sup>me</sup> du Châtelet, and himself. The two last have appeared in the edition of his works by Beaumarchais. You see here the vase in which his heart was placed, with the sentiment of 'Mon esprit est partout—mon cœur est ici.' 'As I think,' said my companion, more wittily than justly\* (as I shall presently show), 'that his *esprit* was better than his *cœur*, I doubt whether the preference given to Ferney was worth the having.'"—*The Student*.

It was in 1791, twelve years after the death of Voltaire, that the National Assembly decreed that, in consequence of the sale of the abbey of Scellières, the remains of the philosopher should be transferred to the parish church of the village of Romilly, to remain there under the care of the local municipality, until arrangements should be made for their triumphant translation to the metropolis, and their final deposit within the vaults of the Pantheon. This ceremony was appointed to take place on the 4th July: it was not, however, before the 10th that the sarcophagus, attended by a vast crowd of patriots and philoso-

phers, reached the gates of Paris. Having entered the city at nightfall, the precious burden was deposited for the night on a mass of stones, forming part of the demolished Bastille, and arranged in the form of a pagan altar by citizen Célérier. Next morning, beneath torrents of rain, the *cortège* proceeded to the Theatre of the Nation; where, having waited awhile to dry their dripping garments, they finally betook themselves—*Belle et Bonne*, the daughters of Calas, and the citizens La Harpe and Voltaire—to Sainte-Genève, when the apotheosis of the great man was completed by the deposit of, to use the words of an eye-witness—

“ . . . je ne sais trop quoi; car son cœur est chez M. de Vollette, et son corps a dû être consommé par la chaux que M. l'Abbé Mignon, son neveu, fit jeter dans son cercueil aussitôt qu'il fut déposé à l'abbaye de Scellières, afin que le peuple ne pût se porter à aucun excès contre les dépouilles d'un homme qu'il regardait alors comme l'ennemi de l'autel et du trône.”

More minute particulars will be found in the following documents:—

“Détail exact et circonstancié de tous les objets relatifs à la fête de Voltaire, extrait de la Chronique de Paris.” Paris, 8vo, 1791, pp. 8.

“Sur l'Apothéose de Voltaire et celle des grands hommes de la France, proposée le même jour, en faisant porter leur buste à côté de ses cendres.” Paris, 8vo, 1791, pp. 4.

“Translation de Voltaire à Paris, et détails de la cérémonie qui aura lieu le 4 juillet (1791).” Paris, Lottin, 8vo, 1791, pp. 37.

I have not this piece before me, but Quérard appends the following note, which contradicts the foregoing statement as to the condition of the body:—

“On y lit que son corps, inhumé à l'abbaye de Scellières, qui venait d'être vendue, *s'était conservé sain et entier*; que, lorsqu'il avait été transporté dans l'église de Romilly, on l'avait découvert; que les femmes et les enfans, loin de s'éloigner de son cercueil, y étaient venus déposer des couronnes de fleurs et des lauriers.”—*Bibliographie Voltairienne*, p. 155.

Be these circumstances as they may, eight eventful decades have elapsed since the occurrence of the event I have alluded to. The Revolution, which produced a Napoleon, succumbed to its offspring; and he who had “played at bowls” with crowned heads, fell in his turn under the hand of destiny. Then came back the Bourbons, with their fatal inability to forget or to learn; then a new revolution, and a new Napoleon to crush it. In the midst of all this, no one doubted—nor did guide or guide-book say aught to shake our faith—that those who had been interred with such honours in the vaults of Sainte-Genève—the witty and sarcastic Voltaire, the impassioned Rousseau, the fiery Mirabeau (though the latter, if I remember right, had been *dépanthéonisé* by a decree of the National Government)—were enjoying undisturbed the last sleep of the tomb. But

a couple of years ago, a strange rumour reached us from Paris. The representative of the Vilette family, having determined to sell his estate, became desirous of finding a fitting resting-place for that precious relic—the heart of the sage of Ferney—of which, for nearly a century, his family had enjoyed the custody. He accordingly offered to present it to the Emperor. The gift was officially accepted by the Minister of the Interior; and then came the question—Where should it finally be deposited? As to this, it at once appeared that the most appropriate spot was the Pantheon itself, where the remainder of the body of Voltaire was supposed to lie. But here unexpected obstacles arose—like those which excluded the body of Milton and the bust of Byron from the Abbey of Westminster; the Pantheon had again become a Christian temple, and how could its priests concur in an act of honour to one who had been so bitter an enemy of their tribe, and whom they had ever denounced as an emissary of Satan? At length the Archbishop of Paris himself was appealed to, and now it came out that there were other reasons for hesitation: such, for instance, as the existence of a belief that, since 1814, the Pantheon had possessed nothing of Voltaire but the empty mausoleum! An official investigation took place, and the belief was confirmed: when the stone was raised, the tomb was found to be tenantless and empty. “Expende Annibalem!” Alas! not a particle of the dust of Annibal remained for ponderation! The thing was a mystery; though hints were rife that ecclesiastical authorities might wink at sacrilege, when its object was the body of a heretic. A strict inquiry was ordered by the Emperor, the result of which I have never learned; and meantime it was commanded that the heart should be enclosed in a silver vase, and deposited in the Institute of France, or in the great hall of the Bibliothèque Impériale, where, for aught I know, it may still remain.

It may not be uninteresting to add, that, at the sale of the paintings, drawings, and curiosities belonging to the late Marquis of Vilette, which took place in the autumn of 1865, at his château, near Pont St. Maxence, Oise, the historical relics excited great competition. A crown of gilt paper, presented to Voltaire at the Théâtre Français, fetched 17*l.*; a satin waistcoat, formerly belonging to the great man, was knocked down at 19*l.*; his dressing-gown realised 39*l.* 10*s.*; his arm-chair, 80*l.*; and a portrait of him, at the age of thirty-five, by Largillière, 248*l.*

Perhaps some correspondent may be in a position to furnish later information on the curious subject above alluded to.

WILLIAM BATES.

Birmingham.

A GENERAL LITERARY INDEX: INDEX OF  
AUTHORS: HERMES TRISMEGISTUS.

"Any attempt to fix the precise era of this political change (from a priestly to a regal form of government) must be fruitless and unsatisfactory; if, however, it is beyond our reach, there are positive grounds for the conviction that no Egyptian deity was ever supposed to have lived on earth—(vide Herod. ii. 143). The priests also assured him that no deity had ever lived on earth (ii. 142); and Plutarch (*de Isid.* v. 21) observes that the inhabitants of the Thebaid entertained the same opinions—and the story of Osiris's rule in this world is purely allegorical, and intimately connected with the most profound and curious mystery of their religion. And so great was their respect for the important secret and the name of Osiris, that Herodotus (lib. ii. 86 *et alibi*) scrupled to mention him: and Plutarch (*de Isid.* s. 79) says the Egyptian priests talked with great reserve even of his well-known character as ruler of the dead. The Egyptians justly ridiculed the Greeks for pretending to derive their origin from deities." Wilkinson's *Manners and Customs of the Ancient Egyptians*, i. 16. Thoth therefore was not a deity, but one of the demons to whose descent on earth is attributed the origin of Anthropolatry. These having distinguished themselves as public benefactors, were honoured with apotheosis. "Non adeo rudes et ab omni sensu alieni putandi sunt prisci illi homines, ut Deos fingent tales, qui nil nisi mortalitatem præ se ferrent. Sed latebat in hac deificatione alia opinio: maximos hos viros divinæ nature fuisse participes. Cum enim homines rudes et simplices viderent ingenia eorum sua immense superare, mirarenturque vitæ molestias utilissimis inventis et institutis esse levatas, divinum in iis genium vel potius partem divinitatis qua omnibus rebus inest, residere, adeoque eos depositis mortalitatis exuviis ad pristinas sedes ipsumque Deum rediisse, et cœlestibus choris insertos credebant. Id quod supra jam Plutarchi testimonio probatum dedimus, monentis, Osirin et Isin ex bonis dæmonibus in Deos commutatos esse." (Brucker, i. 287.) Of Pythagoras Jamblichus asserts, "ab antiquis Deorum adscriptum numero, et perinde ac optimum, quendam dæmonem hominum beneficium missum, quem Pythium nonnulli, quidam Apollinem, ex hyperboreis Pæana, complures alii inhabitantium lunam dæmonum unum existimabant, sed plurimi Deorum omnino quempiam humana in forma adventasse aiebant, opem ad bene beateque vivendum mortalibus allaturum, ut felicitatis ac philosophiæ donum nobis veheret." (Crispus *de Ethicis Philosophis caute legendis*, p. 470.) "Some philosophical speculatists maintain that there were two sorts of Demons; the souls of illustrious men separated from their bodies after death, and certain ethereal spirits which had never inhabited any bodies at all. I doubt, however, whether this distinction be not a comparatively modern refinement; for I can find scarcely any traces of it in the system of pagan mythology which was generally established. There almost universally the Demons appear as the souls of the mighty dead; though a notion very often prevailed that they had descended from heaven, or from the orb of the moon, previous to their entering into mortal bodies. (ApuL. *de deo Socrat.* p. 690; Plutarch, *de Defect. Orac.* p. 431. See Bp. Newton's *Dissert. on the Proph.* vol. ii. p. 417, 418);" Faber's *Origin of Pagan Idolatry*. Mede (*The Apostasy of the Latter Times*, pt. i. ch. 4.) gives us the former interpretation of these authors, Apuleius and Plutarch, who, according to him, make two sorts of demons—souls separate from bodies, or such as never dwelt in bodies at all, the former resembling saints, the latter angels. (Cf. Farmer on *Miracles*, p. 183.) The author who writes under the name of Hermes Trismegistus asserts (in *Asclepius ad*

*fin.*) that Esculapius, Osiris, and Thoth were all holy men, whose souls were worshipped after their death by the Egyptians. They were called Semidei "quia ex homine et sidere sunt compositi." "The gods of the Gentiles being thus mere men, the question is, how they came to be worshipped in conjunction with the Sun and the Host of Heaven. The notion that the hero-gods were either translated to the celestial bodies, or were emanations from them, constituted a very prominent part of ancient paganism . . . The reason why the heavenly bodies were thus deemed living intelligences was their supposed union with the souls of deceased heroes; and as the sun was the brightest of those bodies, it was naturally thought the peculiar residence of the parent or chief of those hero-gods. This opinion was strenuously held by the Platonists of the Alexandrian school . . . Mercury or Hermes is said to be the Sun in Macrobius; and by the Orphic poet he is declared to be the same as Bacchus, who is similarly pronounced to be the Sun." Faber, ii. 227; cf. pp. 206-214, who refers to Moor's *Hindu Pantheon*, p. 249, &c. Does not Faber overlook the fact that Sanchoniathon (apud Euseb. *Præp. Ev.* l. i. c. 9) represents the most ancient nations, particularly the Thæncians and Egyptians, as acknowledging only the natural gods, the sun, moon, planets and elements. And Plato declares it as his opinion that the first Grecians likewise held these only to be gods, as many of the Barbarians in his time did. (In *Cratyl.* p. 273; Farmer *On Miracles*, p. 173.)

Mercury is not enrolled in the Egyptian Dynasty of Immortals. Perizonius (*Orig. Egypt.* p. 403) remarks: "Crediderim quia Mercurius, tanquam unus ex præcipuis Ægyptiorum Diis passim memoratur, et tamen in Catalogo eorum Deorum apud Synellum, p. 19, non occurrit, et quia nomen Dei qui ordine fuerit sextus, et proximus post Osirin et Isin istic excidit, hanc ergo lacunam istoc Mercurii nomine explendam." Not to mention that Mercury is one of the planets in the Egyptian sphere, Clemens Alexandrinus (*Strom.* lib. i. p. 144) and Lactantius (lib. i. *de Fals. Rel.* c. 6) testify to the deification of Mercury. "There is only one month about which we could venture to pronounce a confident opinion: i. e. the first on the list, the month which we have uniformly called Thoth, viz. that this must have been purposely so called after a person, divine or human, among the Egyptians . . . and to which the Egyptians attributed the invention of language, of letters, of numbers, of geometry, of astronomy, and the first introduction of laws and rules of life." Greswell's *Fæsti Catholici*, iv. 184; cf. Fabricii *Bibl. Gr.* i. c. xii.; Wachter, cap. ix. where are described the honours partly peculiar to Mercury, and partly common to the other Semidei or Deastri."

I shall, in the first place, describe the editions of Hermes' principal works, now before me, and secondly, the remarks of Ebert (*Bibliographical Dictionary*) on other editions; subjoining an extract from Fabricius on the question of their genuineness.

Poemander, &c.—*Nova de Universis Philosophia libris quinquaginta comprehensa* [Panaugia, Panarchia, Pampsychia, Pancosmia] *Quibus postremo sunt adjecta Zoroastris Oraacula cccxx. ex Platonicis Collecta. Hermetis Trismegisti libelli et fragmenta quotcumque reperuntur, ordine scientifico disposita. Asclepii discipuli tres libelli. Mystica Ægyptiorum Philosophia, &c. Auctore Francisco Patricio. Venet. 1593, fol.*

*Divinus Pymander II. M. T. cum Commentariis Hannibalis Rosselli . . . Accessit ejusdem textus Græcolatinus, industria Fr. Flussatis Candalle. Coloniae Agrippinae, 1630, fol.*

"Rossel's prolix and frequently absurd commentary at first appeared without the Greek text. *Crucov.* 1584-90. Fol.—E.

*Marsilii Ficini Philosophi Platonici Opera.* Paris. 1641. 2 voll. fol. In vol. ii. *Latine, M. T. Liber de potestate et sapientia Dei: item Asclepius de voluntate Dei.*

This was first published Tarvisii 1471, folio, often reprinted at Venice. The Greek original with the translation of Ficinus was first edited by Turnebus, Paris, 1554, 4to. "Still more scarce is the edition, Ferrariae, And. Gallus, 1472, 4to. Also, Mog. J. Schoffer, 1503, 4to."—E. For editions of Asclepius see *Bibliotheca Buvaviana.*

*M. T. Pymander de potestate et sapientia Dei. Ejusdem Asclepius.* Basileæ, 1532. (Latine a Ficino.)

H. T. Poemander. *Ad fidem Codicum manuscriptorum recognovit Gustavus Parthey.* Berolini, 1854.

"Turnebi et Flussatis præcæmia integra, Patricii præfationis eam quæ ad Hermetem pertinet particulam, propter magnam exemplariorum raritatem, denuo excudenda curavi . . . . . Versionem latinam primum a Marsilio Ficino compositam, deinde a Flussate, post a Patricio refectam, hic illic denique a me ipso mutatam, ut quam proximè ad græca accederet verba, textui subjeci."—Parthey.

*Hermès Trismégiste. Traduction complète, précédée d'une Étude sur l'Origine des Livres Hermétiques.* Par Louis Menard. Paris, 1866.

"It is strange how these books of Hermes have been neglected. Even Parthey's edition [Berolini, 1854]—the first critical one ever attempted—is not quite complete; and since that learned divine Doctor Everard's English translation of the 'Divine Pymander' was edited by J. F. in 1650, not the slightest notice seems to have been taken of that remarkable work, or any other remnant of Hermes, in England. In Germany the Poemander has been translated once or twice within the last hundred years, but save Baumgarten-Crucius (1827) no one seems to have paid any particular attention to it. In France, François de Foix translated and commented on it in 1579, and dedicated it to Margaret of Navarre. Ever since it has slept in peace till M. Menard, at the instigation of the Academy, took it up again, and retranslated both the Poemander and the other fragments." (*Saturday Review*, March 30, 1867.) So far the editions above referred to are in the Chetham Library.

*Mercurii Trismegisti Poemander . . . Esculapii Definitiones. . . . Gr. Lat. ed. Ang. Bargievus.* Paris. A. d. Turnebus. 1554. 4to.

The first Greek edition. 4 leaves of preliminary matter, 103 pages of text, and 126 pages of Latin translation (by Mars. Ficinus), which is sometimes wanting.—E.

*M. T. Pimandras utraque lingua restitutus Fr. Flussatis Candalle industria (Gr. Lat., acc. Esculapius ad Ammonem.) Burdigalæ, Milanguis, 1574, 4to.*

The text is corrected in this edition. Jos. Just. Scaliger also had part in it.—E.

*Magia Philosophica, &c.*

Only a copy from Patricius.—E.

Translations in French, Italian, and German, are mentioned by Ebert.

The genuineness of these books is defended by Augustinus Stenuchus Eugubinus (*de Perenni Philosophia*, lib. i. c. 8 and 25), who draws an elaborate comparison between the Mosaic history of the Creation and that of Hermes; by the editors, Marsilius Ficinus, Candalla, and Fr. Patricius; by Joh. Baptista Crispus (*de Philosophis Ethnicis caute legendis*, p. 469), who refers to these, and adds "juniorum docti plerique"; by Athanasius Kircher (*Edipus Ægyptiacus* and *Obeliscus Pamphilius*), of whom it has been said that, "even when he erred, his errors seem to have arisen rather from too great a scope of theory, than from any want of knowledge." Sed uti jam ostensum, writes J. A. Fabricius (*Bibl. Gr.* i. 8), reclamant res ipsa et eruditiorum consensus, qui hæc scripta sic ab Hermete non profecta sed supposititia uno ore pronuntiant, sive auctore Judeo, ut contendit Isaacus Vossius c. 8 de *Sibyllinis Oraculis*, sive semi-Platonico quodam itemque semi-Christiano, qui circiter secundi a C. N. seculi initia vixerit, ut post Is. Casaubonum [Exercit. p. 74, sq.] statuunt Vossius Pater, lib. i. de *Idololatria*, c. 10. Petavius, t. ii. *Dogma Theol.* de Trinitate, p. 8, sqq.; Natalis Alexander, *Select. Hist. Eccles.* capitulum, Sec. ii.; Georgius Bullus, *Defens. Concilii Nicæni*, p. 45 et 51; Elias du Pin, *Biblioth. Scriptor. Ecclesiast.* t. i. p. 23, sq.; Lambecius in *Prodrogo Hist. Liter.* p. 139, quem totum de Hermete locum iterum inseruit libro vii. *Comment. de Bibl. Vindobonensi*, p. 22-32; Herm. Witsium in *Ægyptiacis*, lib. ii. c. 5; Joh. Henr. Ursinus et alii, novissime Petrus Jurieu in *Historia Critica dogmatum ac religionis Judæorum*, p. 496." See also Genebrardi *Chronographia*, p. 279, 280.

BIBLIOTHECAR. CHETHAM.

MR. ALBERT WAY'S LETTER ON GREAT FORSTERS, NEAR EGHAM AND THORPE, SURREY.

This interesting Elizabethan mansion has been passed over with very slight notice by the county historians (Manning & Bray, iii. 253; Brayley, ii. 264), and its history is very obscure. The royal arms are on the Elizabethan porch (which is supposed to be later than the house) with the date of 1578. The date on the drawing-room ceiling is 1602; and that on one of the leaden spouts of the house is 1598. One tradition is, that the princess Elizabeth was confined in the house during Queen Mary's reign; and another, that the place was one of Elizabeth's hunting-lodges; but the first fact about it recorded (so far as we now know) is, that Sir John Doddridge died there in 1628. One of his servants was buried at Egham in 1622, and one of Lady Doddridge's in 1629, the year after the judge's death; so that it was no doubt his family residence near London and Windsor, though he bought estates and built a mansion in Devonshire. Mr. Albert Way was kind enough to visit Forsters last December, to see what its decorations say, and from his interesting letter to the owner, Col. Halkett, we have been allowed to make the following extracts:—

"In the Dining Room the central compartment is decorated by the device that had been used by Anne

Boleyn, and was unquestionably retained by her daughter Elizabeth, who had capricious emblems without end. Camden tells us that they would fill a volume, and I am disposed to believe that the Armillary [bracelet-like] sphere, so strangely riven asunder, may be one of Elizabeth's impresses. The falcon on the roof of a tree should properly have white and red roses springing up around the roof; but this is not material. The rose, the fleur-de-lys, the arched crown, the lion passant, with sprigs of roses (doubtless, if coloured, red and white), the portucullis also—all found on this beautiful ceiling, are all appropriate to Tudor times and the reign of Elizabeth. The sprigs or branches of the oak are quite in proper keeping. I have a fine achievement of the royal arms, in which the Tudor rose, on one side, has a sprig of oak as its counterpart on the other. But the great mystery in the present ignorance as to who was the grantee or the builder of the mansion, is presented in your Drawing Room. Here we might expect devices more especially of personal associations with the founder; those complimentary to the sovereign, whose favour he enjoyed, being appropriately displayed in the chamber beneath, where she may have banqueted as his guest. In the 'Withdrawing Room' above we find unquestionably a variety of devices exclusively appropriate to the noble house of Percy; and yet no connection with that family appears amongst the particulars that we can glean regarding Egham, 'Forsters,' or any place in their vicinity.

"We here find the silver boar ducally gorged and chained in gold, and the silver unicorn similarly gorged and chained, the supporters of the coat of Percy. If evidence be desired, I would cite the Garter plate of Henry, fifth Earl of Northumberland, 1489-1527. The boar and the unicorn are found likewise on pennons and other insignia of which drawings are preserved at the Herald's College. The key erect, crowned, is found on the pennon of Poynings, one of the baronies of the noble lineage of Northumberland; the scymetar is found in like manner on that of Fitzpayn. The silver boar has been ascribed to Bryan, the unicorn to Poynings. Key and scymetar are found, amongst others, as the exclusive and indubitable insignia and badges of the Percys. At the period, 1602, the closing year of Elizabeth's reign, occurring on this interesting ceiling, and, as it should seem, unquestionably the date of its execution, the head of the noble house of Percy was Henry, ninth Earl of Northumberland, who had succeeded his father in 1585, when that nobleman, committed to the Tower under suspicion of conspiracy for the release of Mary Stuart and the invasion of the realm, was found dead in his bed, shot (as alleged) by his own act. The earl speedily made demonstrations of valour and loyalty in Leicester's campaign in the Low Countries, and by chartering ships at his own charges to repel the Invincible Armada in 1588.

"He was elected K.G. in 1593; engaged warmly in the cause of King James of Scots, and in promoting the union of the two kingdoms. A fatal reverse fell upon the earl and his family in 1605, through suspicion of being associated in the Powder Plot. The earl was heavily fined. He died in 1632. This Earl of Northumberland, you will remember, was distinguished as a promoter of science and literature; he was himself an able mathematician, and patronised liberally several of the most learned scholars of his day, skilled in recondite science, philosophical and mathematical studies.

"Henry the Wizard, as the ninth earl was familiarly designated, was perhaps the most highly informed nobleman of his age in all scientific pursuits.

"If we could discover any clue to associate 'Forsters' with the great family of the Northern Marches, whose badges occur amongst its decorations, doubtless the remarkable and hitherto inexplicable device of the Armil-

lary Sphere might appear to be singularly appropriate to the Wizard Earl. It occurs conspicuously on the staircase as well as on the ceiling of the upper chamber. It is neither a globe, as sometimes formed, nor the mound of sovereign power, the orb, as more commonly termed, borne by emperor or king: it is properly an instrument such as may properly be ascribed to the astronomer or the votary of the natural sciences. It is adjusted to a handle for convenient use, and consists of a framework that represents the general structure of the system of which our globe forms part—the sphere traversed diagonally by the zodiac."

In Norden's Map of Windsor Forest, Harl. MS. 3749, a house is marked which is probably meant for "Forsters." It was certainly in the Egham Walke of the forest, where red deer were in Norden's time, and of which Creswell was keeper. In a former part of the letter which we have quoted from, Mr. Way says:—

"The manor of Egham, which had been part of the possessions of Chertsey Abbey, was given up by the abbot and convent in 1538 to Henry VIII. on condition that they should receive in exchange the possessions of Bisham Abbey. The king, having thus become possessed of the manor of Egham, granted it to Sir Andrew Windsor, who resided at Stanwell, near Hounslow, the ancient seat of his family. Some years after the king proposed to visit him at Stanwell, and, to his great mortification, compelled him to resign his estates in Surrey and the adjoining counties in exchange for those of Bordsley Abbey, Worcestershire. This compulsory conveyance to the crown occurred in 1542 (33 Hen. VIII.), and the manor of Egham thus reverting to the king, remained with the crown. It was made part of the jointure of Queen Henrietta Maria by Charles I."

The above details are given, not only to make known to antiquaries the curious problem which this remarkable old mansion, so strangely neglected by prior inquirers, presents, but also in the hope that some reader of "N. & Q." may be able to produce some earlier evidence regarding the history of "Forsters" before the epitaph on Sir John Doddridge's tomb in 1628.

Mr. Albert Way points out that the evidence most to be desired is a grant of "Forsters," either from Henry VIII. to some courtier, or from Elizabeth to Sir John Doddridge. The name of the place I suppose to be derived from the forester or 'forster' (to spell it as Chaucer does), who may have lived there. Creswell, the keeper in Norden's time, was buried at Egham after Sir John Doddridge had Forsters, namely, in 1623. F. J. F.

#### THOMAS CORNWALLIS, ONE OF THE FOUNDERS OF MARYLAND.

The founders of Maryland were not exiles for conscience' sake, but a mixed company of adherents of the Church of England, Church of Rome, and Puritans, who sought the shores of the Chesapeake to improve their fortunes.

The boldest spirit among the pioneers was Captain Thomas Cornwallis. He was the descendant of that Sir Thomas Cornwallis who, in the days

of Queen Mary, was governor of Calais, and suspected of complicity with the French. Upon his return to England he erected a fine residence, which called forth the following quip from a rhymur of the period:—

“Who built Brome Hall? Sir Thomas Cornwallis.  
How did he build it? By selling of Calais.”

The son of the governor was Sir Charles Cornwallis, the distinguished ambassador of England in Spain, and the grandfather of the subject of this sketch, whose parent was Sir William Cornwallis, the author of an essay upon Richard the Third.

After the second Lord Baltimore interested capitalists to embark in the speculation of planting a colony, and emigrants were secured, the expedition sailed in the autumn of 1633, Leonard Calvert having been appointed governor, and Jerome Hawley, with Thomas Cornwallis, then thirty years of age, councillors.

The ships Ark and Dove landed the passengers at Saint Mary early in 1634, but Hawley soon went back to England, and was made treasurer of Virginia, and was of course a Protestant. He died in 1638, leaving a widow without children.

Thomas Cornwallis, from the first, was a man of mark in the colony, was in command of the Maryland boats in their fight in 1635 with the Virginians, in the waters of the Chesapeake, and subsequently captain-general of the soldiers sent against the Indians. In the provincial assemblies he was foremost in debate, and the front of the opposition against the encroachment of the proprietary upon the rights of English subjects. His white servants were Protestants, and accustomed to read to each other from a volume of sermons by the distinguished Puritan known as “the silver-tongued” Smith.

In 1642 Lord Baltimore re-organised the government of the province, and again named Cornwallis as a member of the council; but, says an old record, he “absolutely refused to be in commission, or take the oath.” From this period his name begins to disappear, and about 1644 he seems to have returned to England.

In November, 1643, Parliament passed an ordinance making the Earl of Warwick Governor-in-chief and Lord High Admiral of the American colonies, and he and his associates were empowered to take all necessary steps “to secure, strengthen, and preserve the said plantations.”

Shortly after this, Captain Ingle appeared in the waters of Maryland, in command of a Parliament ship, and he and his crew were captured in the following January. Making his escape to London, he obtained a letter of marque, and again sailed in the ship Reformation for Maryland. The majority of the colonists were in sympathy with Parliament, and without difficulty he seized, in February, 1645, the great seal of the colony,

and considerable property of the opponents of Parliament. When he came back to London, Thomas Cornwallis claimed portions of the goods as being improperly captured, which led to the following communication to the House of Lords in February 1646 (N. S.), in which Cornwallis is classed with malignants, as the adherents of Charles I. were called:—

“To the Right Honourable the Lords now in Parliament assembled.

“The humble Petition of Richard Ingle, shewing—

“That whereas the Petitioner having taken the covenant, and going out with letters of marque, as Captain of the ship The Reformation of London, and sailing to Maryland, where finding the Governor of that province to have received a Commission from Oxford to seize upon all ships belonging to London, and to execute a tyrannical power against the Protestants, and such as adhered to the Parliament, and to press wicked oaths upon them, and to endeavour their extirpation, the Petitioner conceiving himself, not only by his warrant, but in his fidelity to the Parliament, to be conscientiously obliged to come to their assistance, did venture his life and fortune in landing his men, and assisting the said well affected Protestants against the said tyrannical government and the Papists and Malignants—It pleased God to enable him to take divers places from them, and to make him a support to the said well affected.

“But since his return to England, the said papists and malignants, conspiring together, have brought fictitious acts against him, at the common law, in the name of Thomas Cornwallis and others, for pretended trespass in taking away their goods in the parish of St. Christopher’s, London, which are the very goods that were by force of war justly and lawfully taken from these wicked papists and malignants in Maryland, and with which he relieved the poor distressed Protestants there, who otherwise must have starved and been rooted out.

“Now, forasmuch as your Lordships in Parliament of State, by the order annexed, were pleased to direct an ordinance to be framed for the settling of the said province of Maryland, under the Committee of Plantations, and for the indemnity of the actors in it, and for that such false and feigned actions for matters of war, acted in foreign parts, are not tryable at common law, but if at all, before the Court and Marshall; and for that it would be a dangerous example to permit Papists and Malignants to bring actions of trespass or otherwise against the well affected for fighting and standing for the Parliament,

“The Petitioner most humbly beseecheth your Lordships to be pleased to direct that this business may be heard before your Lordships at the bar, or to refer it to a committee to report the true state of the case, and to order that the said suits against the Petitioner at the common law may be staid, and no further proceeded in.

“RICHARD INGLE.”

Cornwallis was in Maryland in 1652, and consulted by the Governor relative to an expedition against the Indians on the eastern shore of the Chesapeake Bay. In 1658, after the difficulties were settled between the puritans of the province and Lord Baltimore, who now adhered to Cromwell, he was designated as secretary in case of the death or absence of Philip Calvert.

After this he does not appear, and it is possible that, after Charles II. ascended the throne, he removed to England. A neck of land on the



Potomac, however, to this day bears the name of the pioneer of the Maryland colony, so well described in a London publication of the year 1649 as a "noble, right valiant, and politic soldier."

Although Thomas Cornwallis never returned to Maryland, there is a point on the Potomac that to this day bears his name; and not many miles below, at the entrance of York River, Virginia, is a field rendered memorable by another descendant of the old Governor of Calais, Lord Cornwallis there, in 1781, surrendering his army to General George Washington.

The wife of the Maryland pioneer was Penelope, daughter of John Wiseman, by whom he had four sons and six daughters, and died in 1675. One of his sons, Thomas, was a clergyman of the Church of England, and died in 1731; a grandson, William, entered the same profession, and died in 1786; and a great-grandson, Charles, also became a clergyman of the same Church, and died in 1828, leaving to the world a gifted daughter, Caroline Frances Cornwallis, the distinguished authoress of *Small Books on Great Subjects*.

E. D. N.

Washington, D. C., U. S. of America.

#### BALLOTING-BOX OF THE VIRGINIA COMPANY.

James I. hated the Virginia Company because its members were sympathisers with what he called a seditious parliament. Before he seized their papers an exact transcript of their proceedings from April, 1619, was made by the secretaries, which fills two folio volumes. These manuscript records were sold by a son of the Earl of Southampton to a gentleman in the colony of Virginia near two centuries ago, and are now in the library of the United States Congress.

In examining the manuscript there are allusions to the balloting-box. In recording the results of an election for treasurer of the company on April 26, 1619, it is said that the members "ballated, the lott fell to Sir Edwin Sandys to be treasurer, he having 59 balls."\*

The Minutes of the Company for February 22, 1619 (O. S.), contain the following about a "balloting-box":—

"Sir Edwin Sandys, the Treasurer, signified unto them of the Balloting-box standing upon the table, how it was intended at first another way as might appear by the armes upon itt, but now Mr. Holloway had given itt freely to this Company, that therefore to gratifie him, they would entertaine him into the Societie, by givinge him a single share of land in Virginia w<sup>ch</sup> being putt to the question was ratified unto him, whereupon Mr. Deputy was entreated to provide a case for the better preserving of itt."

E. D. N.

\* *Vide* a paper by the late Lord Strangford on "The Earliest Mention of the Ballot" in "N. & Q." 1<sup>st</sup> S. x. 297.—Ed.]

#### PROVERBS.—

"A Scot, a Rat, and a Newcastle Grindstone, go all the world over."—P. 103.

"The commission officer who was raising recruits [at Newcastle] was an Italian by birth, and Mr. Lever by the merry conceit of an Oltromontain proverb prevailed for the poor fellow's discharge,—that a man whose house lets in rain, whose chimney carries not out the smoke, and whose wife is never quiet, should be exempt from going to the wars, as having war enough at home."—P. 155.

"Sir Tho. Egerton, Lord Keeper, used to say, 'Frost and Fraud ends in Foul.'"—P. 168.

"The Lincolnshire proverb: 'It is height that makes Grantham Steeple stand awry.'"—P. 169. (*Memoirs of the Life of Mr. Ambrose Barnes*, Surtees Soc. 1867.)

K. P. D. E.

NEW WORDS.—The unhappy state of affairs in our Southern States has added two words to the English language—*Mossyback* and *Carpetbagger*.

A *Mossyback* is a man who secreted himself in the woods or swamps to escape the conscription for the Southern army, where he is said to have remained hidden until the moss grew on his back.

A *Carpetbagger* is an adventurer from the Northern States who has come to the South to be elected to office by the votes of the negroes. A carpet-bag is sufficient to contain all his luggage, and his character is usually on a par with his property.

UNEDA.

Philadelphia.

NEWTON FAMILY.—The following inscription is copied from a brass near the chancel arch of Pickering church, Yorkshire:—

"Prope ad hoc loco dormit Corpus

IOSH.VÆ NEVTON,

Hujus Ecclesie Custodis quondam vigilantissimi,

Ecclesie Anglicane rituum vindicis acerrimi,

Cujus prædicandi facilitate,

Nisi ejusdem vita moresque

Nihil erat castius nihil elegantius,

Nisi Caritas,

Nihil copiosius.

Ito Viator

Et Mortem ejus lacrimis

Vitam in terris peractam laudibus et æmulatione

Vitam in Cœlis agendam

Votis prosequere.

Ob. Feb. 14, 1712."

G. W. TOMLINSON.

Huddersfield.

CHRYSANDER'S HÄNDEL.—In the *Erste Hälfte* of the 3<sup>d</sup> band of this work, in a note at p. 211, the following passage occurs:—

"Unter den wenigen deutschen Musikalien, welche Händel mit nach England nahm, befand sich Krieger's *Amuthige Klavier-Uebung* (Nürnberg, 1699), die er später seinem Freunde Bernard Grandville schenkte und als ein Theil von dessen Sammlung sich im Besitz von Lady Hall (jetzt Lady Llanover) befindet; der im I. Bande S. 247 Anmerk. erwähnte öffentliche Verkauf dieser Werke hat zwar statt gefunden, aber da die Forderung von £200 nicht erreicht wurde, hat die Familie

dieselben wieder an sich genommen. Für elende £200 also wäre einem adligen Hause, dessen Reichthum nach hunderttausenden zählt, der schönste Kunstbesitz und das beste Zeugniß der hohen Bildung seiner Vorfahren feil! Dies ist nur eins der vielen Zeugnisse von der Verkommenheit des Englischen Adels."

The ignorance and injustice shown in the conclusion of this quotation are too glaring to need any exposure here, but is the rest of the note correct? The merits of Herr Chrysanther's biography of Handel are surely in other respects very considerable. SCOTUS.

CURIOUS ORTHOGRAPHIC FACT.—Has it ever been observed that in French there is one monosyllabic sound which may be written in sixteen, or perhaps seventeen, different ways? I am not aware of any similar case in French or any other language. The nearest approach that I know of is also to be found in the French language, where seven forms of the same sound occur very frequently in words of two, three, or four syllables. In English the greatest number of forms of the one sound that I have met with is four, and of this I believe there is but one instance.

THOS. KEIGHTLEY.

BURNS'S "TAM O'SHANTER." "FAIRIN" FOR "SAIRIN."—In the original edition of Grose's *Antiquities of Scotland* the poem of "Tam o'Shanter" is first published. This word *fairin* is evidently a mistake of the printer for *sairin*—serving (or, as used in the phrase, "served him out"). Burns was in the habit of writing words beginning with *s* with the long *f* like *f*; and in this poem there is another misprint of the *f* for *s*. The use of the word *fairin* is without meaning here, as it is always applied to a gift or other compliment, but in the West of Scotland till recently, if not still, *sairin* was a term of punishment—"I'll gie ye yer *sairin*!" SETH WAIT.

### Queries.

LAST MOMENTS OF ADDISON.—In the *Temple Bar Magazine* for April, 1867, is a paper of much flippancy and vulgarity, entitled "What's o'Clock"? wherein is this strange passage:—

"Long since has the old traditional anecdote of Addison's last moments been exploded and blown to fragments, or, rather, utter nothingness. He did not send for the young Earl of Warwick to see 'how a Christian could die.' And it would have been a very imprudent thing if he had; for that dying Christian gentleman was in the habit of fuddling himself, and that library gallery of Holland House, where he used to walk to and fro with a bottle of port wine at either end for his solace under such oscillation, was not exactly a *via sacra*."

What is the meaning of this illogical new version of the anecdote of Addison's last moments, of which Macaulay says: "On that goodness to which he ascribed all the happiness of his life, he

relied in the hour of death with the love which casteth out fear." A CONSTANT READER.

BANGÁLY, THE CAPITAL OF BENGAL, THIRTY-SIX MILES N.E. FROM CALCUTTA.—

"In some ancient maps and books of travels we meet with a city named Bengalla; but no traces of such a place now exist. It is described as being near the eastern mouth of the Ganges; and I conceive that the site of it has been carried away by the river, as in my remembrance a vast tract of land has disappeared thereabouts. Bengalla appears to have been in existence during the early part of the last century."—Major Rennell's *Memoir of a Map of India*, p. 57.

Can any objections be urged against the town Bangály, on the Salkee Canal, between Boyra and Ajipur, nine miles from the former, and three from the latter, given in Rennell's *Bengal Atlas*, being identified as the site of the capital, from which the Bengal district derives its name?

The names Satgaun, near Hughli, and Chittagaun, in the Dakka district, sound much alike; and, substituting Chittagaun for Satgaun, would account for the wrong fixture of Bangály, on the coast of Arracan, where Major Rennell failed in his search for it. R. R. W. ELLIS.

Starcross, near Exeter.

"BEN BOLT."—This subject has been the occasion of a newspaper dispute in America, Mr. T. D. English claiming to be the author, which Mr. S. S. Sanford seeks to deny. Mr. English claims to have written the song in 1842, or at least that he published it during that year, and that he will pay the sum of \$50 to any person who will procure an authentic publication prior to 1842 in which "Ben Bolt" may be found. I have conversed with parties who say they remember the song long prior to 1842, but can refer to no documentary evidence in support of their verbal statement. G. M.

New York.

DOUGLAS OF GLASTONBURY.—Where shall I find some account of Douglas of Glastonbury, an unprinted chronicle of English affairs mentioned in Lappenberg's *Hist. of England under the Anglo-Saxon Kings*, trans. by Benj. Thorpe, v. i. p. lix. ? I do not see any notice of it in Macray's *Manual of British Historians*. K. P. D. E.

QUEEN ELIZABETH'S BADGE: MUTES.—Will some of your heraldic correspondents have the kindness to give me the most correct information they can (with their authorities) respecting Queen Elizabeth's badge or badges, what they were, when assumed, and why, and what was her motto? Also what were her coat of arms and supporters, for I presume she had them, even as our present queen has.

Also I request to know the origin of mutes at the funerals of nobility and gentry, what changes they have gone through to become what I remember seeing standing on either side outside our

entrance hall doors on the occasion of a parent's funeral?  
F. M. G.

"ET IN ARCADIA EGO."—This is the motto attached to a painting of Sir Joshua Reynolds, No. 91, mentioned by your correspondent (4th S. i. 382.) Can it be traced to any classic author? It is evidently the Latin form of the German "Auch ich in Arkadien," respecting which I inquired as being the motto of Goethe's *Italian Diary*, and which MR. KINDT (4th S. i. 182) says is a common citation in Germany.

CRAUFURD TAIT RAMAGE.

"FIEL PERO DESDICHADO."—What is the origin of this Spanish motto (faithful but unfortunate), which is borne by the Dukes of Marlborough? It does not at all apply to the career of the great duke.  
S.

FONTS MADE TO LOCK.—I should be glad to know of original examples remaining. W. H. S. Yaxley.

ELIZA HARTTREE.—A short time since I became possessed of a volume of MS. poems by an authoress of the above name. None of the pieces are of more than average merit, and turn chiefly on the rather hackneyed subjects of "Love," "Women," "Flowers," and "Babies." Can any of your readers give me any account of the writer?  
F. GLEDSTANES WAUGH.

Exeter College, Oxon.

HERALDIC.—To what family does the following coat belong? I find the arms depicted on an old portrait upon panel bearing the date 1592: "Sable, in chief between four pallets, a trefoil argent." Crest: "Upon a helmet, sinisterwise, a wing argent, in sinister base a trefoil of the last." I presume this is a foreign coat, for I cannot find the charge in any of my English books on heraldry.

The following arms occur repeatedly in a MS. book of arms of about the fourteenth century: "Quarterly, first and fourth argent, a blackamoor's head coupé, sable; second and third, argent, an ermine spot sable, in fess point, a crescent." Probably these are the arms of some religious house, but I have failed to meet with them after a somewhat laboured search.  
T. HUGHES.  
Chester.

HENRY ISAAC, a wealthy diamond merchant in the middle of the last century, possessed a collection of paintings by the first masters, many by Rembrandt. Is it known what became of this collection at his death, about 1773? Where in London did he live?  
QUERIST.

DEATH OF JAMES II.—In the Royal Academy of 1833 was exhibited a picture by R. Westall, R.A., No. 204 in the Catalogue:—

"The Death of James II. at the Palace of St. Germain en Laye, 1701. The persons standing by the bedside are

Louis XIV., King of France, and the Cardinal de Noailles, Archbishop of Paris: the youth kneeling is the Prince James Edward, afterwards called the Pretender; behind him is the Duke of Perth, his governor, whose right hand is pressed upon the clasped hands of the Duke of Berwick, as if endeavouring to allay the too audible expression of that nobleman's grief. On the left of the Duke of Berwick is the Earl of Middleton; the ecclesiastic kneeling in front is Father Lumsden, King James's confessor. In the background are the bishop and his attendants, retiring after the administration of the Sacrament of Extreme Unction."

Can anyone give me any information as to who is the present owner of this picture, and whether it has ever been engraved?  
BENJ. NATTALI.  
Windsor, Berks.

LOLLARDS' TOWER, OLD ST. PAUL'S.—Timbs, in his recent work, *London and Westminster, &c.*, writes thus at p. 261:—

"The southernmost tower at the west end of old St. Paul's, called the Lollards' Tower, was used as the Bishop's prison for heretics, and was the scene of at least one foul and midnight murder perpetrated in the month of December, 1514, on a respectable citizen, &c."

Now, curiously enough, Dugdale in his *History of Old St. Paul's Cathedral* does not anywhere allude to this tower (which I presume was one of two western ones). Certainly it seems remarkable that so immense a building should have only had the one central tower and spire shown in Hollar's plates, whereas one of our smallest cathedrals, Lichfield, possesses no less than three—a central, and two western ones.

Can any reader of "N. & Q." tell me whence Mr. Timbs derives his authority for this statement, as he does not mention any? and also, where I can obtain any further information on the subject?

Hollar's views show two low western towers of very insignificant dimensions (in fact little more than turrets) of a bastard-Italian style.

EDMUND B. FERREY.

MAIDEN TROOP.—It is said that during the civil war of the seventeenth century the young women of Norwich, on hearing of the outrages committed by the Cavaliers upon their sex, raised a troop to defend themselves, which was known as the "Maiden Troop." Where can I find particulars of this?  
R.

MOTTO OF CIVIL ENGINEERS' INSTITUTION.—Where is this to be found?—

τέχνη κρατούμεν ἐν φύσει νικώμεθα.

"We control by art what we are overcome by in nature."

Another motto might be suggested:—

Τύχη τέχνην εὐρηκας, καὶ τέχνη τύχην.

"You have found your art by fortune, and your fortune by art."

B. J. T.

MOUNTFORD: DAVIS; BUCKMASTER FAMILIES.—Can any reader of "N. & Q." tell me anything of the above families, especially those living about

1630? and whether any of the name are known to have gone to America? The Davis family are Welsh; but some of low degree were living in Marlborough, England, 1635. Can anyone tell me anything of the two brothers, Henry and Edmund Mountford, who went from London to Boston in 1656 in the ship Providence? They were well-to-do and influential merchants. Any information will be thankfully received by H. A. BAINBRIDGE, 24, Russell Road, Kensington.

LORD SHAFTESBURY AND THE STATES OF HOLLAND.—When Lord Shaftesbury fled to Holland in 1682, afraid of being reclaimed by the English government and given up by that of Holland, he petitioned to be admitted into the magistracy. In 1672 he had wound up a parliamentary speech against the Dutch with the declaration “Delenda est Carthago.” This was not forgotten by the authorities of Amsterdam, who granted him the required diploma in these words—“A Carthagine nondum deleta salutem accipe;” or, as it is sometimes said, “Carthago, non adhuc deleta, Comitum de Shaftesbury in gremio suo recipere vult.” What is the authority for this story, and which the correct version of Shaftesbury’s diploma?

W. J. T.

THE SOLAR ECLIPSE OF APRIL, A.D. 1521.—According to computations made by the Rev. G. B. Gibbons, B.A. of Laneast, Launceston, this eclipse was visible at Harihara, lat. 14½ N., long. 76° E., about 11 o’clock, on Sunday morning, April 7, A.D. 1521, and, as seen there, was large, but not total. Will any of your many valuable correspondents be kind enough to say whether any record of this particular eclipse is to be found in Portuguese works of history, or travels in the British Museum or other public libraries, either at home or abroad? R. R. W. ELLIS.

Starcross, near Exeter.

ULRIC VON HUTTEN.—What were the armorial bearings of Ulric von Hutten, who died in 1523?

GULIELMUS.

VARNISH FOR COINS.—Can any of your readers inform me of a varnish for copper coins? I have lately bought some tokens which have been subjected to such a process. The dealer would not say how it was done.

CHAS. WILLIAMS.

Pensnett, Dudley.

RED UNIFORM OF THE BRITISH ARMY (4<sup>th</sup> S. i. 437.)—In the query and learned answers on this subject I find the term *uniform* only used. I had the impression that the word *uniform* was properly applied only to the dress of the navy, and that the professional dress of the army was designated by the word *regimentals*. Is this an erroneous impression? C. H. J.

THE WEDDING-RING.—The wedding-ring, during the reign of George II., was usually worn on

the thumb. (See Southey’s *Table-Book* and Fossebroke’s *Cyclopædia of Antiquities*, p. 249.) When did that custom come in, and when did it go out? Was it not introduced by the Puritans as a reaction from the ancient superstitious reverence for the ring-finger? What is known of the employment of the wedding-ring amongst the modern Jews? It was not employed by their ancestors until they were brought within Christian influences.

JOSEPHUS.

### Queries with Answers.

CLAUDIA, PUDENS, AND LINUS.—Is there good authority for the assertion, that the three persons named in 2 Tim. iv. 21—Claudia, Pudens, and Linus—were resident in Gloucester? J. S. W.

[It may be doubted whether any authority can be found to connect these primitive Christians with Gloucester, although they have been woven into an historic romance, entitled *Claudia and Pudens, or the Early Christians in Gloucester*, by the Rev. Samuel Lysons, M.A. (Lond. 1861, 8vo). A Latin inscription found in 1723 at Chichester, and now in the gardens at Goodwood, connects a Pudens with Britain and with the Claudian name. It commemorates the erection of a temple by a guild of carpenters, with the sanction of King Tiberius Claudius Cogidubnus, the site being the gift of [Pud]ens the son of Pudentinus. Cogidubnus was a native king appointed and supported by Rome (*Tac. Agricola*, 14). He reigned with delegated power probably from A.D. 52 to A.D. 76. If he had a daughter she would inherit the name Claudia, and might, perhaps as a hostage, be educated at Rome. We would advise our correspondent to consult an ingenious essay on the subject, entitled *Claudia and Pudens*, by Archdeacon Williams, Llandovery, 1848; also Dean Alford, *Greek Testament*, iii. 104, ed. 1856; Conybeare and Howson, *Life of St. Paul*, ii. 594, ed. 1858; and Smith, *Dictionary of the Bible*, arts. “Claudia” and “Pudens.” Besides Carte, *Hist. of England*, i. 134; Leland, *De Script. Brit.*, 17, 18; Ussher and Stillingfleet believe the Claudia of 2 Tim. iv. 21 to be the Claudia Rufina of Martial, *Epigrams*, lib. iv. epig. 13; lib. xi. epig. 54.]

VULCAN DANCY.—In that curiously-rhymed anonymous *esdrayilian* lyric of Milton’s time, “Hallo, my Fancy!” which seems formed on some more ancient and popular shape of British poetry, there is a phrase which, as far as I know, none of our critics have attempted to explain:—

“In melancholic fancy,  
Out of myself,  
In the vulcan dancy,  
All the world surveying,  
No where staying,  
Just like a fairy elf.”

What is “vulcan dancy?” I sometimes think it may have reference to the old pagan worship of Britain, and of the rest of the world as well, and have some meaning of the *cordar*. Perhaps *vulcan*

may be in some way related to *can-can*. *Kang* is an old Oriental word for "going round," and "a dance," the origin in fact of our Scottish word *gang*; and though *can-can*—both word and thing—seems young and modern, I believe it is very ancient. Some of the etymological correspondents of "N. & Q." may possibly have something to say on this curious matter.

New York.

[Is not *vulcan* a corruption of *welkin*? Hence, we find Sir Walter Scott (*Lay of the Last Minstrel*, canto ii. stanza 8) connects the aurora borealis with dancing elves:—

"And red and bright the streamers light  
Were dancing in the glowing north.

He knew, by the streamers that shot so bright,  
That spirits were riding the northern light."]

JOHNSON, BOIARDO, AND BYRON.—1. Where is Johnson's saying: "There are few events of which a man thinks more seriously than his dinner"?

2. Where, in Boiardo, is the line—

"Mugghiando sopra il mar va il bianco gregge"?

3. In which of Byron's plays are the lines—

"Joy's recollection is no longer joy,  
But sorrow's memory is sorrow still"?

LYTTELTON.

[1. In 1763, when on a journey to Harwich, Boswell tells us (p. 159, 8vo edition, 1848), that Johnson said to him: "Some people have a foolish way of not minding, or pretending not to mind, what they eat. For my part, I mind my belly very studiously and very carefully; for I look upon it, he that does not mind his belly, will hardly mind anything else." Is not this the passage to which our correspondent alludes?

2. We must leave this for some correspondent to reply to.

3. The lines from Byron will be found in *Marino Faliero*, Act II. Sc. 2.]

ANDOVER.—Would some reader of "N. & Q." favour me with the names of the members of the borough of Andover, in the county of Hants, from 1700 to 1725?

SAMUEL SHAW.

[In the session which met on Dec. 6, 1698, Andover was represented by John Smith and Anthony Henley. In that on Feb. 6, 1700-1, by John Smith and Francis Sheppard. In that of Nov. 16, 1708, by John Smith and William Guidott. In that of Feb. 16, 1714, by William Guidott and Gilbert Searle. In that of March 17, 1715, by William Guidott and the Hon. James Brudenel. The last two were re-elected in 1728. These names are taken from the official lists printed in the *Parliamentary History*, vols. v. to vii.]

TITHE DE CAPREOLIS.—In some old charters these appear to have been payable

"De blado, de lino et lano, de caso et butiro, de agnis, de vitulis, de porcellis, de capellis, de pullis," and also

"de feno, de molendino, de capreolis."—(*Charters by Earl of Carrick 1225, Earl of Lennox 1226.*)

Was the tithe *de capreolis* known in England?

SETH WAIT.

[The tithe *de capreolis*, i. e. of copse wood, was known in England. The 6 & 7 Will. IV. c. 71, § 41, was passed to regulate it.]

THE SEVEN WONDERS OF WALES.—In travels through Wales I have often heard of the "seven wonders" of the principality. I have been told that Wrexham steeple is one, and worthy it is of the honour; and Gresford bells are the second; but I could never ascertain which are the other five. Can any reader of "N. & Q." inform me?

W. D.

[The seven wonders of North Wales are (1) Snowdon in Caernarvonshire; (2) St. Winifred Well, commonly called Holywell, in Flintshire; (3) Overton Churchyard, in the same county; (4) Gresford bells; (5) Llangollen bridge; (6) the fine cataract called Pystyll Rhaidr in Montgomeryshire; and (7) Wrexham steeple in Denbighshire.]

DUTCH RIVER.—A certain artificial river near the Ouse in Yorkshire is called the Dutch River. Why is it so named? Who was the engineer who made it?

ANON.

[This artificial cut was made by Sir Cornelius Vermuyden the engineer, and from him it is named the Dutch River. Before the making of this cut, the Don flowed northward into the Aire near Snaith, and the old channel is yet traceable.]

HOOKE, BARROW, AND TAYLOR.—In Sydney Smith's review of Parr's "Spital Sermon" (*Works*, p. 4), there is the following note:—"Πάντες μὲν σοφοί· ἐγὼ δὲ Ὀκνηρον μὲν σέβω, θαυμάζω δὲ Βάρβρον, καὶ φιλᾷ ταίλαρον. See Lucian in *Ἱῆτα Daemonact.* vol. ii. p. 394 (Dr. Parr's note)." Did Dr. Parr affix such a note to his sermon, or is it only a joke of the Rev. Sydney Smith? It is obviously bad Greek.

B. J. T.

[The quotation is given in Note 84, at the end of "The Spital Sermon." See *Works* of Dr. Parr, ii. 549.]

## Replies.

GILDAS.

(4th S. i. 171, 271.)

A protracted absence from home has prevented me from writing to thank you for your courtesy in inserting my queries, and Mr. TREGELLES for his reply to one of them. As the subject is one of very great importance, you would perhaps admit the following comments on this reply into one of your numbers.

MR. TREGELLES has given me credit for a more profound scepticism than I can venture to claim.

I never advanced so ridiculous an argument as that an author is alone to be trusted of whom we have a contemporary manuscript. My position is surely not unreasonable, that when a work is tainted with the suspicion of forgery, the history of the MSS. in which it appears becomes of the greatest value as a test.

I have long suspected the work which is so generally quoted by historians under the name of Gildas, and am consoled to think that Mr. Roberts has done so before me. My reasons for the doubt, as I am not a Welchman, can hardly be expected to be so patriotic as his. Whatever their value, I will shortly summarise them. Mr. Duffus Hardy, in his *Catalogue of British History*, published by the Master of the Rolls (vol. i. pp. 132-137), gives a long account of the two MSS. mentioned by MR. TREGELLES; in which he will find, I think, ample explanation of his queries as to the arrangement of the chapters, &c. He also mentions a very old MS. formerly marked "Vitellius A. VI.," burnt in the great fire at the Cotton Library.

Beyond these, I know of no MS. of Gildas of any respectable age. None of these, be it remarked, can be shown to be older than the twelfth century.

On reading over the inflated sentences of the so-called Gildas, everyone must be struck by the paucity of facts he relates, and much more so by the ominous fact that his narrative becomes more attenuated and meagre as it reaches his own day.

The Gildas, so tradition tells us, lived in stirring times: a visitor at Arthur's court, in the very focus of the darkest and most obscure portion of our history, and at the same time in the focus of a period by no means barren of romance and of adventure. In this wretched production we have not a line that breathes inspiration from such a source. I do not know that we have a statement which cannot be found in Bede, the Saxon Chronicle, the writings of the Welsh bards of the ninth and tenth centuries, and, more than all, the pages of Geoffrey of Monmouth. Can it be that this last writer, who in the twelfth century inaugurated the long line of chivalric romances, by the most romantic and beautiful of forgeries, was the real inspirer of some crafty Welsh monk of the same century—a wily adept who, by viscerating the old records, produced this *réchauffée* of the traditions of the sixth century, and clothed it in its lugubrious Latin dress. I believe we might even to-day reconstruct the text in this way; our chief difficulty being the dolorous phrases, and these might be no obstacle to such clever cheats as the Copenhagen professor whom we associate with Richard of Cirencester. The chief argument of MR. TREGELLES rests on the fact of the passages from the Bible quoted by Gildas being copied from Jerome's translation.

Can this have been so difficult a way of throwing dust in the eyes of critics, that it should not have suggested itself to the forger? And if this reason be disallowed, is it so certain that in Wales—where we know a sturdy resistance to the aggression of the Roman reformers was so long offered, and the penalty for it so bitterly exacted—there was not preserved among other early traditions a traditional respect for this very version? I do not know, I would ask.

If the internal evidence is unsatisfactory, what shall we say of the external? If we look about in the sixth century, we find little in common with this performance. Procopius and Jordanes were the chief writers at Byzantium: they claim no kin with it. Elsewhere we have nothing save the writings of the fathers: they are different enough. Tradition had for a long time assigned certain mystic writings contained in the Myverian Archæology to this date; but a better criticism will have this no longer, and if it were so, they are assuredly very distinct from our tract.

The Romanised Britons had no literature, any more than their neighbours in Gaul. The Saxon skirting of the eastern coast had not yet found leisure for any. Nor does Gildas claim relationship with either. His people are the vigorous new inhabitants of the Cumbria and North Wales kingdom, the Pictish patrimony of Ambrosius, Merlin, and Arthur; the fountain of much wild poetry and savage mysticism, as yet scarcely explored at all, having no ties with Rome, no relations with Maximus, no occasion for the feminine ravings that might suit the effeminacy of the pampered colonists of Wroxeter, with its burning rafters about their ears, but not the ravagers of the Northern March.

This commentary might be extended, but I shall already have taxed your patience. The importance of fixing the trustworthiness of an authority who has been a landmark to so many repeaters of orthodox history for the fifth and sixth centuries is my only excuse. HENRY H. HOWORTH.

Castleton Hall, Rochdale.

#### FOREIGN OR SCOTCH PRONUNCIATION OF LATIN.

(4th S. i. 24, 204, 424.)

The suggestion of A. A.'s informant is certainly most ingenious, but a moment's consideration will show how untenable it is. You cannot change the pronunciation of a whole nation in a moment. It could not be done in secret, and it would be doing injustice to the versatility of the disciples of Loyola to suppose that they would not at once adopt the new system. Again, how could the test distinguish between a foreign seminary and an adherent of John Knox?

I think the change was of a much older date, and originated in the well-known peculiarity of the English *proper* to pronounce all foreign words according to their own standard.

Chaucer appears to allude to this when he says of his Prioress —

“And French she spake ful fayre and fetislich  
After the scole of Stratford atte Bowe,  
For French of Paris was to her unknowe.”

Shakespeare, in *Henry V.* Act IV. Sc. 4, is another illustration of the same —

“*French Soldier.* Est il impossible d’eschapper la force de ton bras.

“*Pistol. Brass cur,*” &c.

where there could be no point unless the French was pronounced *à l’Anglais*. (See the notes in Malone’s edition.)

We find the same custom in the present day. The final *s* is sounded in Calais and Paris; Rome is substituted for Roma; Florence for Fiorenza; Vienna for Wien; Lisbon for Lisboa. The younger Pitt pronounced Bordeaux as *Burdër*.

Our Scotch family names are often treated to a similar metamorphosis. There is, however, one remarkable exemption, and that is in the names of places in our East Indian dominions, where it is the custom to retain the native pronunciation.

I believe that A. A.’s allusion to Scotch schools refers to the Edinburgh Academy, of which the present Bishop of London was the first *dux*, but the arrangement was only a temporary one consequent on the opening of a new school. By the time when those who, like myself, entered the junior class at the commencement, reached the highest, the English pronunciation was uniform throughout the whole school.

But A. A. must not suppose that by this course of instruction we lost all knowledge of the old Scotch pronunciation. On the contrary, the necessity of keeping up our old vernacular for communicating with our servants, especially in rural districts, gave us the facility of using either modes at pleasure. I remember when making surveys of the old Roman camps in Lanarkshire that a cousin, who was my companion, and also a pupil of the Edinburgh Academy, with whom I had been conversing in terms and accents which would not have betrayed us as Scotchmen on London ‘Change, often said to me “We are getting near our point; be ready to *discourse the natives*,” when of course the broad Doric was resorted to.

Since the above was written I had occasion to sweep the Catalogue of the Library of the Faculty of Advocates (Edinburgh, published in 1807), when I stumbled upon the following: —

“Adams (James), S.R.F.S. The Pronunciation of the English Language vindicated from imputed anomaly and caprice; with an Appendix on the Dialects of Human

Speech in all Countries, and an Analytical Discussion and Vindication of the Dialect of Scotland. Edin. 1799, in 8vo.”

Is it worth looking after?

GEORGE VERE IRVING.

HAMST’S “HANDBOOK OF FICTITIOUS NAMES.”

(4th S. i. 407.)

I beg to thank MR. CUTHBERT BEDE most gratefully for the valuable notes he has sent you, and I trust that he will favour you or me with further information as opportunity occurs.

I am glad to find how few of his numerous list of additions would be necessarily included in my book upon its present plan. In justice to it I wish to point out to those who may not know my plan, that I have not treated of anonymous works at all, but strictly pseudonymous; and, as I have pointed out in the *Newspaper Press* of May 1st instant, I do not consider newspaper or magazine pseudonyms a necessary part of my plan, as they alone would require a large volume.

If I should get the chance, of which there appears no ground for hope at present, I intend to include a table of anonymous works, and greatly enlarge the biographical portion; not, however, going over the ground so well filled by the *Biog. Dict. of Living Authors*, 1816, and by Watt. Should I, however, be so fortunate as to require a second edition in the course of time, I am determined that it shall not supersede the first. Passing over all anonymous works, and all those whose authors are unknown in MR. BEDE’S list, I will make a brief note upon some of the others. With regard to Mr. Buckley, I purposely omitted Tom Hawkins, for several reasons. A very intimate friend of this talented gentleman wrote his biography in the *Genl. Mag.*, 1856; but he does not, I believe, give anything like the number of anonymous works he wrote; indeed, I was informed many years ago, before the death of my friend, that he wrote upwards of one hundred books of the shilling class, and they must of course have been pseudonymous or anonymous. My informant was the Rev. J. G. Wood, the well-known naturalist. I think, however, my memory must be treacherous as to the number. Perhaps Mr. Wood or Mr. H. G. Bohn can enlighten us on these points.

I always understood that Mr. Charles Mathews was author of the *Game of Speculation*.

As with hundreds of others (I could now give you a list of 1000 straight off), I did not see the use of including “Quiz” when the author’s name had been expressly withheld from your readers.

I should be much obliged if Mr. “Eden Warwick” would inform me of the titles of the books which he complains of in the *Athenæum* for 1861, vol. ii. p. 571.

I have several times thought of asking you to insert the titles of some of the works which I have in my list of unknown authors, but really they are so numerous that each time I try, the attempt to select baffles me.

In conclusion, I merely wish to reiterate the hope that others of your correspondents will aid me with further materials.

OLPHAR HAMST.

“Quiz,” author of *Sketches of Young Ladies*, was the Rev. Edward Caswall, scholar of Brazenose College, Oxford, and incumbent of Stratford-sub-Castle, Salisbury. He was also the author of *The Art of Pluck*.

W. G.

“HELIONDÉ” (4th S. i. 407.)—In the course of his valuable paper on Mr. Olphar Hamst’s *Handbook of Fictitious Names*, MR. BEDE asks who is the author of *Heliondé* and the *Memoirs of a Stomach*? Both these works are entered in Low’s *English Catalogue*, 1835-1862, under the name of Mr. Sidney Whiting, and the announcement of “the *Romance of a Garret*, by Sidney Whiting, author of *Heliondé*,” has recently appeared.

WILLIAM E. A. AXON.

Strangeways.

#### BATTLE OF THE BOYNE.

(4th S. i. 388.)

Whether the tradition quoted be correct or not, I know that it is credited by every class in Ireland; and I am certain there are few Irishmen in existence who have not heard it, slightly differing from the version given by D. J. K. It was not before the battle, but immediately after the commencement of the conflict. It has been stated that Burke could hit a fly with a single bullet, if the insect came within range of his musket; and it is said, in order to prove his ability as a marksman, when he had his piece levelled, and William covered, and in a second or two more in all probability both the life of the prince and the battle would have terminated together, an officer, who knew Burke’s unerring aim, said to James, who was standing near: “Your majesty, it will be all over in a second, Burke has him covered”; when James rushed forward, and cried out: “What, man! are you going to make a widow of my daughter?” Whereon Burke threw down his gun, and walked away, observing: “You may fight him now yourself, for I’ll fight no more for you, as you’re not worth fighting for.” And soon after he joined William, and rendered him important service, which the prince acknowledged afterwards; but remarked to Burke, that he thought the Irish fought badly. Burke got into a rage at the imputation, and cried—“D— it, no, sir; not the Irish, but the king. Come change

generals with us now, and we’ll fight you over again, and *lick* you into the bargain.” That James, either through humane or other motives, was not fit to lead an army, is beyond question: for it is said that several times, when his soldiers were prevailing, he cried out—“Oh spare my English subjects.” It is the belief in Ireland, up to this moment, that he lost this his last chance by cowardice; and it is recorded that, when he escaped to Dublin Castle, he said to the Countess of Ormond: “Oh, my Irish subjects ran away from me.” “Your majesty must be a quick runner, then,” replied the countess, “for you are a long way in advance of them, as none have arrived yet.” The circumstances that I mention may have been in print before this, but, if so, I have not seen them; but I may state, in corroboration of the belief in them, that I knew a family in the county of Wexford who had a relative a major of dragoons in the Irish army; and the head of that house, who lived to a great age, told me the officer alluded to was his grand uncle; and that his (the old gentleman’s) father told him that the major related the above facts to him, as he heard and saw what was said and took place on that memorable occasion.

S. REDMOND.

Liverpool.

#### “THE IRISH WHISKEY DRINKER” (4th S. i. 408.)

In answer to one of the queries of CUTHBERT BEDE, I am at liberty to mention that “The Irish Whiskey Drinker,” who formerly wrote in *Bentley’s Miscellany* and now contributes to *Temple Bar*, is Mr. John Sheehan, an Irish barrister, and a member of the English bar (Home Circuit). Some years back he married the widow of Colonel Shubrick of the Indian army, and sister of the late Sir Henry Willock, who was in his day our ambassador in Persia. Mr. Sheehan retired from his profession and sought amusement in foreign travel, visiting besides the usual continental countries portions of Europe not so generally travelled—Albania, Greece, Spain, &c. Some little time after his marriage he settled down in his native country, in the romantic county of Wicklow, on a spot commanding the finest views of sea and mountain. Here he spent a literary ease, enjoyed amidst agricultural scenes and pursuits, until the transfer of *Temple Bar* to New Burlington Street awoke in him the desire to resume his pen, and he has lately given vent in the pages of that periodical to his experience of life and manners at home and abroad, of ancient books and men, in a mingled strain of Rabelaisian prose and verse.

GEORGE BENTLEY.

GELASIAN SACRAMENTARY (4th S. i. 460.)—The monastery alluded to is that of St. Riquier at Centula, in Ponthieu, which was founded by that



saint in 638. In the *Chronicon* of that monastery, the index to the library gives the following account of its liturgical books in the year 731:—

“De libris sacrarii, qui ministerio altaris deserviunt: Missales Gregoriani tres; Missalis Gregorianus et Gelasianus modernis temporibus ab Albino ordinatus; Missales Gelasiani xix.”—*Spicilegium*, lib. iii. cap. iii. tom. iv.

Cardinal Bona quotes this, and observes that he has no doubt that some copy of the Sacramentary of St. Gelasius may still lie unknown in some place: for that he found in a very ancient codex of the *Ordo Romanus*, in the library of the Queen of Sweden, several parts differing from the Sacramentary of St. Gregory, which he suspected belonged to that of St. Gelasius, and he instances the collect for the Ascension. (*Rerum Liturgicarum* lib. i. cap. xxv. § 10; lib. ii. cap. v. § 4.)

It is certain that the Sacramentary of St. Gregory was not adopted by some churches for a time; but I believe we should labour in vain to discover now in what churches that of St. Gelasius was in use so late as it is recorded above to have been in the monastery of Centula. Indeed, the passage does not prove that it was in use at the date given; but merely states that so many copies were preserved in the library of the monastery.

F. C. H.

EPISCOPAL CHURCH, SCOTLAND: NONJURING CHURCHES IN ENGLAND (4th S. i. 459).—DR. BELCHER will, I think, find the information which he requires in Stephen's *History of the Church of Scotland, from the Reformation to the present Time*. London, Lendrum, 1844; and Lathbury's *History of the Nonjurors, their Controversies and Writings*. London, 1845. And (if I may be pardoned for referring to a little publication of my own) I may add, that DR. BELCHER will find abundant references to the works which he requires in my *Brief Notes on the Church of Scotland*. London, Rivington, 1843.

E. C. HARRINGTON.

The Close, Exeter.

In answer to the queries of DR. BELCHER, I beg to give the following references:—

1. For the history of the Scottish Episcopal Church since the Revolution, Lawson's *History of the Scottish Episcopal Church from the Revolution* (Edin. 1843); Stephen's *History of the Church of Scotland from the Reformation* (Lond. 1848, vols. iii. and iv.); and Grub's *Ecclesiastical History of Scotland* (Edin. Edmonston and Douglas, 1861, vols. iii. and iv.). Dr. Grub's work gives a very lucid and exact narrative to the death of Primus William Skinner in 1857, and is a standard authority on the subject.

2. For an account of the non-juring communion in England, see Lathbury's *History of the Non-*

*jurors* (Lond. 1845). This work is probably among the references noted in the query.

NORVAL CLYNE.

Aberdeen.

QUEEN BLEAREYE'S TOMB, PAISLEY ABBEY (4th S. i. 309, 486).—I can quite understand how anyone gets occasionally and exceptionally puzzled by something quite familiar, when it presents itself in some unexpected place, which may well account for ESPEDEARE not at the moment recognising the sacred monogram.

What however is strange, is, that ANGLO-SCORUS, with the Vulgate before him, should interpolate the word *ille* in the passage of St. John to which he refers.

RUSTICUS.

JOHNNY PEEP (3rd S. xii. 5, 57).—This anecdote has been related of Thomas Randolph. The following, from Winstanley's *Lives of the English Poets*, 1687, 8vo, p. 133, is perhaps worth adding to what has already been said on the subject:—

“Mr. Randolph having been at London so long as that he might truly have had a parley with his *empty purse* (the title of one of his poems), was resolved to go and see Ben Jonson with his associates, which he heard at a set time kept a club together at the Devil tavern, near Temple Bar. Accordingly, at the time appointed, he went thither, but being unknown to them, and wanting money, which to an ingenious spirit is the most daunting thing in the world, he peeped into the room where they were; which being espied by Ben Jonson, and seeing him in a scholar's threadbare habit, ‘John Bo-peep,’ says he, ‘come in.’ Accordingly he did, when immediately they began to rhyme upon the meanness of his clothes, asking him, ‘if he could not make a verse?’ and withal, to call for his quart of sack. There being four of them, he immediately replied:—

“I, John Bo-peep, to you four sheep,

With each one his good fleece;

If that you're willing to give me five shilling,

'Tis fifteen pence a-piece.”

On hearing this, Ben Jonson swore with a heavy oath, ‘I believe this is my son Randolph;’ which being made known to them, he was kindly entertained, and Ben ever after called him son.”

Edgbaston.

A. H. BATES.

CHURCH ESTABLISHMENTS (4th S. i. 459).—See Rev. Sydney Smith's “*Essay on Toleration*” (*Works*, vol. i. p. 279, 8vo edit.), or *Edinburgh Review*, 1811.

MANCUNIENSIS.

SCARLET UNIFORM (4th S. i. 437).—At the trial of Hugh Peters, one Mr. Beaver stated that Peters, in Dec. 1648, preaching in St. Margaret's, had said:—

“Do not prefer the great Barabbas, Murderer, Tyrant, and Traitor, before these poor Hearts (pointing to the Redcoats) and the Army, who are our Saviours.”

Again, at the trial of Col. Axtell, Sir Purbeck Temple in his examination, replying to a question from the prisoner, said: “I do not charge you that you commanded those Halberdiers, but those Redcoats.” This was with reference to what took place at the ex-king's trial.

W. H.

PASSAGE IN SHELLEY (4th S. i. 386.)—Let me implore MR. ROSSETTI to reinstate the word “monthless” in Fragment No. 22. Shelley refers to that eternal time which takes no record of human *calends*. Mundane time may be reckoned by months, whether solar or lunar; *monath*, the recurrence of a new moon, being a very obvious physical sign; but its effect is confined to the limits of our planet. Shelley’s ideal of time, in the abstract, has no such physical signs to mark its progress, whether of generations, centuries, cycles, æons, ages. It is, as I think, intended to convey a distinction between ordinary time and endless eternity; the expression “time’s *monthless* torrent” therefore means “time’s *endless* torrent;” monthly periods come to an end, time does not. Mundane time drags on from month to month, as a mountain torrent may bound from ledge to ledge in its progress; but endless time, like a full river, flows on incessantly and uninterruptedly, without pause or hindrance. If MR. ROSSETTI will turn to his *Adonais* he will find all the leading ideas of this beautiful fragment embodied in that finished performance; in verses 16-18 we have the movement of spring to autumn, ending with *winter*; in verse 21, “*month follows month*;” in verse 25 we find *death* impersonated; and in verse 26 Urania complains that she is “chained to *time*,” i. e. to human time. A. H.

“WELLINGTON, WHO WAS HE?” (4th S. i. 293, 449.)—I have no doubt that it would be easy to collect a large number of anecdotes similar to those mentioned by MR. TOTTENHAM and MR. REDMOND. Here, for example, is one:—A few years ago I spent a night at the best inn of a Devonshire village. Having exhausted all the attractions of the “parlour,” of which I was the sole occupant, I adjourned to the “kitchen,” where a large number of village notables were enjoying their evening glass. Amongst them, the head gardener of a neighbouring lord played the part of Sir Oracle. In all doubtful cases the appeal was to him; and he accepted as his due, and with suitable dignity, the homage that was paid to him. In the course of the somewhat desultory conversation, in which I was allowed to take a part, I chanced to mention the name of Oliver Cromwell; on which our friend the gardener informed the company, that “Oliver Cromwell was a very great man. He was a good botanist, and, better still, a practical gardener. I have,” he continued, “an excellent book on gardening which he wrote; and the frontispiece is Oliver Cromwell himself, with a spade in his hand. He must have been dead many years now.” The company received the information with perfect gravity, and apparently without the least suspicion that their oracle had probably confounded the name of old Noll with that of a Mr.

Abercrombie, or Abercomby, who was, I think, the author of a book on gardening.

W. PENGELLY.

Torquay.

DISTANCE TRAVERSED BY SOUND (4th S. i. 345.) I enclose a cutting from the *Yorkshire Post* of Friday, April 24, 1868:—

“THE CONVEYANCE OF SOUND.—As a singular result of the conveyance of sound and atmospheric concussion, the principal and assistant gunners at the North Stack Fog Gun Station, Holyhead, which is sixty-two miles from Kingstown, report that in a few minutes after the firing of the guns of the ironclads and artillery in Kingstown Harbour, on the arrival of the royal yacht on Wednesday last, the windows of their station-house were heard to clap repeatedly, and the whole station, which is built on Holyhead mountain, shook as by an earthquake. North Stack is immediately opposite Kingstown Harbour, with no intervening land, and overhangs the sea.”

G. W. TOMLINSON.

Huddersfield.

SIR PHILIP SIDNEY’S “ARCADIA” (4th S. i. 342, 397.)—The passage in the *Arcadia* of Sir Philip Sidney, “Making a perpetual mansion of this poor baiting-place of man’s life,” may be considered as an adaptation of the idea in Cicero (*De Senectute*, c. 23):—

“Ex vitâ ita discedo, tamquam ex hospitio, non tamquam ex domo; commorandi enim natura deversorium nobis, non habitandi locum dedit.”

And again of Seneca (*Epist.* 120):—

“Nec domum esse hoc corpus, sed hospitium, et quidem breve hospitium, quod relinquentium est, ubi te quidem esse hospitii videas.”

CRAUFURD TAIT RAMAGE.

PRE-CHRISTIAN CROSS (4th S. i. 436.)—The work mentioned by your correspondent CYRIL is by De Mortillet: *Le signe de la Croix avant le Christianisme*, Paris, 1866. Mr. Baring-Gould says the title of the book is deceptive. The subject is the excavations of pre-historic remains in Northern Italy, and pre-Christian crosses are only casually and cursorily dealt with. I should advise your correspondent to read Mr. Gould’s “Legend of the Cross,” in the second series of his *Curious Myths of the Middle Ages*, and Mr. Westropp’s letter (illustrated by a good plate) in the *Gentleman’s Magazine* for July 1863, p. 78.

JOHN PIGGOT, JUN.

BISHOP PERCY (4th S. i. 436.)—Nash, in his *History of Worcestershire*, has printed the pedigree of Lowe, of the Lowe (vol. ii. p. 94), and its continuation through the female line to the family of Percy of Bridgnorth (one of whom was the Bishop of Dromore), on the extinction of the Lowe family, and that of their female representatives by a later marriage, “the Cleveland.”

I always understood the Lowe estate passed to the Percys, and was purchased from the bishop by Mr. Smith, afterwards Sir William, about the

close of the last century. It may be possible that the bishop's family were grocers in Bridgnorth; but they were at least connected, and became the representatives of, a very ancient and honourable family in Worcestershire—one of whom was Bishop of Rochester, 1444. The copious notes to the Lowe pedigree were furnished to Dr. Nash by Dr. Percy himself. T. E. WINNINGTON.

P. S. In Bellett's *Antiquities of Bridgnorth*, 1856, is a woodcut of the house in which Dr. Percy was born.

LANE FAMILY (4th S. i. 447).—I would suggest the possibility of Charles I. having passed some time at the old house at Knightsford, as a more probable event than that his successor should have gone so far out of his way to visit that rural spot.

Symons, in his *Diary* (Camd. Soc.), Sept. 3, 1645, states: "His Maj. Charles I. went from Worcester to Bromyard,"—thereby passing this place on his way. Also June 18, the same year, Symons relates, "the king went from Bewdley to Bromyard: this march was a very bad way, hilly, and waddy,"—one of the roads between these two towns passes Knightsford.

THOS. E. WINNINGTON.

ROYAL FURNITURE (4th S. i. 315).—Royal furniture, like any other furniture, must frequently be got rid of to make room for new; but I think there must be some mistake as to the Lord Great Chamberlain's claim to the moveables in the sovereign's death-chamber. The Lord Chamberlain of Her Majesty's household (quite a different person) might be entitled to certain perquisites in the royal palaces, but there is no reason why the Lord Great Chamberlain should have any such pickings, seeing that his duties do not lie within the precincts of the sovereign's residences, but solely in the Queen's palace of Westminster, to which he has the power of granting admission whenever he thinks fit. His duties at a coronation were to dress the king, and serve him with water; for which service he had the bason, towels, and cup of assay; also forty yards of crimson velvet, the king's bed and bedding, the furniture of the chamber where he lay the night before, with his wearing apparel and nightgown. But the Court of Claims only allowed the robe (at George IV.'s coronation), as it was shown that this fee was the only one received in kind by usage, the others being compounded for in a sum of money. SEBASTIAN.

TAMĀLA, A SANSKRIT WORD FOR TOBACCO (4th S. i. 402).—There is no word in Sanscrit for tobacco, and the word cannot possibly occur in any Sanscrit work.

The word *tobacco* is Carribean, and means a pipe: from this the modern word (*tobacco, tabac*) has come into all languages.

In Wilson's Dictionary the word (*Tāmra-kut-taka*) occurs with the remark, "the word is imitative of the foreign original." The "discovery of *Tamāla* being a Sanscrit word, meaning tobacco," is simply a "mare's nest."

The Sanscrit *tamāla* is the name of a tree (*Xanthoxymus pictorius*) bearing black blossoms. Thus, in the song of Joydeva by Kalidosa, we have:—

"The sky is obscured with clouds, the woodlands are black with the Tamāla trees."

SATJAM JAYATI.

BURLESQUE PAINTERS (3rd S. v. 345, 407; vi. 198).—I possess the original autograph of Boileau-Despreaux's epigram on Santeul\*, which reads differently from the one given by MR. FITZHOPKINS (3rd S. vi. 198); it runs thus:—

"Sur la manière dont le Poëte Santeul récite ses Vers.

"A voir de quel air effroiable,  
Roulant les yeux, tordant les mains,  
Santeul nous lit ses hymnes vains,  
Droit-on pas que c'est le Diable,  
Que Dieu force à louer les Saints.

"DESPREAUX."

AS MR. FITZHOPKINS rightly states, he was called in Latin *Santolius*. I have before me the original epitaph written by L'Abbé Rollin:—

"Joan. Bapt. Santolii Epitaphium.

"Quem Superi preconem, habuit quem Sancta Poëtam  
Religio, latet hoc marmore SANTOLIUS.  
Ille etiam heroas, fontesque et flumina et hortos  
Dixerat: ast cineres quid juvat iste labor?  
Fama hominum merces sit versibus aqua profanis:  
Mercedem possunt carmina sacra Deum.  
Obiit anno D. 1697, 5 Augusti,  
Ætatis 66. Professionis 44.

Est Deus qui fecit me, qui dedit carmina.—Job xxxv. 10.

Autore D. D. Rollin,  
Univers. Paris. Rect."

I have moreover a portrait of him, underneath which is written: "Jean Baptiste Santeul, Poëte; d'après le Tableau peint par *La Grange*," the same probably to whom Santeul gave his book.

P. A. L.

LANCASHIRE SONG (4th S. i. 390).—I doubt whether the song inquired for by G. P. has ever been printed. About two years ago I obtained from my friend, Mr. A. H. Mills, a copy of it, taken down from the dictation of a gentleman then in his seventy-third year. The song was at one time very popular in Lancashire, and gave rise to a phrase, which is still occasionally heard, "A

\* I know that, in a note *aux Pièces Diverses* of Boileau's works, it is stated: "On écrivait alors indifféremment *Santeul* et *Santueil*," but I have, in his own handwriting, on the first leaf of a book—

"Pour M<sup>r</sup> de Lagrange,  
P. s. t. H. S. (par son très-humble Serviteur),  
de Santeul,"

and Boileau likewise writes it so.

mon o' Measter Grundy's." The meaning of the phrase may be seen from the ballad:—

"Good law, how things are altered now,  
Aw'm grown as foine as fippence;  
Bu' when aw us't to follow th' plough,  
Aw ne'er could muster threepence.  
Bu' zounds, did you but see me now  
Sit down to dine o' Sundays,  
Egad, you'd stare like anything  
At th' mon o' Measter Grundy's.

Ri to ral, &c.

"I us't to stride about i' clogs  
As thick as sides o' bacon;  
Bu' now my clogs as well as hogs  
Aw've totally forsaken;  
An' little Peg I lik't so well,  
An' walk't out upo' Sundays,  
Aw've left, an' now its cookmaid Nell,  
An' th' mon o' Measter Grundy's.

"One day aw met my cousin Ralph;  
Says he, 'How are ta, Willie?'  
'Begone,' says aw, 'thou clownish elf,  
An' dunno be so silly.'  
'Why, do'st forget since constant we  
To market trudded o' Mondays?'  
Says aw, 'Good lad, don't talk to me,  
Aw'm th' mon o' Measter Grundy's.'

"'Egad,' says Ralph, 'who arta now?  
Aw thought no harm i' spaykin';  
Aw've seen the day thou's follow'd th' plough,  
An' glad my hand were shakin';  
But now, egad, thou struts about  
So very fine o' Sundays.'  
Says aw, 'Thou country clod, get out,  
Aw'm th' mon o' Measter Grundy's.'

"On good roast beef an' butter milk,  
Awhoam\* aw' lived i' clover,  
An' wished such feasting while aw lived,  
It never might be over;  
Bu' zounds, did you but see me now  
Sit down to dine o' Sundays,  
Egad, you'd stare like anything  
At th' mon o' Measter Grundy's.

"Now aw'm advanced from th' tail o' th' plough,  
Like many a peer o' th' nation,  
Aw find it easy knowing how  
T' forget my former station;  
Who knows bu' aw may strut a squire,  
Wi' powder't wing o' Sundays,  
Though now content to be no more  
Than th' mon o' Measter Grundy's? "

Whether Mr. Harland, whose death is such a serious loss to Lancashire archæology, was acquainted with this ballad, I cannot say; but it is not included in either of the volumes of *Lancashire Ballads* published by him.

WILLIAM E. A. AXON.

Joynson Street, Strangeways.

NO GHOST OF A CHANCE (4th S. i. 342.)—The more common form of this expression is *no shadow of a chance*, which, if it have a Greek origin at all, is, I take it, rather traceable to *σκιά* than to *ὄψα*. Thus, when used of things or persons, it often, as Liddell and Scott remark, means a *mere shadow*,

\* At home.

i. e., a *nothing*. Hence Cassandra says in the *Agamemnon*,—

ἰὼ βρότεια πράγματ'· εὐτυχοῦντα μὲν  
σκιά τις ἂν τρέψειεν.

And similarly Ulysses in the *Ajax*,—

ὄρῳ γὰρ ἡμᾶς οὐδὲν ὄντας ἄλλο, πλὴν  
εἰδῶλ', ὅσοι περ ζῶμεν, ἢ κόψην σκιάω.

When, therefore, we say there is *no shadow or ghost of a chance*, we deny that there is the slightest probability that such or such a thing should ever come about. EDMUND TEW.

Is not this something like the idea in Petronius Arbiter (*Satyr.* c. 38)? "Phantasia, non homo," which reminds us of what Shakespear (*Macbeth*, Act III. Sc. 1) says,—

"Murd. We are men, my liege.

Mac. Ay, in the catalogue ye go for men."

CRAUFURD TAIT RAMAGE.

REFERENCES WANTED (4th S. i. 414.)—

"O vitæ tuta facultas."—*Lucan*, v. 527.

CRAUFURD TAIT RAMAGE.

SALMON AND APPRENTICES (4th S. i. 321.)—I passed ten years of my early life at Hereford, and it was my privilege to be educated at Shrewsbury. The salmon-eating restriction was a tradition current in both places with regard to apprentices, but I never heard of it with reference to Shrewsbury school. I am disposed to think it a myth; most certainly in my time no boy had access to the school library, it was open to the trustees and masters only. The simple solution of the indenture clause would seem to be this:—Of the salmon caught in the Severn and the Wye during the season, large quantities were salted down for winter consumption. As an every-day diet this would of course be neither wholesome nor palatable for the apprentices; hence arose the reservation clause. EFFIGY. Stamford.

GLASS-CUTTERS' DAY IN NEWCASTLE (3rd S. xii. 245.)—The query put by your correspondent A. A. ought to have been replied to long ere this. I hoped some abler hand would have done so. I am not aware that any procession of a similar character to that recorded by Sykes has occurred in this neighbourhood since the date mentioned. On the 28th January, 1867, a great procession of the Reform Demonstration took place here, in which the glass-makers of the district, to the number of from 300 to 400, took a part. Their appearance is thus described in the *Newcastle Daily Chronicle* of the following day:—

"The glass-workers came next, and certainly formed the most peculiar, if not the most attractive, part of the procession. As they approached, they appeared to be a complete rainbow of colours: glass of the richest and most varied hues had been worked up for the occasion into the most strange and singular forms, and hundreds

of persons followed them as they marched along, to see the curious designs the men had wrought. There were glass hats of all colours and shapes, glass goblets, crowns, swords, and batons, and almost every man carried a tricoloured glass rod."

J. MANUEL.

Newcastle-on-Tyne.

HERALDIC (4th S. i. 435.)—F. M. S.'s second and third queries may be easily answered.

1. A *novus homo* may not in reality be one, but is perhaps more fastidious than those who use arms without being able to produce the *voucher*. Again, if a man maternally well descended secures a special coat of arms for himself, there is no more reason to show against his *then* quartering any other arms to which he may be entitled than against a man whose paternal arms do not date farther back than 1600 quartering in 1868 the arms of his mother, though they may have been in existence in the year 1400 or earlier. It is precisely on this licence that many families quarter Plantagenet. If we required families to be of *coeval* antiquity, half the nobility would have to abandon their quarterings.

2. There seems no objection to such a term as "eventual coheirss," for no other that I am aware of will express sufficiently clearly such a contingency or "destination."

The second query of F. M. S. may be met by a reference to cases such as that of the eminent Sir Harris Nicolas, who forbore to use the more ancient arms of his family on imperfect data, and therefore became a so-called *novus homo* by accepting a modern grant of arms; but he afterwards perfected his proofs, and then bore the two coats quarterly. Could he with any justice have been debarred from, in the meantime, quartering any coat previously quartered by his progenitors on the clearest evidence of being entitled to them, because he happened to be more scrupulous in the use of the paternal coat? Or, would the quarterings of "Percy" be lost because "Smithson," the paternal coat, happened to be *novus*? Monmouth, who married the heiress of Buccleuch, is another somewhat similar case. As regards the strict letter of the law, Monmouth was a *novus homo*. But instances even much more striking might be cited.\*

The third query refers to the term "eventual coheirss," which, although perhaps not strictly correct, is a short cut to the full meaning which would otherwise, to obviate doubts and vagueness, have required a lengthy explanation. For instance, if the brothers referred to had each only lived a few days, the term "eventual coheirss" would seem quite unexceptionable. Sp.

PROVERB (4th S. i. 436.)—I am surprised to find this proverb is of such rare occurrence. I cannot find it in John Heywoode's works, nor in Cam-

den's *Remaines*, nor in King Alfred's Proverbs, nor in the Proverbs of Hendyng.

In Bohn's *Handbook of Proverbs* it occurs twice—

"Ye canna mak a silk purse o' a sow's lug.—*Scotch*, p. 263.

"You cannot make a purse of a sow's ear.—'De ruin paño nunca buen sayo.'—*Spanish*, p. 127."

Ray (Bohn's *Handbook*, p. 104,) has the following:—

"'You can't make a horn of a pig's tail.' Parallel hereto is that of Apostolius, 'Ὀνὸν οὐρὰ πηλᾶν οὐ πικεῖ. 'An ass's tail will not make a sieve.' 'Ex quovis ligno non fit Mercurius.' We also say, 'You cannot make velvet of a sow's ear.'"

The Germans have the Greek proverb, 'Aus des Esels Mackel wird kein Sieb.'

The Portuguese have, "De rabo de porco, nunca bom virote."—You can't make a good shaft of a pig's tail.

The Danes have, "Man giör ei godt Jagthorn af en Svinehale."—You cannot make a good hunting-horn of a pig's tail.

And again, "Man giör ei god Erkebisp af en Skalk."—You cannot make a good archbishop of a rogue.

The French have, "On ne saurait faire d'une buse un épervier."—You cannot make a hawk of a buzzard.

Doubtless the same proverb occurs under other variations of form in many languages.

JOHN ADDIS, JUN.

Rustington, Littlehampton, Sussex.

QUOTATIONS (4th S. i. 30, 353.)—

"Be the day weary, be the day long,  
At last it ringeth to evensong."

This couplet is proverbial. It occurs in John Heywoode's *A Dialogue conteynyng the number of the effectuall proverbes in the Englishishe tounge*, &c. Part II. (Spenser Society Reprint, p. 67), in the following form:—

"Yet is he sure be the daie neuer so long,  
Euermore at laste they ryng to euensong."

Ray (Bohn's *Handbook of Proverbs*, p. 84,) has it thus—

"Be the day never so long, at length cometh evensong."

JOHN ADDIS, JUN.

Rustington, Littlehampton, Sussex.

WALTER PRONOUNCED AS "WATER" (4th S. i. 243.)—A confirmation of this occurs in the curious rebus of the munificent Bishop Walter Lyhart in Norwich cathedral, where his name is represented by a *hart lying in water*. An engraving of this beautiful rebus is given in the fifth edition of the *Glossary of Architecture* (vol. i. p. 143). It is a singular instance of a stone carving bearing witness to the pronunciation of a word. Walter Lyhart, Provost of Oriel, and afterwards Bishop of Norwich, died A.D. 1472. The stately chancel

\* See the *Anecdote of the first Fitz Roy*, &c.

of St. Mary the Virgin, Oxford, is said to have been built by him.

NORRIS DECK.

Cambridge.

"THE ITALIANS": "SWITZERLAND" (4th S. i. 419).—I "assisted at" the first (and only) representation of Miss Porter's drama. Through the medium of my dear old friend John Taylor, who had already prepared its epilogue, the authoress said to me "Write me a prologue," which, though I had no time for reading her MS., and could but assume its William Tellishness by its title, I managed to do; and my heroics were delivered by Rae "with good accent and discretion." All was going well till the extraordinary tone and manner of the chief performer, Edmund Kean, stirred, first, the murmurs of the pit, then its more audible displeasure, till culminating in a general outcry. One thing I especially remember, sufficient to provoke the most placable audience: being the central figure of a patriotic *tableau*, Edmund had to draw his sword, and exclaim, "To arms!" instead whereof he shouted out "To legs!" This I heard with my own ears, sitting in the front row of the first box tier alongside of John Taylor. From that moment nothing was to be heard but confusion worse confounded, till Mrs. or Miss—I forget who—came forward to speak my colleague's epilogue, and induced a momentary lull; but no sooner had she commenced with his anticipation of a happier result—

"Well, how d'ye like our play?"—

than the shout, yell, hiss, laugh, rose all the more pandemoniacally, in the midst whereof I made my retreat with the disappointed epilogist.

In this strange escapade, was my wayward namesake vinous or vicious? Neither, I believe, but simply absorptive, like Bully Bottom, of all the "bits" of an acted play wherein himself had a part, and resentful of their apportionment to any other of the *dramatis personæ*. This I infer from my own experience.

A year or two subsequently I had adventured a restoration of Shakspeare's *Richard the Third*—unskilfully perhaps—arranged for the stage, but divested of its Cibberian interpolations and Shaksperian patchwork. To this experiment its proposed Gloster objected, principally for that so many of its striking points—Clarence's dream, for instance, and Queen Margaret's maledictions—belonged to other characters in the restored play than to *his*. It put me upon thinking of the Athenian weaver, and his desire to enact Thisbé and the Lion in addition to Pyramus;—precisely the motive which Mr. Bucke ascribed to him in his dealings with the *Italians*, and—as her literary reputation justifies my presuming—with Miss Porter's *Switzerland*. EDMUND LENTHAL SWIFTE.

BANGES: FREEMAN: DILLINGHAM (4th S. i. 433).—I fear it is "bogus." Bangs or Banges and

Dillingham are not named at all in Robson's *Herald*, and none of the Freemans have the arms described.

It is very common in England for the attorney to send the document ready sealed with any arms or any seal he may have had by him. Thus, the arms against the signature must not necessarily be set down as the signer's, as we in this country are well aware. P. P.

FLINT JACK (3rd S. xi. 310, 365).—*Præmonitus, præmonitus!* I have cut the following from the *Newcastle Daily Journal* of May 14, 1868. If you will be good enough to insert it, the information will be duly appreciated by many of your readers:—

"The celebrated 'Flint Jack' has been released from prison, and is engaged in his old trade of fabricating flint arrows."

J. MANUEL.

Newcastle-on-Tyne.

AGAVE DASYLIRIODES: PULQUE (4th S. i. 466.) MR. G. A. SALA, in his article on the Mexican *pulque*, says, "an incision is made in the root of the *magney*, and the juice sucked up to the mouth of the Indian operator through the tube, an instrument resembling a monstrous bagpipe." Mr. Ward, our first "chargé d'affaires" in Mexico, gives rather a different account of it, which is as follows:—

"The Indians, acquainted with the plant, know by certain signs almost the very hour at which the stem, or central shoot, which is destined to produce the flower, is about to appear, and they anticipate it by making a deep incision, and extracting the whole heart or central portion of the stem (*el corazon*) as a surgeon would take an arm out of the socket, leaving nothing but the thick outside rind, which forms a natural basin or well about two feet in depth and one and a half in diameter.

"Into this the sap, intended by nature for the support of the gigantic central shoot, is continually oozing in such quantities that it is found necessary to remove it twice or even three times a day. In order to facilitate this operation the leaves on one side are cut away, so as to admit of a free approach; an Indian then inserts a long gourd (called *acogote*), the thinner end of which is terminated by a horn, while at the opposite extremity a small square hole is left, to which he applies his lips, and extracts the sap by suction," &c.—vol. i. 43.

LOUIS IRVING BARKER.

EPITAPH FROM BROOME CHURCHYARD (4th S. i. 459).—D. D. does not say where he found this unseemly epitaph. It may be rash to maintain a negative, but I think these lines are not to be found in Broome or Broome churchyard, Suffolk. I believe none of the Dudley family are buried there. Having some little acquaintance with such literature, I shall be much surprised if the epitaph prove to be genuine, or to have been written in the year 1510.

W. H. S.

Yaxley.

THE REV. SIR WM. PALMER, BART. (4th S. i. 460).—The gentleman who styles himself the

Rev. Sir Wm. Palmer, Bart., is the Rev. Wm. Palmer, Vicar of Whitechurch, Dorset. His father, who called himself "of Streamstown, co. Westmeath, and Invermore, co. Mayo," died in 1865. I believe that he claims descent from the Palmers, baronets, of Wingham, through one Henry Palmer, who is said on the family monument at Wingham (of which a copy is in my possession) to have "died young." His baronetcy, therefore, is as much a fiction as that of the Rev. Sir Wm. Tilson Marsh.

ESSEX MAN.

ST. SIMON: LETTRES D'ÉTAT (3rd S. xii. 414; 4th S. i. 281, 448.)—I am deeply indebted to your two learned contributors, D. S. and PARIS, for the trouble they have taken to answer my query first above referred to. From the answer of PARIS I collect, that *lettres d'état* were in fact authoritative documents under the Great Seal: the production of which acted as an injunction to the judges to give time to the litigants producing the same; but it would appear only on behalf of ambassadors, persons in the army, or who were otherwise absent on the public service. The object of St. Simon and his co-litigants, in the Luxembourg case, was to gain time. But I cannot collect that any of them were absent on the public service, so as to entitle them to obtain or use *lettres d'état*; and still less can I understand how some old *lettres d'état* which happened to be in the possession of St. Simon, and which must have been obtained (not, it would appear, by him) at some earlier period and for some other purpose, could be made available in the Luxembourg suit. I can hardly expect D. S. (who disclaims being a French lawyer) to take further trouble; but perhaps PARIS would be so good as solve my difficulty. My copy of St. Simon is the Paris edition of 1853, in forty volumes; and the subject referred to occurs vol. i. p. 215.

L. H. L.

I have to thank PARIS for his communication (though I wish he had mentioned the authority from which he quotes), because, while it satisfies me that I was mistaken in my suggestion of the precise nature of the *lettres d'état* inquired after by L. H. L., it confirms my view of the object which induced St. Simon's lawyer to require, and St. Simon to produce, the instrument in question.

This instrument was to show a title to a dukedom prior to the year 1581; that being the date assigned by M. de Luxembourg to his claim to the Duché-Pairie. If therefore St. Simon produced, as it is stated he did, a document under the Great Seal to one of his ancestors of a prior date, suspending proceedings against him while on service abroad, it would sufficiently prove St. Simon's right to precedence over M. de Luxembourg; and the example would probably be followed by the other nobles, who could produce similar evidences.

D. S.

STITCHLET (4th S. i. 316, 426.)—A correspondent has used this word as a synonym for the French word *brochure*, but the English word "pamphlet" would seem to answer his purpose: *brochure* means "a stitched book"; pamphlet, formerly *paunflet*, means "a few leaves held together by a thread"—*par un filet*, hence the name; but a parliamentary Blue Book, taken literally, is a *brochure*, sometimes of very large dimensions; and the intention was to convey the idea of something very small—perhaps *tractatus*, "a tract." We have the word *leaflet*; let me suggest *tractlet*, as nearly approaching his own word, and conveying his idea.

A. H.

THE HEART OF PRINCE CHARLES EDWARD STUART (4th S. i. 435.)—I have searched in vain for the heart of Charles Edward Stuart, and the lines by the Abbate Felice; but among a collection of printed documents, proclamations, orders, poems, &c., relative to the Young Chevalier, I find a curious description of him by an eye-witness on his appearing at the court of Versailles, after Culloden in 1749, whither he was accompanied by Lords Ogilvie, Elcho, Lewis Gordon, the venerable Glenbucklet, and the eldest Lochiel, with a numerous retinue:—

"His habit had in it, I thought, somewhat of an uncommon elegance. His coat was rose-coloured velvet, embroidered with silver, and lined with silver tissue; his waistcoat was rich gold brocade, with spangled fringe set on in scollops; the cockade in his hat and the buckles of his shoes were diamonds; the George at his bosom, and the order of St. Andrew, which he wore also tied by a piece of green ribbon to one of the buttons of his waistcoat, were prodigiously illustrated with large brilliants. In fine, he glittered all over like the star which they tell you appeared at his nativity."

Mention is there made of a medal which he then caused to be cast in great number, both in silver and copper, with his head, and the inscription "CAROLVS WALLIE PRINCEPS"; and on the reverse Britannia and shipping, with the motto "AMOR ET SPES BRITANNIE," by which the Young Pretender seemed to imply that he relied solely on the bravery and success of the British fleet. This made a great noise; the French ministers were much offended, and complained to the king, who however said that no notice was to be taken of it. This happened in 1749. Now I have a similar medal, struck in 1745, with the difference that on the reverse the legend reads thus—

"AMOR ET SPES  
BRITANNIA."

Are any of the former still known to exist?

P. A. L.

QUARTERING (4th S. i. 460.)—A man who marries an heiress cannot quarter her arms with his own. He would impale them during the lifetime of her father, and bear them on an inescutcheon after his death. The reason of this is obvious.

Though a woman may have no brothers, even after her marriage, yet as long as her father is alive there is a possibility, however remote, of his having a heir male, who would dispossess her of her title of heiress. It is only when a woman is absolutely an heiress, or coheiress, that her husband can bear her arms on an inescutcheon; while she is but heiress expectant he must impale them. The issue of such marriage would quarter their mother's arms after her father's death; before that event they have no right whatever to bear them.

J. E. CUTSANS.

CORONATION MEDALS (4<sup>th</sup> S. i. 438.)—Of George I. I have two medals—one when he was proclaimed, Aug. 12, 1714; the other, on his inauguration, Oct. 20, 1714. On the first, the figure of the king in armour, to the right, with a ribbon over the left shoulder, and ermined cloak; large wig with crown of laurels. Legend, GEORG. LVDOVICVS. D. G. M. BRIT. REX. D. B. ET L. EL. (Duke of Brunsw. and Lunenburg. Elector.) Below, and running across the medal, PROCL. XII. AVG. 1714. Under the armed shoulder MB. Reverse, Apollo sitting on a rock, plays on the lyre, before him a lion and lioness couchant—FIDIVM DVLCEDINE MITES \* N \*. On the coronation medal George I. is represented in a Roman dress, with the same big wig à la Louis XIV. and the crown of laurels. Legend, GEORGIVS. D. G. MAG. BR. FR. ET HIB. REX. Under the shoulder I.C. Reverse, Britannia standing, crowns George in his regal robes, seated on a throne, holding the sceptre and globe—IN- AVGVRA. XX OCT. MDCXCIII. P. A. L.

MEDALS OF THE PRETENDER (4<sup>th</sup> S. i. 466.)—In one of my last notes under the head of Coronation Medals I alluded to the one very correctly described by W. N. L., to which, however, I beg to add that on mine, which is a silver one, there is an ermined cloak, beneath the word HAMERAN, as an emblem of royalty. P. A. L.

“HABITANS IN SICCO” (4<sup>th</sup> S. i. 460.)—In reply to the query as to the origin and import of this expression, I have a memorandum that Saint Augustine, somewhere amongst his numerous disquisitions on the nature of the soul, uses these words,—“Anima quia spiritus est in sicco habitare non potest;” but I have not been able to verify the extract or to furnish the reference. Has the term “a thirsty soul” any connection with Augustine's theory? J. EMERSON TENNENT.

SPECIAL LICENSE (4<sup>th</sup> S. i. 172, 327.)—On the solemnisation of a marriage in an unconsecrated place, as permitted by a special license, do the officiating clergymen appear in canonicals? I presume it is not orthodox, unless saved by some special clause in the license. Perhaps here the end sanctifies the means. GEORGE LLOYD. Darlington.

PICTURES OF THE ELEPHANT (4<sup>th</sup> S. i. 413.)—A rather remarkable instance of an elephant being misrepresented occurred at Lahore, India, in 1863, when a small wooden figure of an elephant with locks on his hind legs was placed over a door of the Punjab exhibition building. I was assistant curator of the exhibition at the time, and in answer to my inquiries, was informed that the figure had been made by a native artist. Of course it was soon removed from public view.

H. A. ST. J. M.

ANCIENT ALTAR (4<sup>th</sup> S. i. 458.)—In reply to T. T. W.'s inquiry, he will, if he consults Mackenzie's *View of Northumberland*, vol. ii. p. 403, find in it an account of the altar dedication to the Tyrian Hercules, discovered in Corbridge churchyard. Dr. Bruce also gives a sketch of it in his *Roman Wall*, p. 269, at the same time stating that the altar itself is in the British Museum.

JAMES REID.

MARTYR PRESIDENT (4<sup>th</sup> S. i. 472.)—I entirely agree with the criticism of M. Y. L. in its philological aspect, but as he proceeds he comes on debatable ground, and what I have to say is said only for the purpose of adjusting the balance, and rescuing “N. & Q.” from taking a side on questions on which it wisely avoids taking a part. M. Y. L. says “the great world sympathises with the good president who proclaimed the abolition of slavery,” &c. Now there is (in England at least) no difference of opinion on the evils of slavery; but many think that the proclamation in question, issued simply as a war measure, tending to let loose a barbarous race, smarting with wrongs, upon the women and children of the South, all the manhood being in the field, was not justifiable, and was not the act of a good man. They further think that it was a measure of reckless inhumanity towards the blacks themselves. The slaves had never found it necessary to look forward, to make any provision for the future; their lives necessarily led them to consider labour the curse of life, and idleness its blessing. To cast such a race upon its own resources suddenly, and with no preparation, seemed to many to be neither wise nor humane. And to the same persons it seemed that the result which followed (namely, the decimation of the race from starvation) was easy to be foreseen. I protest against entering into any controversy, but only showing that there are two sides of a question, which I think ought not to be agitated in “N. & Q.,” but which the language of M. Y. L. implied was to be looked at on one side only.

J. H. C.

LISTER (4<sup>th</sup> S. i. 483.)—The family name is from *Litster* = dyer. Bailey, in his Dictionary, gives *Lit* as a north country word, signifying to dye. R. G. L.



HEARTS OF GOLD AND SILVER: COURT FOOLS (4th S. i. 314, 462).—MR. OCTAVIUS MORGAN'S note and reply recalls an incident of 1404, in the reign of Henry IV. who usurped the throne of Richard II. The latter monarch's death was a mystery; and a gentleman of his bedchamber, Serle, engaged Ward, the court fool, to personate the dead sovereign; his privy seal was counterfeited, &c.; and the old Countess of Oxford, mother of Robert de Vere, the unfortunate Duke of Ireland, was so imposed on as to bruit abroad in Essex that Richard II. was coming back, in pledge whereof "she distributed a great number of hearts made of gold and silver, such as King Richard was accustomed to give to his knights and household to wear as cognizances." See MacFarlane's *England*, iv. 238. B. T. J.\*

REFERENCES WANTED (4th S. i. 414).—No. 50, inquired for by Q. Q. is—"Raro aut nunquam vidit clericum poenitentem." I suspect that this is intended for a passage in St. John Chrysostom, where he says:—

"Quis unquam vidit clericum cito poenitentem? Laici delinquentes facile emendantur; clerici autem, si mali fuerint, incorrigibiles sunt."

This is certainly from St. Chrysostom; but where it occurs in his works, I have not found. One would expect to find it in his *Books on the Priesthood*, but I have searched them for it in vain. F. C. H.

BROOME (4th S. i. 459).—Broome is a parish in the county of Stafford, forming with Clent an isolated portion of that county, locally situated near Hagley in Worcestershire. The Dudley family are mentioned in Shaw's *Staffordshire* as connected with it. I am not aware if they claim alliance with the baronial family of that name.

Shenstone passed much of his early life at his cousin Mr. Dolman's, Harborough, in this parish, a fine black and white timber house conspicuous from the railway between Stourbridge and Kidderminster. One of his juvenile poems commences thus:—

"In Broome so neat, in Broome so clean,  
In Broome all in the green,  
O there did I see as bright a lass,  
As bright as ever was seen."

THOMAS E. WINNINGTON.

### Miscellaneous.

#### NOTES ON BOOKS, ETC.

*Notable Things of our own Time.* By John Timbs, F.S.A. (Lockwood & Co.)

If Mr. Timbs ever goes in search of a motto, as some men are said to go in search of a publisher, we commend to his notice *Ecece iterum Crispinus!* Remarkable as this age is for novelties in science, social improvements, and

progress of all kinds, it finds a ready chronicler in Mr. Timbs, who is always ready, with equal tact and industry, to prepare a handy and trustworthy chronicle of our advance. This volume is a fitting supplement to Mr. Timbs' popular little book, *Things not Generally Known*, and, like that, treats *de omnibus rebus et quibusdam aliis*, in a pleasant and instructive manner.

*Songs and Ballads.* By John James Lonsdale. *With a Brief Memoir.* (Routledge.)

A volume containing some very pleasing poems by a young Cumberland poet, who, but for his early death, would probably have taken a foremost place amongst the lyrists of our day.

THE EARLY ENGLISH TEXT SOCIETY will issue to its members next week "Old-English Homilies and Homiletic Treatises," edited by Mr. Richard Morris, Parts I. to II.; and Sir David Lyndesay's "Historie and Testament of Squyer Meldrum," edited by F. Hall, Esq. These form the original series for 1868. For the extra series for 1867 will be issued the "Romance of William of Palerno" formerly called "William and the Werwolf"), and a fragment of the alliterative "Romance of Alexander," both edited by the Rev. W. W. Skeat: for 1868 will be issued Caxton's "Book of Curtesye," from the unique Cambridge copy, with two versions of the same treatise from MSS. belonging to Oriel and Balliol Colleges, edited by Mr. F. J. Furnivall. Circulars with the books will explain that Part I. of the "Homilies" is substituted for the "English Gilds," announced for 1867, but now postponed to 1869; that the second text for 1867, "Chaucer's Prose Works," Part I., has been kept back in order that the Boethius may be collated with the Cambridge University MS., which has not yet been obtained on loan; and that the preliminary treatise on the Pronunciation of Chaucer and Shakspeare has grown to the size of a separate volume, which is nearly ready for press, and will be produced in conjunction with the Philological and Chaucer Societies. "Havelok the Dane," for the extra series this year, is already in the press, and will be finished by December. The Committee ask for additional subscribers to the original series, to enable them to produce a good Part III. of "Merlin" this year, and the long-delayed Gawanine Poems. Mr. Morris's "Homilies" show an extraordinarily disorganised state of the language. The accusative *her* takes five forms—*heo, hi, hæ, es, his*; the plural, *our them*, has also five forms—*hi, heo, his heom, ham*; the feminine definite article has four—*þa, þo, þeo, þe*; the active plural of adjectives has also four—*gode, goden, godun, godum*; and so on.

AN ART UNION, of a more than ordinarily interesting character, has just been licensed by the Council of her Majesty's Board of Trade. The prizes consist of the nine splendid drawings made by Gustave Doré to illustrate Mr. Tennyson's *Idyll of "Elaine"*; and for a subscription of one guinea, each subscriber will receive a set of nine admirably executed chromo-lithographs by Vincent Brooks.

OLIVERS' HYMNS.—Mr. Sedgwick has at length met with the missing tract of Thomas Olivers, *A Hymn of Praise to Christ*, so many years sought for. The remainder of Olivers' Tracts will shortly be published in facsimile, which, with those already in print, will form another volume of the "Library of Spiritual Songs." It will be accompanied by a Sketch of the Life and Writings of Thomas Olivers by the Rev. John Kirk, Wesleyan Minister.

## BOOKS AND ODD VOLUMES

## WANTED TO PURCHASE.

Particulars of Price, &c., of the following books to be sent direct to the gentleman by whom they are required, whose name and address are given for that purpose—

MILMAN'S LATIN CHRISTIANITY. Vol. I. 1851. CHRISTIAN YEAR. 1st and 4th Editions. COLMAN'S BROAD GUINS AND POETICAL VAGARIES. CURIOUS THINGS OF THE QUERIST. WORLD. 2 vols. post 8vo. TOILETS FOR CHILDREN. 2 vols. 1810. AINSWORTH'S ROOKWOOD, with Cruikshank's plates.

Wanted by Mr. John Wilson, 93, Great Russell Street, W.C.

## Notices to Correspondents.

UNIVERSAL CATALOGUE OF BOOKS ON ART.—All Additions and Corrections should be addressed to the Editor, South Kensington Museum, London, W.

We have been compelled to postpone until the next, or following week, among other papers of interest—

Notes on Certain Theosophists and Mystics.

Prints of the later Stuarts.

Christian Frederick Garmann.

Jain and Boaz.

Earliest Quotations from "Paradise Lost."

On some Ancient and Modern Superstitions.

Sir William Blackstone.

P. M. S. will find many allusions to the White Rose as a badge of the Pretender scattered through "N. & Q.," but see more particularly list S. vii. 329, 434, 618.

S. M. L. SWIFT'S RIDDLE. Our Correspondent's version differs entirely from that given in Swift's Works (ed. Scott, xv. p. 34), where it runs—

"The dullest of benits and famed College for Teagues,  
Is a person very unfit for intrigues;"

and where the answer is given a sloven, from which it is clear that Louvaine is the College for Teagues.

We have again to explain that we cannot reply privately to Querists.

LORD HIGH STEWARDSHIP OF IRELAND. Our Correspondent does not seem to be aware that Lord Shrewsbury's claim to the Office of Lord High Steward of Ireland having been retired by the Queen to the House of Lords, the Committee for Privileges, on June 4, 1863, resolved and adjudged "That Henry John, Earl of Shrewsbury, not Earl Talbot, and also Earl of Wat-ford in Ireland, hath made out his claim and title to the Office of Lord High Steward of Ireland."

LORD BROMHAM'S death took place between ten and eleven o'clock on the night of Thursday, May 7, and not of Thursday, April 30.

R. C. S. W. For a list of churches dedicated to Charles the Martyr, see "N. & Q." 3rd S. ix. 37, 165.

"NOTES & QUERIES" is registered for transmission abroad.

## AUTOGRAPH LETTERS AND HISTORICAL DOCUMENTS.

WALLER'S PRICED CATALOGUE, No. 75, now Ready, gratis. Including fine Specimens of Archbishop Andrews, Sir Ralph Abberrombie, Marshal Beresford (military correspondence), Catherine de Navarre, Charles IX. of France, Thomas Coram, Mrs. Damer, Wm. Falconer, Cardinal Fesch, Ugo Foscolo, Sir Philip Francis, Wm. Hayley, James Hogg, John Howard, the Countess of Huntingdon, Baron Humboldt, Sir Godfrey Kneller, Archbishop Laud, Sir Robert Naunton, Sir Philip Warwick, Queen Elizabeth's Navy (curious account of charges), P. B. Shelley, Wm. Shenstone, Sir Francis Walsingham. An original Tale by Miss Strickland, Sir John Vane, John Ke of Wellington from Cambray 1817-18—several valuable specimens of Captain James Cook, and numerous others.—Temple Book Depot, 58, Fleet Street, E.C.

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LONDON, SATURDAY, JUNE 6, 1868.

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## Notes.

NOTES ON CERTAIN THEOSOPHISTS  
AND MYSTICS.\*

TAULER AND HIS SCHOOL.

The two following works furnish us with a starting-point:—

"The History and Life of the Rev. Dr. JOHN TAULER of Strasburg; with Twenty-five of his Sermons (*temp.* 1340). Translated from the German, with additional Notices of Tauler's Life and Times, by Susanna Winkworth. Lond. 1857," 4to.

"THEOLOGIA GERMANICA: which setteth forth many fair lineaments of Divine Truth, and saith very lofty and lovely things touching a Perfect Life. Edited by Dr. Pfeiffer from the only complete MS. yet known. Translated from the German by Susanna Winkworth. Lond. 1854," 8vo; 3rd ed. 1857.

These valuable and very remarkable works, it is to be hoped, will be followed ere long by a complete translation of all Tauler's works. Meanwhile it may be well to note such traces as we can find of Tauler and his school in English literature; especially as Miss Winkworth, in her very interesting and instructive Historical Introductions, has not touched on this point at all, and we are left to infer that in 1854-1857 Tauler and the *Theologia Teutsch* were for the first time introduced to the English reader, excepting a few pas-

sages quoted by the late Archdeacon Hare in some of his theological works. As it is vain to look into bibliographical works for help here, I can only note such particulars as I have picked up here and there, and hope they may be supplemented by some of your correspondents.

The earliest mention of Tauler with which I am acquainted is to be found in the appendix to the posthumous works of his chief English disciple, Dr. John Everard, who lived *circa* 1580-1641. Here we have three pieces of Tauler's translated by Dr. Everard:—

1. "A most clear Glass and lovely Example of our Lord Jesus Christ, which, as He practised in Himself, so He propounded unto us to be followed: (and it may serve for an Epilogue or Perclose of this Book:) out of the 106 page of JOHN TAULER his Works, printed at Colen in *folio*, 1548."

2. "Another short Instruction taken from the same place in *John Tauler* his Works, p. 107."

3. "A Short Dialogue between a learned Divine (*John Tauler*) and a Beggar."

This last very curious and characteristic tract is also found appended to J. Deacon's *Guide to Glory*, 1658, 12mo, where it is entitled "The Dialogue of Dr. Thaulerus with a Beggar on submitting to the Will of God." Again we find it appended to a translation of the *Vie Dévote* secretly printed in England in 1709, without place or printer's name: "St. Francis De Sales' Introduction to a Devout Life: With the Communication of Dr. Thaulerus with a poor Beggar," 12mo. I have but two more to add:—

1. "The History of the Sublime and Illuminated Divine, Dr. John Thauler. Lond. 1660," 12mo.

2. The same, with Tauler's "Evangelical Poverty" appended. Lond. 1708.

Between September, 1837, and July, 1838, an anonymous correspondent contributed to the *British Magazine* (vols. xii.-xiv.), under the general title of "The Conversion of John Thauler, a Dominican Monk," another translation of the

"History and Relation of the Life of that sublime and illuminated Divine, Dr. John Thauler, who was converted at Cologne in a marvellous manner, from his vain life to a wonderful sanctity."

This translation was "made from the preface prefixed to a volume of Tauler's Works published at Cologne by Arnold Quentel in 1503, 4to." This seems to have been a Latin version; at least the "History" from which this translation was made was in Latin. The translator was not aware that it had appeared in English before, and he begins by saying:—

"In reading the very interesting collection of Luther's Letters published by De Wette, I was struck by his commendations of the Sermons of *Thauler*, a name quite new to me. On inquiring, I found his name mentioned, and that is all, by Mosheim; but a little further research told me that he was a Dominican monk of the fourteenth century, and that his *Life*, prefixed to his Works, was well worth reading."

\* Continued from 2<sup>nd</sup> S. xi. 363.

Miss Winkworth, in the "Notice" appended to her translation of this same "History," observes:—

"Professor Schmidt has not only established that this Tractate is a perfectly genuine and truthful production, the work of the 'Layman' who professes to have written it, but also has succeeded in identifying this Layman with a mysterious personage called 'the Great Friend of God in the Oberland,' the head of a secret religious association; and the latter again, with a certain Nicolas of Basle."

In the version from the German, the Layman says that in the year 1340 he was warned of God in a dream to go to the city where Tauler dwelt, "which city was in another country, more than thirty leagues distant." In the version from the Latin, the date is 1346, and the distance "about thirty miles:" the translator observes in a note, "thirty German miles, or about 150 English miles." Now the distance from Basle to Strasbourg is, I should think, only sixty or seventy miles. It is enough here to note this discrepancy.

Tauler's *Dialogue with the Beggar* might be appropriately appended to the Layman's "History," but I do not find any mention of it in Miss Winkworth's book or in Dr. Schmidt's *Gottesfreunde*, and I have not got his *Tauler's Biographie* to refer to.

In the second of the *Twenty-five Sermons*, p. 189, there is a remarkable quotation which I should be glad to trace:—

"The wise man says: 'God hath spread out His nets and snares over all creatures, so that he who desireth to perceive Him, may find Him in every one of them.'"

It sounds like a passage from *Wisdom* or *Ecclesiasticus*. The word rendered "snares" signifies, I suspect, what Zoroaster and the Platonists call "Divine allurements." At the end of same sermon we have another:—

"The Prophet says: '*Gott führet die Gerechten durch einen engen Weg in die breite Strasse, dasz sie kommen in die Weite und in die Breite.*'"

The translator appends the German, being desirous of having it traced. It seems to me to be taken from 2 Esdras vii. 17-18 combined with verses 5-10 ("the second Book of the Prophet Esdras" is reckoned the fourth in the Latin): cf. Job xxxvi. 16. The passage from the "heathen teacher" at p. 204 is that of Seneca, Ep. vii., quoted in the *De Invitatione Christi*, l. i. c. 20, § 2.

We now come to the *Theologia Teutsch*. Luther, in sending a copy of his first edition to Spalatin in Dec. 1516, after warmly commending Tauler's theology, calls this little book "an epitome of Tauler's whole system." And so it is; but with all its beauty and peculiar charm, it has all the dryness of an epitome; and in its absence of all human feeling, and in its cold metaphysical tone, it often reminds us unpleasantly of its origin and prototype, the dreary Neo-Platonism of the Pseudo-Dionysius. Tauler, on the other hand, makes these dry bones live, clothes them with flesh and

blood, and animates this human body with a soul full of human feeling and tenderness, though checked and dried up at times by the withering influence of his evil genius, Dionysius. It is much to be doubted that Luther, with his fervid and intensely human nature, would have been so much attracted by this book if he had not previously read the works of Tauler. We can better understand the strong attraction it would have for a mind like that of Dr. H. More—a born Mystic and Neo-Platonist. But we may very fairly doubt that it will ever become in any country, even in Germany, what Baron Bunsen expects it will become in this country—"a real book for the million." Its connection with Luther and the Reformation, and its having been placed on the Roman Index, gave it a circulation and popularity it would not otherwise have attained.

A very remarkable copy of Luther's second edition was offered for sale some years ago by Kerslake of Bristol: no price was appended. Where it was gotten, or to whom it was sold, I know not, but I send the advertisement which appeared in the catalogue:—

"THEOLOGIA

TEÜTSCH.

Das ist ein edels und kostliche büch-  
lin, von rechtem verstand, was  
Adam und Christus sey, und  
wie Adam in unns ster-  
ben, und Christus  
ersteen soll &c.  
MDXVIII.

With Preface by Doctor Martinus LUTHER, Augustiner zu Wittenberg, gedruckt zu Augspurg, 1518, with a bold and well-designed woodcut border, 4to."

"This copy contains a great number of MS. Extracts from 'Doct: JOHAN TAULER,' of parallel passages, entirely in the hand-writing of MARTIN LUTHER. They amount to five closely written pages, besides many which are entered on the margins. Each MS. passage is headed with 'Tauler' or 'Doct: JOHAN TAULER.'"

"It has been said that in consequence of the word Teütsch in the title being mistaken for an adjective instead of an adverb, this Book has obtained the title of *Theologia Germanica*, or *Theologia Teutonica*, by which it is well known."

The word "Teütsch," I should imagine, refers to the Order of its knightly author, as Sir Thos. Browne called his book *Religio Medici*. There is a French translation entitled *Théologie Réelle ou Germanique*, Cologne, 1700, 18mo. The title that Luther gives is very different from that in Miss Winkworth's version, which is taken, I suppose, from Dr. Pfeiffer's MS. What is the original German here? It may be worth noting that there is another book with the same Latin title, which is sometimes confounded with the *Theologia Teütsch*. Thus, in a large and very valuable *Catalogue of Theological Books* published by the late Mr. Nutt in 1857, article 6022:—

"THEOLOGIA GERMANICA, in qua continentur Articuli de Fide, Evangelio, Virtutibus et Sacramentis, quorum

materia jam nostra tempestate controverti solent. Aug. Vind. 1531, folio."

"The *Theologia Germanica* was written at least 100 years before the Reformation, and republished by Luther as a true representation of his own system and faith.—MAURICE."

The old English translation of the *Theologia Teutsch* was made from the Latin of Theophilus. The only copy of this very rare book which I ever saw is that which belonged to Archbishop Leighton, and is entitled:—

"THEOLOGIA GERMANICA, or Mystical Divinity. A little Golden Manual, briefly discovering the mysteries, sublimity, perfection, and simplicity of Christianity in belief and practice. Written above 250 years since in high Dutch, and for its worth translated into Latine, and printed at Antwerp, 1558.

"1 Tim. iii. 16. *And without controversy, Great is the Mystery of Godliness.*

"LONDON: Printed for John Sweeting, and sold at his shop at the Angel in Pope's Head Alley, 1646," 18mo.

The translator seems to have been Giles Randall, whose name is appended to the preface. Randall's version was reprinted in 8vo (Lond. 1648) together with a *Treatise of the Soul*, but I have never seen this edition. Randall has prefixed in English the admirable preface of John Theophilus, the Latin translator.

The *Theologia Teutsch* is a book for the few, rather than for the many, even among thoughtful and cultivated minds. Its value to the philosophical student would be much enhanced by an introduction and notes tracing it to its sources. For the many, as Mr. Kingsley observes, it would be altogether uninteresting to enter into any speculation as to the spiritual pedigree of Tauler and the Teutonic Knight:—

"How far Philo-Judeus and the Brahmims may have influenced the Pseudo-Dionysius; how far the Pseudo-Dionysius may have influenced John Erigena; how far that wondrous Irishman may have influenced Master Eckhart; how far that vast and subtle thinker, claimed by some as the founder of German Philosophy, may have influenced Tauler himself, are questions for which the many will care little."

However, in the introduction desiderated, we may fairly throw out "Philo-Judeus and the Brahmims," and confine ourselves to Tauler, Eckhart, and "that wondrous Irishman," or canny Ayrshire man (as the Scotch will have it), who translated the Areopagite, and introduced him to the German Theosophists of the fourteenth century. The preface of Theophilus might be included in the proposed edition, and also that striking passage in Dr. H. More's autobiography relating to "that truly Golden Book the *Theologia Germanica*"; indeed, the whole of pp. 12-15 in Ward's *Life of More*. I would also add the Mystic Hymn of Adam Boreel, a disciple of Tauler's, which Dr. H. More thus introduces in his *Annotations upon Luv Orientalis*, &c:—

"There is no safe anchorage for the soul but in a perpetual endeavour of annihilating of her own Will, that

we may be one with Christ, as Christ is with God—with-  
out Whose communion no soul can possibly be happy. And therefore I think it not amiss to close these my theoretical Annotations with that more practical and devotional Hymn of *A. B.* that runs much upon the mortification of our own Wills, and of our union and communion with God, translated into English by a lover of the Life of our Lord Jesus."

I subjoin a few lines as a specimen:—

5.

"O endless GOOD!

Break like a flood

Into my Soul, and water my dry earth.

6.

"That by this mighty power I being reft

Of everything that is not ONE,

To Thee alone I may be left

By a firm will

Fixt to Thee still,

And inwardly united into one.

11.

"So that at last, I being quite released

From this strait-laced Egoty,

My soul will vastly be increased

Into that ALL

Which ONE we call,

AND ONE in itself alone doth ALL imply.

12.

"Here's Rest, here's Peace, here's Joy and holy Love,

The Heaven is here of true Content,

For those that seek the things above.\*

Here's the true Light

Of Wisdom bright,

And Prudence pure with no self-seeking blent.

15.

"Thus shall you be united with that ONE,

That ONE where's no Duality;

For from that perfect GOOD alone

Ever doth spring

Each pleasant thing,

The hungry Soul to feed and satisfy."

Miss Winkworth's translation of the *Theologia*, as of Tauler, leaves nothing to be desired, and admirably reproduces the antique simplicity of the original. There is only one word I am in doubt about, and I have not the German just now to refer to. The author, speaking of the Redemption, says: "By whom was that healing brought to pass? Mark this: man could not without God, and God *should* not without man" (p. 8.) *Should* for *would* is harsh here, and something more. It may be merely a misprint, as the author would scarcely use it. There are many quotations in the book, but the author quotes only three writers by name—viz. c. 8, p. 22, "S. Dionysius' Epistle to Timothy;" c. 13, Tauler; and c. 6, Boethius: "A Master called Boethius saith, 'It is of sin that we do not love that which is Best.'" This is a paraphrase, I have no doubt, of the *De C. P.* lib. 3, prosa 2: "Est enim mentibus hominum Veri Boni naturaliter inserta cupiditas; sed

\* The version quoted by More reads: "For those that hither sincerely move."

ad falsa devius error abducit." In c. 34, p. 11, we read: "Nothing burneth in hell but self-will; therefore it hath been said, '*Put off thine own will, and there will be no hell.*'" This is taken from S. Bernard in *Temp. Pasc. Serm.* iii. § 3: "Quid enim odit aut punit Deus præter propriam voluntatem? *Cesset voluntas propria, et infernus non erit.* In quem enim ignis deserviet, nisi in propriam voluntatem?" The first sentence in the *Theologia*, though not marked as a quotation, is a paraphrase of the last in S. Bernard, but it is identical with a quotation in Bishop Taylor not verified, "*Et nihil ardet in inferno nisi propria voluntas*" (vol. v. p. 598). The passage in the *Theologia* is repeated in c. 49, and expanded in c. 51, p. 186. I am not aware that any editor has attempted to verify the quotations in this book.

The devout Mystic "P. G.," who is only known to us as the author of the Oxford translation of Boethius, seems to have been a disciple of Tauler. In the following lines he alludes, I think, to "the Friends of God" who were often confounded with the Beghards, and to Tauler's *Dialogue with the Beggar*:—

"And you blest Beggars, brothers of the Cross,  
Whose very life seems death, and gain seems loss,  
Who breathe out Nought but love and honesty,  
Aspire to Nought but pure simplicity,  
Possessing Nought but what kind Nature gave,  
And losing Nought but flesh when laid in grave,  
Read here and know, that you have All, and more,  
Infinite All is your eternal store."

As this curious book bears the imprimatur of "Rad. Bathurst, Acad. Oxon. Vice-Can. March 6, 1674," perhaps the Oxford Records may preserve the author's name.

The concluding portion of this paper will contain some notes on Dr. Everard.

EIRIONNACH.

(To be continued.)

#### SIR WILLIAM BLACKSTONE.

A complete list of the works of and upon Sir William Blackstone, Knight, is here attempted.

In this list the titles are abbreviated as much as possible, but always in the words of the author. Most of them are in the British Museum; those that are not are in no London library that I am aware of. The Bodleian Library is remarkably deficient in Blackstone's works.

It will be observed that the following list consists solely of pieces on legal subjects, which are nine in number, all published at Oxford unless otherwise mentioned. Lowndes only gives three. The editions of the *Commentaries*, of which Lowndes has only eighteen, then follow, then the abridgments, and lastly come all pieces upon any of the above.

I. An Essay on Collateral Consanguinity, &c. 1750, 8vo, 1s. 6d. vi. a Table and Explanation, 78, Contents. [anon.]. Reprinted in B.'s *Law Tracts*.

To this an answer was published by Serjeant Wynne in his *Miscellany*. Lond. 1765.

"B. endeavours to prove that as the kindred to the founder of All Souls' College could not be but collateral, the length of time elapsed since his death must, according to the rules both of the civil and canon law, have extinguished consanguinity, or that the whole race of mankind were equally the founder's kinsmen."

II. An Analysis of the Laws of England, 1756 (1<sup>o</sup> 2<sup>o</sup>).

2nd Edit. 1757, 8vo; x. Contents, 180 (2<sup>o</sup>).

3rd Edit. To which is prefixed *An Introductory Discourse on the Study of the Law*, 1757; lxx. Contents; 189, Index.

4th Edit. (1<sup>o</sup> 2<sup>o</sup> 5<sup>o</sup>).

5th Edit. 1762 (1<sup>o</sup> 2<sup>o</sup>).

6th Edit. 1762 (1<sup>o</sup> 2<sup>o</sup>).

This edition was reprinted in B.'s *Law Tracts*, 1762. The above were intended as a guide to those who attended his lectures.

III. Considerations whether Tenants by Copy of the Court Roll, &c. are Freeholders, &c. 1758, 8vo (1<sup>o</sup> 2<sup>o</sup>).

Republished in the *Law Tracts*. This arose from his being engaged as counsel in the great contests for knights of the shire for the county of Oxford in 1754.

IV. A Discourse on the Study of the Law, an Introductory Lecture. [Lond. printed?], 1758, 4to, 40, 1s.

Published by Direction of the Vice-Chancellor. Afterwards prefixed to the 1st vol. of the C. and to 3rd edit. of No. II.

V. Magna Charta, &c. 1758, 4to (1<sup>o</sup>), £2 2s. Some L. P. copies.

The Great Charta, &c. 2nd edit. 1759, 4to; lxxvi. 86, 15s. Some L. P. copies. [See "N. & Q." 1<sup>st</sup> S. xi. 244.]

This edit. was the finest work, typographically, that had ever issued from the Clarendon Press. It added much to B.'s reputation. Reprinted in his *Law Tracts*.

VI. A Treatise on the Law of Descents in Fee-simple, 1759, 8vo; 87, Two Tables. 1s. 6d.

Reprinted in J. Parker's *Conductor Generalis*. New Jersey, 1764, and in B.'s *Tracts*, 1762.

VII. *Law Tracts*, in 2 vols., 1792, 8vo. "The *Tracts* now reprinted were originally published separate." Contains Nos. V. I. III. and VI. I have never seen the 2nd edition.

*Tracts* chiefly relating to the Antiquities and Laws of England, 3rd edit., 1771, 4to; vii. 353, lxxx. + 10 leaves.

Contains Nos. II. I. III. Observations on the Oxford Press, and No. V. above.

VIII. Reports of Cases . . . from 1746 to 1779. Pub. according to his direction by his Executors. With a Preface containing Memoirs of his Life [by his brother-in-law, G. Clitherow], 2 vols. Lond. 1781, fol.; xxxi. + 7 leaves, 679 + 38; ii. a Table, 681-1333 + 46. 63s.

2nd edit. revised, &c. by C. H. Elsley, 2 vols. Lond. 1828, 8vo; xxxi. 678. ii. 681-1385. The original pagination is indicated.

IX. An Argument in *Perrin* and an *v. Blake*. Printed from the original MS. in Hargrave's *Law Tracts*. Lond. 1787, 4to. [Posthumous.]

"One of the most valuable pieces of legal learning on record."

RALPH THOMAS.

(1) Collation ?

(2) Price ?

(3) Date ?

## INEDITED PIECES.—No. IV.

TELL THEM ALL THEY LIE.

The following complaint of the evils of the time (Queen Elizabeth's?) may rank with *Conscience* of the Percy Folio (vol. ii. p. 174), and that long series of reforming poems which is an honour to English literature. See my Introduction to *Conscience* above referred to. One fact is noteworthy here, the small amount of scolding that the clerics get. Except as the Church, and in a couple of lines, they are not mentioned. This is a sign of post-Reformation times.

F. J. FURNIVALL.

*Harleian MS. 2296 (time of Elizabeth), leaf 135.*

Goe sowle, the bodies gieste,  
vpon a thankeles errant;  
feare not to touche the beste,  
the truth shalbe thie warrant.  
goe, since I nedes muste die,  
and tell them all they lie.

Saie to the Courte, it glowes  
and shines like rotten wood.  
saie to the Church, it showes  
what is good, & doth noe good.  
If Courte or Church reple,  
then give them both the lie.

Tell potentates they live  
Actinge but others Actions,  
Not loved vnles they give,  
Not stronge but by there factions.  
If Potentates reple,  
Then tell [them] all they lie.

Tell men of highe condicioñ  
That rules affares of state,  
Theire purpose is ambicioñ,  
Theire practise is on hate,  
& if they once reple,  
Then tell them all they lie.

Tell those that brave it moste,  
they begge for more by spendinge,  
who in the greatest coste  
seeke nothings but commendings.  
And if they doe reple,  
then tell them all they lie.

Tell zeale it wantes devocion,<sup>1</sup>  
tell Love it is but luste;  
tell tyme it meates but mocion;  
tell flesh it is but duste;  
& wishe them not reple,  
for thou muste give the lie.

Tell Lond[on] of her Stewes,  
& Citizeners of there vserie;  
& though it be no newes,  
tell Curtizans of Leacherie.  
& if they will nedes reple,  
then tell them all they lie.

Tell witte howe much it wrangles  
in tickell pointes of niceenes;  
tell wisdom she intangles  
her self in overwisenes;  
& when they doe reple,  
then streight give them both the lie.

Tell age it dallie wasteth;  
tell honor howe it alters;

tell bewtie howe she blasteth;  
tell favour that she shatters;  
& if they shall reple,  
give everie one the lie.

Tell Phisick of her bouldnes;  
tell skill it is prevençion;  
tell charitie of couldenes;  
tell lawe it is contencion;  
& as they doe reple,  
So give them all the lie.

Tell fortune of her blindenes;  
tell nature of Decaie;  
tell frindshipp of vnkindenes;  
tell Iustice of Delaie;  
& if they doe reple,  
then give them all the lie.

Tell Artes they have noe soundenes,  
by\* varie by estrayingne;  
Tell scholes they lack profoundenes,  
And stande to moche by feynynge.  
If Artes & scholes reple,  
give Artes & scholes the lie.

Tell faith, tis fled the Citie;  
telle howe the countrie erreth;  
telle, manhod shakes of pitie;  
telle, vertue leaste preferreth;  
And if they doe reple,  
Spare not to give the lie.

So when thou haste, as I  
commaunded the, done blabbinge,  
although to give the lie  
Deserves no lesse then stabbinge;  
Stabbe at the, he that will;  
No stabbe the sowle maie kill.

Let Cuckouldes be remembered,  
I will not die theire detter,  
theire heades are strongelie armed  
to beare the brunte the better;  
If they them selves denighe,  
Theire wifes doe knowe they lie.  
finis.

FOLK-LORE: THE STORY OF "GEORGE" AND  
"DOLL."

While chatting with an old woman named Piper, at Gore End, East Woodhay, Hants, recently, she related the following horrible story about two persons whom she called George and Doll, not apparently having known either of their surnames. I may mention that the relator is an old woman of upwards of seventy years of age, and that she stated that she had heard the story from her mother, who had also attained three score years and ten; so the events which formed the basis of her tale must have occurred in the early part of the last century.

George was a carrier, who lived at Gore End, then a solitary moor, at a house she pointed to from her cottage door. He had a wife and child, and travelled daily between Woodhay and Combe. Doll was a widow, who lived at Combe with her two children, boys; and George

\* ? but.

was in the habit of meeting her during his stay at Combe, and had long carried on an improper connection with her.

One day George induced his wife and child to accompany him on his journey to Combe, and soon after leaving their cottage, he murdered his wife, stuffing her head into a hornet's nest, for the purpose of making it appear that she had been stung to death. Continuing his journey, he threw her child into a pond. On reaching Combe he went to Doll's residence and related to her what he had done, and the manner in which he had murdered his victims. Doll's two boys were in bed in the room, and a sudden motion on the part of one of them drew George's attention to them, and fearing that one or other might have been awake and heard the account he had given, he proposed to Doll to murder them too. She, however, persuaded him not to do so, assuring him that her children were both fast asleep. It appears, however, that the boys had heard the whole of the story, but were sensible enough to feign sleep when George and Doll looked at them.

In the morning the boys arose as usual and went to plough, and when the carter joined them they related to him the terrible story they had heard. The carter advised them strongly not to partake of any food their mother might give them during his absence, and started off to Newbury for the constable. Fortunately the boys followed his advice. Their mother made them a dish of pancakes for their dinner, but they threw their portions to a dog, which died soon afterwards. When the old woman came to this part of her story, her face changed, and she assured me, with great earnestness and a look of horror, that all that day a black bird sat at the head of the plough, and that no effort on the part of the boys could drive it away, and that when the horses returned in the evening they were covered with foam.

George and Doll were of course both arrested that night, and George was hung in chains on a gallows on Combe Hill. This gallows, or rather what represents it, forms a prominent object for miles around. I have heard that the inhabitants of Combe are bound to keep up for ever a portion of the gallows, and that if they did not do so they would forfeit their right to the pasturage on the hill.

My informant added that a poor silly man who resided at Newbury, seeing George hanging in chains, came daily to feed him by passing a portion of his food on the top of a stick through the bars, and only desisted from so doing when he saw flames issuing from his mouth!

NOEL H. ROBINSON.

#### CHRISTIAN FREDERICH GARMANN.

The poet Southey, in one of his letters, tells his correspondent, Mr. G. C. Bedford, that he has been reading—

“A thick, dumpy, and almost cubical small quarto, containing some 1400 closely printed pages in Latin, *De Miraculis Mortuorum*, by an old German physician, who was *moriturus* himself when he composed the work. *MIRACULA* here are to be understood in the sense of phenomena. The book is exceedingly curious. . . . I will therefore add that the author's name is Garmannus, and the date of the book 1709.”

When I read the above passage, soon after it first appeared in print, I was very anxious for the honour of an introduction to Mr. Garmann. None of his books were to be got, that is to say, I never came across them in catalogues, and I always was far too much pressed for time, when in the Bodleian or the British Museum, to read for mere amusement. It chanced one day, quite by accident, that a copy of the *De Miraculis* fell in my way. I have some reason to think—but here I may be wrong—that it was the very copy that had once been in Southey's library. It was in a bookseller's shop where I saw it, and I spent an hour turning over the leaves and picking out, here and there, the wondrous stories with which the volume abounds. Our own Robert Burton was not more profuse in quotation than the German physician. The latter, although he flourished fifty years nearer our own days, had certainly the advantage of far greater power of credulity. The book is a storehouse of all the facts, fictions, and mistakes that its author could in any way twist, so as to seem to illustrate his subject. No Shakespeare commentator or book illustrator has gone further afield in the pursuit of his favourite pastime than has Garmann in his endeavour to say all that could be said about death. I should imagine that the book is absolutely worthless, at the present day, for all those purposes for which its author meant it to be useful; but it is a most valuable deposit of folk-lore and medical superstition. As a picture of the mind of a German physicist of the latter part of the seventeenth century, I know no work so interesting. I was so much entertained with it, that the next time I had leisure I hunted in sundry books to see what I could learn of the author and his other works. What seemed noteworthy I set down here for the use of others.

Christian Frederick Garmann was born on 19th January, 1640, at Merseburg, a town of Prussian Saxony. Studied medicine at Leipzig. He was afterwards state physician to the town of Chemnitz and its district, and one of the members of the Imperial Academy “des Curieux de la Nature” of Germany. He died 15th July, 1708.\*

\* N. F. J. Eloy, *Dict. Hist. de la Médecine*, v. ii. p. 311; Zedler, *Universal-Lexicon*, and Ersch und Grüber, *Allgemeine Encyclopädie*. *Sub nom.*



The following is, I think, a complete list of Garmann's works. They are all in the British Museum:—

“De Nutritione infantis ad Vitam longam. Lipsiæ, 1667, 4to.

[Unpagcd, eighteen leaves.]

De Gemellis et partu numerosiore. Lipsiæ, 1667, 4to.

[Unpagcd, twenty leaves.]

De Miraculis Mortuorum. Lipsiæ, 1670, 4to.

[112 pages, four leaves of index. This is the first imperfect sketch of the complete work. It consists of one book only, divided into eleven chapters. There is an engraving of a skull on the title-page.]

De Miraculis Mortuorum, libri tres, quibus præmissa dissertatio de Cadavere & Miraculis in genere. Opus physico-medicum. . . . Editum à L. Immanuele Henrico Garmann Auctore. Fil. . . . Dresdæ & Lipsiæ, 1709, 4to.

[1244 pages and large indexes, unpagcd. Engraved likeness of the author facing title. At the base of which, on the right hand of the figure, is a coat-of-arms. . . . Within a bordure . . . a man and some animal. (Query, whether Samson, or Hercules and the lion.) Crest, a man grasping some indistinct object. In the corresponding corner on the other side, a hand holds a circle twined around by two snakes, who support a book, on the first leaf of which is inscribed *Nunquam otiosus*, and on the other an eye looking up at the sun.]

Homo ex ovo sive de ovo Humano Dissertatio, 4to, Chemnitii, 1672 and 1682. 28 pages.

Hydriatria Wisensis, das ist Beschreibung des Wiesen, oder S. Jobs Bades, welches bey S. Anæberg untern Ritter-Guth Wiese gelegen, erstlich von D. Joh. Gobelio Lateinisch, nachmals D. Martino Pansa verteutschet. . . . [St. Annæberg, 1675, 12mo, 164 pages. Unpagcd index.]

Oologia Curiosa duabus partibus absoluta, Ortum corporum naturalium ex Ovo demonstrans.

Cygnæ, 4to, n. d. [Query, 1691.] 240 pages.

L. Christiani Friderici [sic] Garmanni & alior. viror. clarissimor. Epistolarum Centuria . . . e museo L. Immanuelis Henrici Garmanni.

Rostochi & Lipsiæ. Sumpitibus Christian-Gotthold Garmanni, Bibliopolæ Rostochiensis, 8vo, 1714.

[436 pages and unpagcd index.]

If the foregoing list is incomplete, I shall be obliged to any one who will add to it. Will somebody give us the correct blazonry of the coat-of-arms which I have so imperfectly described? I wish I knew where the old physician was buried, and had a copy of his monumental inscription.

K. P. D. E.

INEDITED PIECES.—I ought to have given warning at first that the words, “so far as I know,” were to be understood after “inedited.” Mr. Wimperis has kindly pointed out that No. III. of my “Inedited Pieces”—“A Cristmasse Game, by Maister Benet”—was printed for the Percy Society in 1841, in their fourth volume. But it is still well that I have reprinted the poem in “N. & Q.,” as it has enabled many persons who, like myself, have not seen the Percy volume, to see

the lines; and it will enable the owners of the Percy volume to correct four slips of its editor: 1. Making the conjunction *howe* the surname of the writer (as if he were Benet Howe). 2. Making *swetnesse* (in St. Andreas), *wetnesse*. 3. Making *Taughte* (in St. Simon), *Caughte*. 4. Making *fyne* (in Barnabe), *syne*, as if *sign*—which, however, may have been a correction by design though without notice.

F. J. FURNIVALL.

RATTENING.—This word is not in Hunter's *Hallamshire Glossary*; it appears to be old Norse—“Rädning, disciplina, flagellatio,” which expresses precisely the correction which the saw-grinders' union administers to refractory brethren.

G.

A CAT BREAKING GLASS.—We were talking about the sagacity shown by some animals, when I mentioned the story which I think Archbishop Whately tells in some of his writings, of his cat ringing the doorbell. This anecdote brought out a still better one from my neighbour, who had come in to see me for a chat. He said that when he was about twenty-five years of age, there was belonging to his house a certain cat, which up to that time had not attracted notice for any particular sagacity. But the *pantry* window of the old-fashioned house was found to be repeatedly broken. Time after time the broken square—for one only was broken at a time—was repaired. At length my friend, growing tired of mending, made up his mind to have a board nailed over the lower row of the window-panes. Not very long after this precaution had been taken, being awake one night, he heard in his bedroom, which was close by, several distinct taps, as of a stone, upon glass. Getting out of bed, and looking down from the window, he saw then and there his cat resting with her hind feet upon the window-sill, her left paw clinging to the top of the new board, and with her other paw, in which she held a pebble, she was tapping the glass, in order no doubt to break it. He shouted out, and the cat jumped down, dropping the pebble—about the size of a marble—which in the morning he picked up. I have only to add that my neighbour is a man of his word, and assures me that this is literally true. I have told it as he told me.

W. H. S.

Yaxley.

WYRARDISBURY, BUCKS.—The name of this village is pronounced Räsbery, and from the parish registry of Egham, Book A, in the list of marriages, I find that the pronunciation in 1612 and earlier was the same:—

“Edwardus Loane viduus de wyrardisbury *alias* vulgariter vocata wraisbury in comitatu Bucks, et Margareta Millarde puella de Egham in Surr’ nupti in templo de Egham predicto 13<sup>o</sup> die Julij, a<sup>o</sup> 1612.”

Among the burials in 1594, the word is also written Wraisbury:—

"Roberte Greene dyed at Egham, and was buried at Wraisbury xviii of March."

F.

WORDS.—The British Museum has an anonymous MS. (Ayscough, 4464) written 1630-1650, by a member of the House of Lords. In it he says:—

"Our word *overtaken* is a very good one for a man that drinks too much before he is aware."

"My Lord of Salisbury, 1628, told me that in Cramborne Chase there grew raspes commonly and in great plenty; and that the country people called them *framboises*, which is the French word for them."

*Rasp*, for raspberry, is now a provincialism, like, *e converso*, *currantberry* for currant. Is *framboise* still used in England?

CYRIL.

BISHOP KING'S "POEMS."—In MR. HAZLITT'S *Handbook of Popular Literature*, p. 318, under "King (Henry, Bishop of Chichester,)" are the following entries:—

3. "An eleyge by Dr Harry Kinge on the death of his Wife." MS. Ashmole, 37, art. 267.

4. "Upon the King's retourne out of Scotland. Subscribed 'Do. Hen. King.'" MS. Ashmole, 38.

5. "Dr Henrie Kinges verses on the great Shipp." MS. Ashmole, 38, art. 187.

In No. 3 the same as the poem entitled "The Exequy" printed at p. 34 of the Rev. J. Hannah's *Poems and Psalms* by Henry King, 1843, which latter contains Nos. 4 and 5? (See pp. 111, 117.) I observe also that under "King (John, afterwards Bishop of London,)" MR. HAZLITT remarks, "Bishop King was author of several sermons," &c. Should not this rather apply to Bishop Henry King, a list of whose sermons is given by Mr. Hannah at pp. cxxiii.-vi.?

ONALED.

MR. G. P. R. JAMES.—The following letter, written by Mr. James the novelist when resident in Scotland in 1832, appears to be worthy of preservation:—

"My dear Sir,—I was very greatly shocked, after seeing you yesterday, to be informed of the severe affliction you have sustained, of which I was perfectly ignorant when I met you. I had heard, indeed, that you were ill, but I had no idea that you had so lately undergone a loss which, however large be one's family—however difficult in this world to provide, as we could wish, for those to whom we have given birth—however uncertain in everything but suffering is the lot of every human being when it sets out upon the toilsome journey of life—cannot but be deeply painful to those who are left behind.

"I will not attempt to offer you any consolation upon a bereavement which I sincerely believe can only be assuaged by the calm and steady exercise of a man's own reason, acting under the ameliorating influence of time, which, though it steals from the mountain of our sorrows but a grain every day, reduces them in the end to a comparative nothing. It is hard in our sorrow to believe even this, yet nevertheless, as sure as man in this state of being is born to suffer, so sure is time destined to console; and as I believe that the wisest and the least selfish of men are those who yield themselves most willingly to the operation of Nature's great balm, I trust that I shall

soon see you less afflicted. Believe me to be, my dear Sir, yours very truly,

"G. P. R. JAMES."

Mr. James at the above date was a lively young *littérateur*, and was noted for having, not long before, kept nine tame owls!

D.

CAPTAIN THOMAS HAMILTON.—This gentleman, a brother of the great metaphysician, Sir William Hamilton, was author of a novel, *Cyrl Thornton*; also, sketches of *Men and Manners in America*, and *Annals of the Peninsular Campaigns*. He was a man of fine intellect and taste. The following expression of opinion on a grave subject may interest many besides Captain Hamilton's few surviving friends:—

"My dear Sir,—I return you Nichol's book with many thanks. The impression left on me is that he was a clever, acute, and ingenious man, but a bad philosopher, and sure to get gravelled when he meddles with metaphysics, of the sound principles of which he evidently knew very little. One position, which at first appeared to me new and ingenious, and which I think I mentioned to you one forenoon—*viz.* that *though God himself be eternal, no exercise of his power can be so—* is, I am convinced on reflection, entirely unsound and unphilosophical. The eternity of God involves in it necessarily the eternal exercise of power; and to hold Nichol's doctrine is nothing less than to affix limits to infinitude, and to cut down Omnipotence to the petty scale of our own conceptions. Those who do this, to be consistent, must reject the idea of an eternal God altogether, for eternity and infinitude are alike inconceivable. But enough of metaphysics . . . Believe me very truly yours,

"T. HAMILTON."

"Chiefswood, Tuesday [1826]."

C.

### Queries.

#### PRINTS, ETC., OF THE LATTER STUARTS.

In an interesting collection of engraved portraits, formed by Madame Puibusque and sold by Messrs. Sotheby, Wilkinson, & Hodge, occur two relating, I should suppose, to the latter Stuarts, for I am not sure of one of them. The first is "Marriage Ceremony of James the Third and Clementina Sobieski"; the second, "Prince of Wales surrounded by his Adherents," in medallion. With regard to the first: Is it the same print mentioned in the Strawberry Hill Catalogue of Prints, No. 479, p. 55?—

"A representation of their — [James III. and Princess Clementina Sobieski] by Pope Clement XI., 1719, in the Palace of the Vatican. Ant. Friz, sc.; August. Masucci, inv. et del. Oblong large half-sheet. *Extra rare.*"

Is this print in the British Museum? The second engraving mentioned: Does it represent James III. or Prince Charles Edward Stuart? Who are the persons' names surrounding the portrait of the prince? Of the circumstances that took place previous to the marriage of the Princess

Clementina Sobieski, there is a curious account, entitled —

“Female Fortitude exemplified, in an impartial Narrative of the Science, Escape, and Marriage of the Princess Clementina Sobieski, as it was particularly set down by Mr. Charles Wogan (formerly one of the Preston Prisoners). London, 1722. 8vo. Scarce.”

There is a copy of it in the British Museum. In an illustrated Catalogue of the Bernal Collection of Works of Art, by Henry G. Bohn, 1857 (p. 49), is a portrait mentioned —

“From Lord Cowley’s Collection, Hugtenburg, 631 [dated 1735]. The Princess Maria Clementina Sobieski, of Poland, on horseback: in the singular dress she wore in her romantic journey to marry Prince James Stuart (19 in. by 26 in.), Duke of Hamilton.”

And among the series of medals of the Stuart family, in the collection of Mr. Edward Hawkins, F.R.S., F.S.A., mentioned in the —

“Catalogue of Antiquities, Works of Art, and Historical Scottish Relics, exhibited during the Meeting of the Archaeological Institute in Edinburgh, July, 1856,” pp. 106, 107—

is a medal relating to the circumstances mentioned: —

“No. 32. Bust of Clementina Sobieski, b. hair, decorated with beads and tiara, pearl necklace, robe trimmed with jewelry, ermine mantle. Leg.: ‘Clementina . M . Britan . Fr . Et . Hib . Regina . Otto Hamerani . F.’ Rev.: ‘Clementina seated in a car, drawn by two horses, at speed; distant city and setting sun. Leg.: ‘Fortvnam Cvsamqve seqvor’—‘I follow his fortune and cause.’ ‘Ex . Deceptis Custodibvs . MDCCCLXIX.’—‘Having deceived my guards, 1719.’ 2 ar.”

“Struck in commemoration of the escape of Clementina Sobieski from the guards who had been placed over her at Innsbruck by the Emperor of Germany, to prevent her marriage with the Prince James. The legend is in conformity with the reply of her father respecting her escape; that, as she had been engaged to the prince, she was bound to follow his fortune.”

And in mentioning medals of the Stuart family a circumstance occurs. In a sale of autographs of the latter Stuarts, which has just taken place in London at Messrs. Puttick & Simpson’s, mention is made of —

“Henry Benedict Stuart, Cardinal of York, who once coined a little money, now very scarce, as Henry the Ninth of Great Britain, France, and Ireland, D. F.”

Were these coins in all the metals? Would some one of your correspondents describe them? The narrative of the Princess Clementina Sobieski’s escape by Charles Wogan must have been the source from whence Walter Scott derived his information. W. H. C.

“A LA MODE LE PAYS DE POLE.”—De Foe says of the probable fate of an impartial writer, that — “if he resolves to venture upon the dangerous precipice of telling unbiassed truths, let him proclaim war with

mankind à la mode le pays de Pole, neither to give nor take quarter,” &c.

What is the origin of this phrase?

J. EMERSON TENNENT.

AUSTRIA.—In *Fraser’s Magazine* for April there is a distich which the writer applies to Mr. Disraeli’s domestic career. It runs thus:—

“Bella gerant alii; tu, felix Austria, nibe,  
Nam quod Mars alius, dat tibi regna Venus.”

Can any of your readers tell me where the verses came from? FOURTH FORM.

CITY BANKA, THIRTY MILES S. E. FROM CALCUTTA.—Banka, or Tara, and Attara Banka, as it is called in different places in Rennell’s *Bengal Atlas*, according to the *Ayin Akbari*,\* yielded a revenue of 41,317 dāms during the reign of Akbar, A. D. 1556-1605.

What is the authenticated date of the earliest Mahummadan history in which the Bengal district is mentioned, and why was Rāja Banka, the founder, apparently called after Attara, a town sixteen miles north from Kalinjar? Was he born there? R. R. W. ELLIS.

Starcross, near Exeter.

COLLINS’S “DIRGE IN CYMBELINE.”—Can a reason be assigned for giving the invariable title or heading, “Dirge in Cymbeline,” to Collins’s lines beginning —

“To fair Fidele’s grassy tomb,” &c.

Is it merely that the strain is an imitation of the dirge, or was it written (if such an error of taste could have been possible) to take the place of Shakespeare’s lines in some modern stage version of the original play, or in some opera? In that case, who was “Fidele,” and what is the significance of the name? W. G. D.

DISCOVERY OF THE CIRCULATION OF THE BLOOD. Can any of your Scottish or other readers give me some information about a Dr. Kerr, who resided and I believe practised as a physician in Aberdeen nearly fifty years ago, and who published a small volume intended either as a refutation of the Harveian doctrine of the circulation of the blood, or as doubts respecting its truth.†

ENQUIRER.

THE CUCKOO.—Can any of your readers inform me of the origin of the following quaint old saying? —

“When the cuckoo purls its feathers the housewife should be chary of her eggs.”

\* Gladwin’s *Ayin Akbari*, vol. ii. p. 195. Dām is a copper coinage, the fortieth part of a rupee. Qy. the coinage from which our expression, “not worth a dām,” is borrowed.

† The work is entitled, *Observations on the Harveian Doctrine of the Circulation of the Blood*. By George Kerr. Lond. 1816, 12mo.—ED.]

Again:—

“When the weirling shrieks at night,  
Sow the seed with the morning light;  
Heed ye well the cuckoo's note,  
Harvest lies in the mooncall's throat.”

Have the lines any reference to the time when the “mooncall” (qy. nightingale) is in song. I never knew the meaning of the verses, but I remember my old nurse used to recite them. Perhaps some of your readers can throw a light upon their origin and meaning. H. SCOTT.

DANTE'S “INFERNO.”—Will any one oblige me by explaining the way in which Dante planned the circles of his *Inferno*? REBECCA HICK.

SAYINGS OF MADAME DE SÉVIGNÉ AND NAPOLEON.—A hackneyed saying, attributed to Napoleon, is “Dieu est toujours pour les gros bataillons.” Now, substituting “la fortune” for “Dieu,” this is in Madame de Sévigné's *Letters*, iii. 210, ed. Grouvelle. Query if this is the first place where it is found? Also, the same query as to the common phrase “Neither rhyme nor reason,” used by her, iv. 203, and elsewhere?\* LYTTLETON.

GERMAN POEM.—Can any of the readers of “N. & Q.” tell me where I can find the original, or favour me with the original, of the following lines—a funeral hymn, translated from the German, by the late Dr. Hamilton, and which was sung at his own funeral in November last?—

“Neighbour, accept our parting song;  
The road is short; the rest is long:  
The Lord brought here, the Lord takes hence—  
This is no house of permanence.” †

LUTHERUS.

GLASS-MAKING IN ENGLAND.—In the Appendix to Smiles's *Huguenots* mention is made of the glass manufacture being brought into England by the Venetians in 1564, and also that seven Flemings obtained a licence from Queen Elizabeth to establish a glass manufactory at Greenwich, with an allusion to the rarity and preciousness of glass at that time; and in a note it is stated that an attempt was made in 1670 to establish a window-glass manufactory at Newcastle-on-Tyne, but it proved a failure, and the furnaces remained extinguished for above 800 years.

This statement would lead the reader to conclude that all the beautiful ancient stained glass in our churches had been imported from the Continent; and I have been looking in vain for any account of the early manufacture of glass in this

[\* The antiquity of the latter phrase has already been traced anterior to A.D. 1500. See “N & Q.” 3<sup>rd</sup> S. x. 116, 236.—Ed.]

[† The Rev. James Hamilton's translation of this “funeral march” is printed in *The Excelsior* for January, 1854, p. 76, but without any reference to the source of the original.—Ed.]

country, though as early as the year 1240 there is a record of the orders given by Henry III. for the stained glass windows of the Tower of London. And in so many of our churches so many fine specimens are to be seen belonging to that date, and even earlier, that bear the appearance of being English design.

In a paper by C. Winston, Esq., published in the *Proceedings of the Archaeological Institute*, held at Winchester in 1845, on the stained glass in that city, the windows of the College Chapel are noticed, which still retain the portraits of the carpenter, the mason, the clerk of the works, and also the glazier. These all seem likenesses of true English faces, and are given as illustrations to the paper before mentioned; but no allusion is made to any place where the glass was manufactured or burnt in.

I should be glad to be informed from whence we obtained those precious stores of stained glass which date before the sixteenth century, and which still decorate so many of our churches, even in remote and obscure localities. Surely all these were not imported from abroad. The distinctive character of the glass in Fairford church marks its foreign origin. Z. Z.

ALLUSION IN “HERNANI.”—Perhaps some of your readers may be able to explain the allusion in the following lines of Victor Hugo in his play of *Hernani*. I have made several inquiries, but have had no satisfactory reply:—

“*Don Ruy Gomez* (addressing his ancestors' portraits)—  
... voyez-vous, il veut parler, l'infâme;  
Mais mieux encore que moi vous lisez dans son âme.  
Oh! ne l'écoutez pas! c'est un fourbe! il prévoit  
Que mon bras va sans doute ensanglanter mon toit,  
Que peut-être mon cœur couve dans ses tempêtes  
Quelle vengeance, *sœur du festin des Sept Têtes*.”

*Hernani*, Act III. Sc. V.

H. DE C.

ITALIAN EPIGRAM.—Wanted the exact date and author of the following epigram. The words and letters in italics form the names of the then Italian ministry; as I suppose, the ministry which succeeded on the decease of Cavour:—

“*Matte* uccisioni d' uomini fratelli,  
*De preti* sistematico strapazzo,  
*Pe politici* nostri Macchiavelli;  
*Conforti* sono e genial sollazzo  
*Rattazzimarsi* d'oro e di gioielli,  
*Spera* così durante il vulgo pazzo,  
*Ma chi persa* non ha la ragion bella  
*Vede* che Italia abirne cade di sella.”

JUXTA TURRIM.

GENERAL INGOLDSBY.—Was Lieut.-General Ingoldsby, of the time of the Commonwealth, any relation to Lieut.-General Richard Ingoldsby, of Marlborough's army? and was the latter related to Brigadier Ingoldsby who was tried by court-martial after Fontenoy? Does the family still exist? SEBASTIAN.

THE LATIN LANGUAGE: ITALIAN DIALECTS.—  
1. Where can I find a good account of that element in Latin which is not related to Greek—the barbarous element, as it is called?

2. Is there any work on the Italian dialects, especially those of North Italy?

HENRY H. HOWORTH.

LORD'S PRAYER: USE BEFORE SERMON.—What foundation is there for the saying attributed to Luther, that priests would never make long, unmeaning, wordy sermons, if they would but take the precaution of beginning with the Lord's Prayer?

GEO. E. FRERE.

Roydon Hall, Diss.

"MODERN FARMER'S GUIDE."—Can any one tell me who was the author of *The Modern Farmer's Guide. A New System of Husbandry* . . . By a Real Farmer. Edinburgh, 1768, 8vo, 2 vols.?

EDWARD PEACOCK.

Bottesford Manor, Brigg.

"RECOLLECTIONS OF MY LIFE. BY MAXIMILIAN I. EMPEROR OF MEXICO."—Can you or any of your contributors give assurance of the authenticity of this work as it appears in English?

It is published without preface, introduction, or explanation; it is unvouched for by the responsibility of any translator; it is continued throughout without note or comment; and it terminates as abruptly as it begins by more than 300 pages of a visit of eight days' duration.

It contains passages which the unhappy prince, whose diaries it professes to give, could hardly, I think, have written; some which, I firmly believe, he never would have written. It is full of unkindly, ungenerous thoughts; coarse, ungentlemanly language; passages most offensive to his nearest relatives and downright misstatements.

Is it, as printed, the work of the Emperor Maximilian? If so, who authorised its publication? \*

CURIO.

OFFICE OF THE DEAD.—I possess a little volume, of which the following is the title:—

"The Office of the Dead, containing the Vespers, Matins, Lauds, Masses, and the Order of Burial; compiled from the Roman Breviary, Missal, and Ritual. In Latin and English. London: Printed by J. P. Coghlan, &c. M.DCC.XC."

Is this a manual of any authority in the Roman Church? for it does not contain the usual "Permissu Superiorum," or Episcopal Licence. This little work has formerly belonged to some of the Clifford family, who have had bound up with it a Calendar, in which are noted, under the respective days of the months, the names of many of their relatives and friends deceased, ranging from 1793 to 1816. It would afford me great

\* The advertisement in the *Saturday Review* of May 30 is, indeed, headed "By authority of the Austrian Government," but the work itself has no such statement.

pleasure to present this to one of the family, who may desire to have what I think would be an interesting memento. ONALED.

POEM ON A SLEEPING CHILD.—A few years ago I met with a short poem, translated from the French, describing a mother watching her sleeping child, and her ultimate fear lest he should be dead, and not asleep. I unfortunately omitted to make any memorandum of the author's name, or of the book in which it appeared. Can any of your readers supply the information on both points?

G. K.

THE PRIOR'S PASTORAL STAFF.—What is the origin and meaning of the "prior's" or "pastoral staff" in the bearing of several abbeys and monasteries in Tonge's *Heraldic Visitation of the Northern Counties*, published by the Surtees Society? See e. g. pp. 19, 60, 66, 67, and 71. P.

ROTHSCHILD AT THE BATTLE OF WATERLOO.—Is any reader of "N. & Q." able either to substantiate or deny the truth of a statement soberly made in a sketch of the house of Rothschild, at present appearing in the columns of the *Magid*? This journal is a literary miracle, being written throughout in pure Hebrew, and containing all the political and social news of the day. It possesses a large circulation in Poland and Germany:—

"On the 18th June, 1815, Baron N. M. de Rothschild rode on a splendid charger beside Wellington at Waterloo, and eagerly watched the tide of success or chance of defeat of the allied armies. He stayed all day till the crisis, when the approach of Blucher put the French to an ignominious rout. He then rode off post haste to Ostend, and offered a fabulous sum to be taken to Dover. The night was so boisterous that no mariner dared cross the channel. With much persuasion he commanded a passage. Arrived at Dover on the evening of 19th, he hastened to town, and spread the news of the defeat of the English. This intelligence spread a gloom over the City, and the funds declined considerably. Meantime, the firm bought up stock most extensively, and urged many of their friends privately to make purchases. In the latter part of the day, more accurate tidings came from over the water, the funds rallied considerably, and Rothschild netted a handsome sum by the operation."

M. D. D.

CAPTAIN RICHARD SMITH: MISS MINIFIES; MOUTHWATER.—I should be glad of any information about Captain Richard Smith, the founder of Jesus Chapel near Southampton, which was consecrated by Bishop Andrewes, A.D. 1620. It appears from an incidental statement in the Consecration Service that Captain Smith was at that time a widower. What was his wife's maiden name? Woodward's *History of Hampshire* states that he was Governor of St. Andrew's Castle, one of the inner defences of Southampton Water. I imagine that he was related to Sir Thomas Smith, Master of Requests to James I., because Sir Thomas's widow, who afterwards married the

first Earl of Exeter, left a benefaction of 50*l.* to Jesus Chapel.

In some Southampton Guide published at the beginning of this century, but on which I cannot now lay my hand, mention is made of Sydney Cottage as having once been the residence of "the celebrated Miss Minifies." I am almost ashamed to confess my ignorance of this celebrated person, but who was Miss Minifies?

In an old account-book of the parish of St. Mary Extra, Southampton, the following entry occurs under date June, 1731—

"Pd for to (*sic*) bottles of mouthwater for farmer whelch, 1<sup>s</sup> 9d."

What is mouthwater? and why should the parish provide Farmer Whelch (who, it may be supposed, was not in receipt of parish relief) with two bottles of it? T. LEWIS O. DAVIES.

Pear Tree Parsonage, near Southampton.

WILLIAM TANS'UR.—What is known of this person, whose portrait is prefixed to his book, *The Psalm Singer's Jewel; or, Useful Companion to the Singing Psalms*, by William Tans'ur, Senior—*Musico Theorico*—London, 1760. His preface is dated "From the Ancient University of Stamford, May the 29th, A.D. 1760." Why was it so dated? At the end of the book (p. 235) his name is signed, and to his name, though the book is printed in 1760, is added "Boston, March 12, 1761." From an advertisement at the end of the book he appears to have published *The New Royal Melody Compleat* (2nd ed. 8vo), and *A New Musical Grammar and Dictionary* (3rd ed. 8vo.)

JOS. PHILLIPS.

Stamford.

UNUSUAL CHEERFULNESS AT CERTAIN HOURS OF THE DAY.—A lady writes to ask me where the following notion is believed and accepted—namely, that every one is more cheerful, active, and lively at the time of the day, that is, the hour on which they were born, than at any other period during the twenty-four hours; and that this accounts for the love some have for early rising, and others for sitting up late? I fancy I have heard the idea, but cannot say where. Would any of your readers be gallant enough to assist the lady? A. A.

(Of) Poets' Corner.

### Queries with Answers.

CHRIST CHURCH, NEWGATE STREET.—In Seymour's *Survey of London and Westminster* it is stated respecting Christ Church, Newgate Street, that "Roger Harrey, Citizen and Fishmonger of London, left 20*s.* by his Will, dated 1688, for a Sermon in the Lower Church every Sunday Morning." What part of the church was so called?

R.

[The date of the will of Roger Harrey is 1638 (Strype's *Stow*, book iii. p. 139) and not 1688, as printed by Sey-

mour, so that the gift sermon was preached in the old magnificent church burnt in the great fire of 1666.\* By the Lower Church is no doubt meant the nave or western portion. Hence we find in the reign of Queen Elizabeth that Henry Bolton, schoolmaster, was permitted sacrilegiously to rent what was termed the West Church, or the nave, as a school-room, at 10*s.* per annum (Malcolm's *London*, iii. 333.) Again, we also learn that on "Sept. 24, 1605, It is ordered, that all the windows in the upper part of Christ Church shall be coloured glass; and that all the personages that are in the same windows shall be set up again, in as good and decent a manner as may be; and that all such arms as are in the same windows, in white glass, shall likewise be set up again in the same places as they were in before; and, for the better furnishing the said personages in the upper church (if any shall be wanting), it is also ordered, that the same shall be taken out of the lower church."—Malcolm's *London*, iii. 335.]

THE SILVER LION.—This house, 12, Goodge Street, W., of which I am proprietor, was established with the above sign in 1780; and I am very anxious to find out the real origin or meaning of the Silver Lion, to settle discussions which arise among my customers on the subject. I have tried in several quarters, but without success; and I have been advised to apply to you as the most reliable source of information.

W. H. PHEBY.

[It is possible that some farther light may be thrown on the origin of this curious sign than what is given in the subjoined notice of it from Larwood and Hotten's *History of Signboards*, p. 119: "Since pictorial or carved signs have fallen into disuse, and only names given, the SILVER LION is not uncommon, though in all probability simply adopted as a change from the very frequent Golden Lion. Thus there is one in the High Street, Poplar; in the London Road, and Midland Road, Derby; in the Lilly Road, Luton, Herts," &c.]

LATIN BIBLE.—Can you give me any information respecting the value of a Latin Bible, black-letter, with illuminated capitals and woodcuts of the six days of the creation, &c. thick small 8vo. "Lugduni in officina Jacobi Mareschal anno dñi decimo quarto supra millesimum. Duodecimo Kalenda. Aprilis."

I send the date as printed, but cannot make out its meaning. F. C.

[The enigmatical date is intended for 1514. (See Panzer, *Annales Typographici*, vii. 306.) This edition corresponds generally with the previous editions from the same press; but there are some emendations taken from Albertus Castellanus. We believe its present value is between 3*l.* and 4*l.* A copy, stained and damaged, at the sale of the Duke of Sussex's library, fetched 10*s.* 6*d.*]

THE PILLORY.—I am old enough to remember seeing a man standing in the pillory at Charing

\* It was 300 feet long, 89 broad, and 64 feet 2 inches high from the ground to the roof.

Cross. I wish to know the date of the last punishment of that sort, and the name and offence of the culprit. SENEX.

[Rushworth states that the pillory was invented for the special benefit of mountebanks and quacks "that having gotten upon banks and forms to abuse the people, were exalted in the same kind;" but it seems to have been freely used for culprits of all descriptions. The last individual elevated on this once famed rostrum was Peter James Bossy, who suffered in the Old Bailey for perjury on June 24, 1830. This punishment was abolished in France in 1832; and an act of the British parliament (1 Vict. c. 23) dated June 30, 1837, put an end to the use of the pillory in the United Kingdom.]

KING FAMILY OF BURRAS (OR BARRA?), NORTH OF SCOTLAND.—In the *Memoirs of the Archbishops of Dublin*, by the late John D'Alton, Esq., the celebrated Dr. Wm. King, Archbishop of Dublin, is stated to have been the son of James King, member of an ancient family of the house of Burras, in the North of Scotland, whence he removed into Ireland in the reign of Charles I., to avoid engaging in the Solemn League and Covenant. The arms of this family, as given in Burke's *General Armory* (in which the seat is spelt *Barra*), are "Az. on a fesse ar. three round buckles gu., in chief a lion's head erased, and in base a mullet of the second."

As there is no pedigree of this family (which, from the name, appears to be of Saxon origin) recorded in the Lyon Office, Edinburgh, I would be glad of any information about it. The name of the shire in which it was seated, there being several places of the name in Scotland, would also much oblige. C. S. K.

[There is an account of the family of King of Barra or Barracht, parish of Bourtie, Aberdeenshire, in Anderson's *Scottish Nation*, sub. voc. "King."]

PROCLAMATION AGAINST THE SCOTCH.—A royal proclamation is quoted by Sir Walter Scott in the *Fortunes of Nigel* (c. iii. p. 45, Abbotsford ed.) denouncing "stripes, stocking, or incarceration" against idle suitors who came from Scotland. Will some one give the date or title of the document? CORNUB.

[The proclamation alluded to was not published in England, but was one of many to the same effect issued by the Privy Council of Scotland. The statements in the novel consist of passages selected from several of these proclamations, some of which were thought by Sir Walter Scott to bear marks of the king's own diction. A note to the chapter of the novel referred to by our correspondent, published in Cadell's edition of the *Waverley Novels* (Edinb. 1829-33, vol. xxvi. p. 64), gives various particulars respecting these curious documents. Some of our Scottish correspondents will probably give CORNUB. a farther answer.]

LINCOLN DIOCESE.—MS. Harleian, 618, state of the diocese of Lincoln temp. Eliz., showing the number of the families—Kimbolton xxx families. To what does this refer? T. P. F.

[The Harl. MS. 618 is a thin book in folio written in temp. Queen Elizabeth, containing—1. A certificate of the state of the diocese of Lincoln, as divided into its several archdeaconries, showing the several parochial churches and number of families; the several chapels, hamlets, and families in those hamlets through each rural deanery. 2. The state of all the peculiars in the same diocese.]

### Replies.

"JACHIN AND BOAZ."

(4th S. i. 295, 473.)

I am obliged to MR. RALPH THOMAS for his note, which, if it does not answer my question, gives further bibliographical particulars. Except perhaps the first edition, the book is not very scarce, and has often been reprinted. I find that instead of one, it has the credit of having caused two murders. About 1828 there was a very strong anti-Masonic feeling in America, chiefly arising from the case of William Morgan, who had published a book professing to be an exposure of the secrets of Freemasonry.

Several anti-Masonic conventions were held—one at Philadelphia. At this Mr. Thacker, who had been appointed to report on the early history of anti-Masonry, said (speaking of *Jachin and Boaz*):—

"The author of this work also, as well as the one who republished it in this country, it has been generally admitted by Masons, paid the forfeit of his life for his temerity in transgressing the Masonic law."—*Proceedings of the Anti-Masonic Convention held at Philadelphia, September 11, 1830*, p. 65.

In the previous communication I gave an extract from a work, the title-page of which is here copied in full:—

"A Catalogue of Books on the Masonic Institution in Public Libraries of Twenty-eight States of the Union, Anti-Masonic in Arguments and Conclusions. By distinguished Literary Gentlemen, Citizens of the United States. With Introductory Remarks and a Compilation of Records and Remarks, by a Member of the Suffolk Committee of 1829." Boston, 1852, 8vo, pp. xi. 270.

The catalogue, which it will be seen is anonymous, was written by the donor of the volumes which it records—Henry Gassett, Esq. of Boston, United States.

Perhaps the editor will permit another extract from Mr. Gassett, giving an additional clue to the identification of "R. S.":—

"The writer has before him a copy of *Jachin and Boaz* printed in Boston, 1803, by Gilbert and Dean, without any intimation whence reprinted, and a copy of *Three Distinct Knocks; or, an Authentic Key to the Door of Freemasonry*, reprinted from a London edition at Monegan, 1795. The two are exactly similar in their contents, and

evidently one a copy of the other; and there is no way to determine which is the original or prior one, unless it be decided from the notes to the 'Fellow Craft's Song,' in each, which was the elder Grand Master, Lord Rawdon or Lord Burlington. The line in *Jachin and Boaz* is—

'From Jabel down to Rawdon's Lord.'

'Note. The present Grand Master.'

The line in the *Three Distinct Knocks* is—

'From Jabel down to Burlington.'

'Note. Burlington was the late Grand Master; at present Lord Aberdeen fills the station.' [This is no guide: neither Rawdon nor Burlington was Grand Master before 1795.]

"The proper conclusion seems to be that there was but one martyr for the two publications, *Jachin and Boaz* and the *Three Distinct Knocks*."

This work does not appear either in Watt or Lowndes. It is supposed to have first appeared about 1750 (Gassett, p. 119).

MR. THOMAS says "that *Peter Wilkins* is also by R. S." The biographical details about Paltock, the author of that delightful book, are so meagre that I should like to know whether he has any reason for supposing the authors of *Peter Wilkins* and *Jachin and Boaz* to be the same person? It is extremely improbable. The *Gentleman's Magazine* for 1762 confirms the suggestion that the first edition appeared in that year.

A *Freemason's Answer* to the suspected *Author of Jachin and Boaz* would probably give some information as to the reputed author.\* If MR. THOMAS has a copy, perhaps he will kindly refer to it?

WILLIAM E. A. AXON.

Joynson Street, Strangeways.

#### EARLIEST QUOTATION FROM MILTON'S

##### "PARADISE LOST."

(4th S. i. 456.)

Probably other correspondents will show that Milton had been quoted and referred to before Richard Leigh's senseless burlesque, for I am assured by one who "nullum tetigit quod non ornaret,"\* that it is not the first. But this sub-

[\* This work does not give the name of the author of *Jachin and Boaz*.—ED.]

"\* *Nullum scribendi genus tetigit quod non ornavit*. Professor Conington calls my attention to the fact that, if this were a genuine classical quotation, it would be *ornaret*. The slight mistake proves that it is Johnson's own."—Dean Stanley's *Historical Memorials of Westminster Abbey*. On this correction another distinguished scholar has favoured me with the following remarks:—

"*Nullum tetigit quod non ornavit*. I think Conington is so far right that in classical Latin we should have the subjunctive. But it might be either *ornaret* or *ornaverit*. The latter the better in an epitaph, as it seems to me, because it expresses more the result than the process of adorning.

"*Quod non ornaverit*, which he did not succeed in embellishing. *Quod non ornaret*, without [actually] embellishing it.

"The principle of the subjunctive mood is the indefi-

nite digression deserves more illustration than the commentators have given us, and I hope the following *succellaneum* will be acceptable:—

"Hail, holy light, offspring of heav'n first-born!

Or of th' Eternal coeternal beam!

May I express thee unblamed? since God is light,

And never but in unapproached light

Dwelt from eternity; dwelt then in thee,

Bright effluence of bright essence increate."

According to the general sense of mankind, God is of great affinity with light, which is a pure unstained brightness and glory. The Persians thought (Pocock, *Spec. p.* 146) light to be the first god. Hermes said (*Gale in Jambl. p.* 192) that God had light for his body and truth for his soul. One of the Hebrew doctors, that light is the garment of God (because the Psalmist saith, "Thou coverest thyself with light as with a garment"); and the councils say, "that the Son of God is light of light." Lactantius derideth the heathen for lighting candles in the divine service, as if God needed light, whose light and brightness far transcendeth that of the sun. (Brocklesby's *Gospel Theism*, p. 590); cf. Sir T. Browne's "Garden of Cyrus" (*Works*, iii. p. 436.) The Messiah was pre-eminently conceived of by the Jews as being the Light. (Schöttgen's *Horæ Hebraicæ et Talmudicæ*). Mosheim produces a passage of Hermes preserved by St. Cyril of Alexandria from the third discourse to Asclepius (it will be found also in Suidas, s. v. "Hermes," and in Boissardus *De Divinatione et Magicis Præstigiis*, p. 144), in which he fancies he can discover the Platonic doctrine of one God who is superior to the three secondary principles. "Now this Hermes, whoever he was, speaks of one most simple and supreme light, which he calls *voûs voûs*, mind of mind. To this light he afterwards subjects three others, *voûs, φῶς*, and *πνεῦμα*, mind, light, and spirit. We have here, therefore, one God whom nothing surpasses, and three minor natures to which he has entrusted the government and control of the world. To which doctrine the more eminent Platonists do not seem averse." (Cudworth, vol. ii. p. 179, ed. Harrison); cf. *Ad Esculapium Sermo Universalis*, ed. Rosselli, cap. ii. p. 17. "Deus itaque non est mens, sed causa, ut ea sit, nec spiritus, nec lux, causa autem qua lux existit." And yet the Platonists supposed their three principles eternal. Cudworth considered the Platonic doctrine of the Trinity an anticipation of the Christian. (Cf. Basnage, *Hist. of the Jews*, lib. iv.; Brucker, *Hist. Philosoph.* i. 675-706; Witsii *Ægyptiaca*, c. 3; Gibbon, c. 21.) How much they differed is shown by Morgan in his *Investigation of the Trinity*, and in Musset's *Trinities of the Ancients*. BIBLIOTHECAR. CIETHAM.

niteness given to the statement by the negative in *nullum*. The definite statement would have an indicative sequel."



MR. PAYNE'S note has suggested to me a very curious speculation—viz. whether Milton's "Eternal co-eternal beam," with the context—

"since God is light,  
And never but in unapproach'd light  
Dwelt from eternity; dwelt then in thee,  
Bright effluence of bright essence increate"—

is not the germ of Newton's well-known scholium—"quoad nec est eternitas nec spatium sed existendo semper et ubique constituit spatium et eternitatem."  
GEORGE VERE IRVING.

#### THE TWELVE HOLY APOSTLES: THEIR EMBLEMS AND EVES.

(4th S. i. 436.)

St. James the Great is represented as a pilgrim, either on account of his journey into Spain, where tradition affirms that he preached the Gospel, or from the pilgrimages to his tomb at Compostella, a contraction for *Giacomo 'Postolo*. His body was first interred at Jerusalem, but afterwards conveyed to Spain, and in the ninth century translated to the place now called Compostella.

With regard to St. Jude, he is often represented with a club, as the instrument of his martyrdom. How he was put to death is variously related: some say that he was shot with arrows, others that he was crucified. It was usual to give the club as an emblem to those martyrs who were put to death by pagans, when the precise mode of their martyrdom was unknown. As to the boat, so often found in the hand of Jude, I have never met with any explanation of it. It may refer to his supposed calling as a fisherman, but the apostolic constitutions state him to have been a husbandman.

St. Simon is represented with a saw, because it is understood that he was martyred by being sawed in two. He has an oar, probably for the same reason that St. Jude carries a boat. The fish is perhaps a concomitant emblem; but when we recollect that the fish was in the earliest ages of the Church the favourite emblem of Christ, it aptly designates an apostle, and especially with the addition of a book, when it marks out significantly the preaching of the Gospel of Christ.

I must correct an inadvertent error in a former communication (p. 230), to which Y. alludes, and which very naturally excited his surprise. The feasts of Saints Philip and James, and of St. John, have no eves. But I may take this occasion to explain the reason. The Church observed the eves, or vigils, as fasting days; but as fasting was not seasonable in the joyful Paschal time, between Easter and Pentecost, she appointed no eve before the feast of Saints Philip and James, which occurs on the first of May. Partly for a similar reason, no eve was observed before the feast of St. John, December 27. It occurred

within the joyful octave of Christmas; but another reason probably was, that the day before it was a feast,—that of the holy protomartyr St. Stephen.

The fact of St. James the Less having been martyred at Jerusalem can have no conceivable connexion with his festival being observed with or without an eve.  
F. C. H.

All saints' days have eves, that is to say, the collect of the saint's day is always said at the even-song of the day before, or at what is called the first vespers of the festival. But every saint's day has not a vigil. The vigil is the fast of the day before the festival. And vigils being symbolical of the trial the saints go through before they enter heaven, it would be manifestly incongruous to fix a vigil to Michaelmas Day, when the Catholic Church commemorates all the Holy Angels: so this day is without a vigil. Again, greater festivals override minor ones; and the joy of Christmas-tide very properly is made to absorb in its greater brightness, the dark shadow of human sorrow connected with the memories of St. Stephen, St. John the Evangelist, and the Holy Innocents, which immediately follow the Nativity. Can it be, too, that the compilers of our Common Prayer Book—consulting, as we know they did, Eastern sources, and finding that the Eastern Church commemorated St. James the Great on the 30th of April—hoped by placing no vigil to Saints Philip and James (May 1) to prevent any clashing, in keeping the festivals, between members of the Anglican and Eastern branches of the Catholic Church?

St. Luke's Day also has no vigil, because the day before is a black-letter saint's day.

St. James the Great is said to have travelled, during the time of persecution which followed St. Stephen's martyrdom, to Spain, and even to Britain; and after his death his body was miraculously transported to a town in Spain called, in honour of the brother of our Lord, *Ad Jacobum Apostolum*; this in time became *Giacomo 'Postolo*, and thus we have the world-renowned Compostella. The pilgrim's staff would well represent the wanderings of St. James.  
A. HARRISON.

#### THE GREAT BELL OF MOSCOW.

(4th S. i. 446, 497.)

Every one who has long tried to obtain accurate information as to the dimensions and weight of great bells must admit that it is a very difficult undertaking. The communications of your well-informed correspondent of Poets' Corner will therefore, in my opinion, prove acceptable to many readers.

Without attempting to answer the query of

A. A., I would venture to say that most writers agree with the substance of the following note:—

The great bell of Moscow, called in Russian the "Tzar Kolokol," or king of bells, was made in 1734, and evidently suspended in 1737 over the spot where it was cast, and at no great height from the surface of the ground. It hung by immense beams and cross beams, and was covered by a wooden edifice, which having caught fire in the same year, the bell became hot, and most probably was cracked in consequence of cold water being then thrown upon it in order to extinguish the fire. It fell to the ground, and a large fragment about six feet in height, was broken out of it. There it lay for many years; but in 1837 the Emperor Nicholas caused it to be removed, with the broken fragment, and placed upon a noble pedestal of granite, standing near to the tower of Ivan Veliki, where it is now to be seen.

With respect to the dimensions and weight of this "mountain of metal" — which would make a dozen "Big Bens" — instead of filling two or three pages with the loose and conflicting statements of various other writers, I will give an extract from Lyall's *Character of the Russians, and detailed History of Moscow*, London, 1823, which may be interesting to some readers, and suggest another query:—

"The different methods employed in taking the admeasurements account in part for the variation of the statements of different authors.

"According to the measurement of Mr. Murray, the height of the bell, if it had been a *full cast*, would have been 21 feet, but is now only 20 feet 7 inches; the greatest diameter at the mouth of the bell is 22 feet 8 inches. The double ring on the top of the bell measures 3 feet 1 inch; the height from the ground to the top of the crack is 5 feet 9 inches. Fig. 1.

"According to the *scale of the plate* and accompanying section, copied from those of the emperor, the diameter at the mouth of the great bell is 21 feet 8 inches; consequently its circumference must be 65 feet, or 21 yards and 2 feet; its height, not including the top, through which the beams pass for its suspension, is 17 feet; the top itself measures 3 feet; whole height of the bell 20 feet; the thickness about halfway between the top of the crack and the bottom of the bell is 14 inches. Figs. 2 and 3.

"I am happy to be able to present my readers with the above accurate outline of this bell, with its measurements, executed by Mr. Murray, the engineer, at the above period [1817] by desire of Mr. Wilson of Alexandrovskii; and with the plate, also accompanied with measurements, copied from an original done for his imperial majesty. Mr. Murray examined the bell with the most scrupulous attention; and Mr. Wilson himself copied the inscriptions, which I have verified, and which, when compared with those on the same sheet with the drawing executed for the emperor, were found to correspond, notwithstanding that a few words on the bell are almost illegible."

The following are the inscriptions on the bell:—

"By order of the blessed and eternally worthy of memory Great Gosudar, Tsar, and Great Duke, Alexei Michaelovitch, Autocrat of all Great, Little, and White Russia, this great bell was cast, for the chief cathedral,

dedicated to the honourable and famous Assumption of the most holy Mother of God, containing eight thousand poods of copper [and tin], in the year 7162 from the creation of the world, and from the birth by the flesh of God the Word 1654. It began to announce divine service in the year 7167 from the creation of the world, and in the year 1668 [should be 1659] from the birth of Christ, and continued to announce divine service till the year 7208 from the creation of the world, and till the year 1761 [1700] from the birth of Our Lord; in which year, on the 19th June, in consequence of a great fire which happened in the Kremlin, it was damaged."

"Till the year 7239 from the beginning of the world, and the year 1731 from the birth into the world of Christ, it remained mute."

"By order of the most pious, most potent and great Gosudarinya, the Empress Anna Ivannovna, Autocress of all Russia, in glory of God, in the acknowledged Trinity, and in honour of the most holy Mother of God, this bell was cast for the chief cathedral of her famous assumption, from the eight thousand poods of copper [and tin] of the former bell that was destroyed by fire, with the addition of two thousand poods of copper [and tin], in the year 7242 from the creation of the world, and in the year of our Lord 1734, in the 4th year of her most prosperous reign."

Dr. Lyall then goes on to say:—

"Contrary to the reports of innumerable writers, Russian, German, French, English, &c., that the great bell contains 12,000 poods, or 480,000 Russian pounds of copper [and tin], or a sum equal, nearly equal, or superior to that in German, French, or English weight, we have the most positive evidence from the second inscription that this *mountain of metal* only contains 10,000 poods, equal to 400,000 Russian pounds, or to 360,000 English pounds."

This king of bells has been so often misrepresented and caricatured in pictorial works, that I take occasion to say it is remarkable for beauty of form and just proportions.

The great bell is also variously ornamented. On one side is represented the Tsar Alexei Michaelovitch, above him the Saviour; on the right of the Saviour the Virgin Mary, and on the left John the Baptist. On the other side of the bell is a figure of the Empress Anna Ivannovna in imperial robes, and a figure above it of the Saviour, with the Apostle St. Peter on the right, and the prophetess Ann on the left, besides numerous seraphims and other ornaments.

I may remark, in conclusion, that the bell was cast by Michael Monterine.

THOMAS WALESBY.

Golden Square.

#### ANTIPHONES IN ST. PAUL'S CATHEDRAL.

(4th S. i. 122, 374.)

From the communication of your correspondent (p. 122), I gather that the antiphones inscribed over the prebendal stalls in Lincoln Cathedral are sixty-two in number. At St. Paul's Cathedral the Psalter was divided amongst the thirty prebendaries: the names of the prebendal stalls, and

the first words of the portion of the Psalter to be recited by each prebendary, still stand over the stalls in the choir in golden letters on a blue ground. Whilst looking over some of the volumes preserved in the muniment room of the cathedral, I have lately discovered an early list of these antiphones, and I now send you a literal transcript of it. I have taken it from the volume

known as Liber L., press mark W. D. 4, fol. 87: a volume of which a brief notice will be found in the introduction to Archdeacon Hale's *Domesday of St. Paul's*. The writing of this page is of the fourteenth century. I have prefixed the numbers of the Psalms, according to the order in which they occur in the Psalter in our Book of Common Prayer:—

*Nomina p' bendar' & estimacōes & psalmi psalt' singul' p' bend' p' notatis.*

i.-v.	Beatus vir	Totehale	xvj. marc'.
vi.-xi.	Dñe ne in furore	Hesdone	lxij. sol'.
xii.-xvi.	Saluum me fac	Holeburne	vij. marc'.
xvii.-xxi.	Exaudi dñe iustic'	Widelondene	xl. sol'.
xxii.-xxvi.	Deus d's meus respic'	Sneatinge	v. marc'.
xxvii.-xxx.	Dñe illuminao	Kentisseton	x. marc'.
xxxii.-xxxvi.	Beati quor' re	Raculueslonden	vj. marc' & dimid'.
xxxvii.-xli.	Noli æmulari	Willesdon'	vj. marc'.
xl.ii.-xlvi.	Quenadmodum	Wenlakesbir	c. sol'.
xlvii.-li.	Omnes gentes	Kadindon	xij. marc'.
lii.-lv. or lvi.	Quid gloriaris	Portepol	vij. marc'.
lvi. or lvii.-lxi.	Miserere mei d's m	Cadindon	x. marc'.
lxii.-lxvi.	Nonne d'o subiecta	Chesewic	ix. marc'.
lxvii.-lxxi.	Deus misereatur n'ri	Twiferd	lix. sol'.
lxxii.-lxxvi.	Deus iudicium tuum	Brandeswode	vj. marc'.
lxxvii.-lxxx.	Voce mea ad dñm c	Scūs pancracius	vij. marc'.
lxxxii.-lxxxvi.	Deus stetit in synagog'	Ealdelonde	xl. sol'.
lxxxvii.-xci.	Fundamenta eius in	Herlestone	lix. sol'.
xcii.	Bonum est cõfiteri	Chamberlengesw' d'e	l. sol'.
xciii.-ci.	Dñs regnauit exsultet t'	Ealdstrete	xl. sol'.
cii.-cvi.	Dñe exaudi, j.	Oxegate	xlviij. sol'.
cvii.-cxi.	Confitemini d' iij.	Consumpta est	j. marc'.
cxii.-cxvii.	Beatus vir qui timet	Brunesberi	v. marc' & dimid'.
cxviii.-cxix. § 10	Confitemini dño	Hiwetone	x. marc'.
cxix. § 11-cxix. end	Defecit in salutare	Hoxtone	v. marc'.
cxix.-cxxx.	Ad dñm cū tribul'	Ruggeme'	iiij. marc'.
cxxvi.-cxxx.	In conuertendo	Iseldone	vij. marc'.
cxxxii.-cxxxvii.	Memento dñe	Mapesbe'	v. marc'.
cxxxviii.-cxliii.	Confitebor ti dñe	Mora	vij. marc'.
cxlv.-cl.	Benedcs dñs meus	Haliwelle	xviij. marc'.

Panis & c'uisia cui'libet t'ginta canonicoz estimat' p' annū ad vj. ma.

I do not add any notes as to the names of the prebendal stalls: for if the names, as here given, present any difficulty, the *Clergy List* or *Diocesan Calendar* will show the modern reading. But for

this, it would have been necessary to have appended a short glossary of the names of places.

W. SPARROW SIMPSON.

PSYCHICAL PHENOMENON.

(4th S. i. 414, 492.)

This question involves considerations of great interest at the present time. The "power of divining the thoughts and motives of others" is altogether denied by some persons; while those who admit the possibility of the existence of such an exceptional faculty ascribe it to superterrestrial agency. Without giving an opinion upon the merits of the controversy which is now being carried on between the partisans of physical science and spiritualism, I yet may venture to state my belief that many of the phenomena which are ascribed to preternatural agency might, if properly investigated, be accounted for by natural causes. The students of mental science divide themselves into two distinct classes or schools—viz. the ma-

terialistic and the psychical. It is just so with all science, there has been a tendency to drift into broad distinctions: one extreme has created the other. It is the compensating balance which poises the moral world, and preserves it from going to destruction.

With reference to the special power of perception possessed by some individuals, it is doubtless an exceptional faculty, inasmuch as it is little observed or commented upon, probably for the reason that persons so endowed conceal the questionable mental "gift." It may be allied to *clairvoyance*, and it may be perfectly reconcilable with known mental processes.

The readers of "N. & Q." will assist a most interesting inquiry by contributing any trustworthy facts within their own experience bearing upon the subject.

Reverting for a moment to spiritualism, I have said that there are two divided parties, each regarding these questions from their own point of view; but is it not possible to establish an intermediate platform, which might bridge over differences, and become a stand-point from which both sides could be impartially reconnoitred? The present controversy and investigation with regard to the merits of spiritualism will not be in vain if the result be to extend our knowledge of those wonders which are only termed "phenomena" because unfamiliar to our everyday experience. We comprehend little at present of the mutuality or reciprocation of mental and material forces—the correlations of consciousness and organization, and the connection between physical and psychological conditions in the production of so-called phenomena, which are now arbitrarily accounted for according to the mental bias of the persons who are cognizant of them, or who venture to give an opinion regarding them. PSYCHOLOGIST.

#### POKER-DRAWINGS.

(3<sup>rd</sup> S. xii. 524; 4<sup>th</sup> S. i. 135, 211, 278, 347.)

To this series of anecdotes may be added the following, which I have extracted from the MSS. of a deceased relative:—

"John Cranch, who was born at Kingsbridge in Devon on the 12th of Oct<sup>r</sup> 1751, having made extraordinary progress as a boy in writing, music, and drawing, was invited by John Knight of Axminster, Esq. to accept the situation of a writer in his office, at a salary of 15*l.* a year. Whilst at Axminster, the Catholic priest, the Rev. William Sutton, took pleasure in teaching him Latin, &c. At the end of three years, Cranch engaged himself with a Mr. Bunter, an attorney of the town, who gave him his clerkship, and by his will left him 2000*l.*, and even appointed him his executor and trustee. With this property Cranch settled in London, where he published a book on the *Economy of Testaments*, painted pictures, and became one of the fellows of the American Society of Arts and Sciences. He died at Bath in Nov<sup>r</sup>. 1823, unmarried."

(The above is derived from information afforded by the late Dr. Oliver, of Exeter.) It further appears from other sources, that Cranch's best picture on "The Death of Chatterton" was formerly in the possession of Sir James Winter Lake, Bart., and (what is more germane to the subject which has called forth this communication), that a story is current in the town of Axminster, to the effect that, on one occasion during the absence of his employer (Mr. Knight) from his office on a winter's day, Cranch amused himself in front of the fireplace by executing a design on the panels of a large oaken chimney-piece with the end of a red-hot poker, producing an effect of boldness of style and execution which was universally admired. This drawing is believed to be still in existence somewhere in the neighbourhood of Axminster; it is not precisely known where.

J. B. D.

[Very little is known of that eccentric amateur artist, John Cranch, the poker-painter. He not only published *The Economy of Testaments*, 8vo. 1794, but a work entitled *Inducements to Promote the Fine Arts in Great Britain, by exciting native genius to independent effort and original designations*, 4to. 1811. Nelson, in his *History of Islington*, ed. 1829, p. 353, has attributed to him *Remarks on Shakspeare's Tempest*; but this work, no doubt, is by Charles Dirrill, Esq., alias Richard Sill. A portrait of John Cranch was engraved by the late Mr. Smith, librarian of the print-room at the British Museum. There is a tradition that the Old Queen's Head Tavern, in the Lower Road, Islington, if not built was patronised by Sir Walter Raleigh, where

"At his hours of leisure,

He'd puff his pipe, and take his pleasure."

It has also been asserted by some very aged parishioners that this house was once the residence of Queen Elizabeth's favourite, the Earl of Essex, where Her Majesty occasionally honoured him with a visit. In reference to this tradition, John Cranch, in the year 1796, inscribed on a large pewter tankard in the bar of the Old Queen's Head a curious inscription in verse, which is still in the possession of the worthy host of this now modernised tavern. We give the first two lines, but the remainder is somewhat too broad for the sober pages of "N. & Q.":—

"Here liv'd Elizabeth Tudor, who, 'tis said,

Took off her man's, but sav'd her maiden-head."

We may add, that Cranch's manuscript copy of this equivocal inscription is among the poetical *miscellanea* of our library.

The mention of the Old Queen's Head refreshes the memory of our early days. At this pleasant retreat we have frequently enjoyed a sparkling glass of what dear Izaak Walton calls Barley wine, "the good liquor that our honest forefathers did use to drink of—the drink which preserved their health, and made them live so long, and to do so many good deeds." Thither, beneath its primitive porch, would little Quick, George the Third's favourite actor, resort to drink cold punch, and "babble" of his theatrical contemporaries. Plays also were formerly acted here by a company of comedians. On Monday, October 19, 1829, this curious specimen of ancient domestic architecture was razed to the ground, to make room for a misshapen mass of modern masonry. The oak parlour has been fortunately preserved from the wreck, and is well worthy of a visit from our modern antiquaries. What say John Nichols the Great, Charles Lamb, William Upcott, and George Daniel, one and all ancient inhabitants of "Merrie Old Islington"? \*—ED.]

\* A print of the Old Queen's Head and some of the decorations of the interior may be seen in the *Gentleman's Magazine* for June, 1794; and an engraving of the house in Britton's *Architectural Antiquities*, as well as in the *European Magazine* for March, 1808; and in Lewis's *Islington*, p. 148. A good representation of it was also published by Mr. H. Winkles, of Islington.

**BULKLEY'S "WORDS OF ANTHEMS:" WANLESS' ANTHEM BOOK** (4th S. i. 459).—I have anticipated my friend Mr. HUSK in searching for Stephen Bulkley's *Words of Anthems*, but without success. No copy is preserved in the Minster Library; nor could I hear of it, when at York some few years ago, among the booksellers and private collectors of that city. In fact, no one had ever seen or even heard of it.

I possess a rare little York volume (probably unique) of the same character as Bulkley's, and like it (at least when I inquired) unknown in the same quarter. It is a very small 12mo of sixty-two pages, exclusive of title and "A Table of Preachers in the Cathedral of St. Peter's in York," five pages. The title-page reads as follows:—

"Full Anthems, and Verse Anthems, as they are Ordered by the Dean and Chapter, to be Sung in the Cathedral and Metropolitical Church of St. Peters in York. Collected by Thomas Wanless, Bachelor of Musick, and Organist there. YORK: Printed by John Jackson, for and Sold by Thomas Baxter, Book-Seller in Peter-Gate, York, 1703."

I have not seen Mr. Davies' book, and therefore know not whether it is enumerated by him among the productions of the York press.

EDWARD F. RIMBAULT.

My late father's library was sold by public auction in 1829, but the catalogue in my possession contains no names of buyers. I cannot at the moment lay my hands on it, or I would inform W. H. HUSK further. J. NORMAN CROSSE.  
42, Cannon Street, E.C.

**DR. MAYER OF KÖNISBERG** (4th S. i. 392).—What is the name of the Hindustāni physician referred to by Fairholt\*, on the authority of Geiger's *Handbuch*, for the date given (A.D. 1609) for the introduction of tobacco into India?

R. R. W. ELLIS.

Starcross, near Exeter.

**EMBOSED** (4th S. i. 454).—In my quarto edition, 1615, of the play of *Albumazar*, to which I always refer for any Shakspearean query, I find the following passage (Act V. Sc. I.):—

"Cricca. I am embost †  
With trotting all the streetes to finde Pandolfo."

HENRY INGALL.

**DRAMATIC** (4th S. i. —).—

Μὰ Δε', ἀλλ' ἐν εἰρήνῃ διάγειν με τὸν βίον,  
"Ἐχρονθ' ἐταίρων, καὶ σκαλεόντων" ἄνθρακας.

*Irene*, 440.

H. B. C.

U. U. Club.

**LOW SIDE WINDOWS AND SANCTUS BELLS** (4th S. i. 364, 488).—W. G. says he has never seen low side windows and sanctus bells in the

\* F. W. Fairholt's *Tobacco, its History and Associations*, p. 158.

† Evidently meaning "out of breath."

same church. I beg to inform him that in Over Church, Cambridgeshire, are *two* low side windows, north and south, and also a sanctus bell.

CHARLES F. S. WARREN, B.A.

**MUSGRAVE HEIGHINGTON, DOCTOR OF MUSIC** (4th S. i. 435).—One of Dr. Heighington's publications, a volume of great rarity, gives a clue to his family. It is dedicated to "Robert, Lord Walpole, Earl of Orford," and the title-page reads as follows:—

"Six Select Odes of Anacreon in Greek, and Six of Horace in Latin, set to Music by Dr. Musgrave Heighington, Grandson of Sir Edward Musgrave of Hayton Castle, Bart., and sometime of Queen's College, Oxford. Lond.: Printed by Simpson, &c. Oblong folio.

I find a note stating that these Odes were publicly performed in Fleet Street in 1745, but I have not the particulars. EDWARD F. RIMBAULT.

"**THE OUTLANDISH KNIGHT**" (4th S. i. 425).—There is an admirable German version of the Roxburgh edition of this song from the elegant pen of R. O. Ziegler, M.D., of Soleure, Switzerland. Doctor Z. has also translated "Blow the Winds I. O." one of the ballads in my *Poems, Ballads, &c. of the Peasantry*. J. H. DIXON.

**ERRORS OF LITERAL TRANSLATION** (4th S. i. 495).—I am afraid that I understand MR. IRVING as little as he does me, for I cannot see the meaning of his allusion to "metropolitan slang," in which I doubt if the word under debate is ever used in any sense. What I mean by "plain conventional prose" is the common sense of any word in conversation or prose writing, as distinguished from its use in poetical language. If I read of a lover's "devotion" to his lady-love, I do not suppose that he literally worshipped her as a goddess, but that the word is used in its secondary or poetical sense. The word "loyalty" follows the same rule. Dictionaries, I presume, must give secondary as well as primary senses, or we should require a special poetical dictionary. If MR. IRVING were asked by a child the meaning of "devotion," would he not give the primary sense, "prayer?" And if he were asked the meaning of "loyalty," what would he say?

HERMENTRUDE.

**BATTLE OF THE BOYNE** (4th S. i. 388, 493).—The tradition noted by D. J. K. and LIOM. F. is curiously like the *coup d'état* suggested to Pompey by his freedman Menas when he had Augustus and Lepidus sure on board his galley; and James's antecedents with the son of his own brother and the sons of the Quaker Kyffin are no less concurrent with the Pompeian reply:—

" . . . this thou shouldst have done,  
And not have spoken on't. In me 'tis villany;  
In thee, it had been good service. . . .  
 . . . being done unknown,  
I should have found it afterwards well done;  
But must condemn it now."

With equal closeness, Gunner Burke's traditional swim into William's camp copies Menas's defection:—

“For this,  
I'll never follow thy palled fortunes more:  
Who seek, and will not take when once 'tis offered,  
Shall never find it more.”

*Antony and Cleopatra*, Act II. Sc. 7.

Very pleasant it will be, if the *immortale odium* becomes *sanabile* by the James's-powders prescribed for us in our present diathesis, as Shakespeare, so quotable in almost every question, tells us—“your *If* is the only peace-maker.”

E. L. S.

CEREMONIES OF INDUCTION (4<sup>th</sup> S. i. 484).—These are not local, but of general usage, as T. T. W. may see by referring to any volume of ecclesiastical law. I will quote what Burn says:—

“And the induction is to be made according to the tenor and language of the mandate, by vesting the incumbent with full possession of all the profits belonging to the church. Accordingly, the inductor usually takes the clerk by the hand, and lays it upon the key, or upon the ring of the church door; or if the key cannot be had, and there is no ring on the door, or if the church be ruined, then on any part of the wall of the church or church yard, and saith to this effect, ‘By virtue of this mandate, I do induct you into the real, actual, and corporal possession of this church—with all the rights, profits, and appurtenances to them belonging.’ After which, the inductor opens the door, and puts the person inducted into the church; who usually tolls a bell, to make his induction public and known to the parishioners. Which being done, the clergyman inducted indorseth a certificate of his induction on the archdeacon's mandate, and they, who were present do testify the same under their hands.”

The sexton's placing the key in the lock was a mere act of officious civility. It is probably a mistake in the querist, implying that *two* persons entered the church; for if more than one, the inducted is not in *sole* possession of the church: to be certain of which, it is usual to see beforehand that no other person is in the church.

The ceremony being over, the ringers are usually present to give a joyful peal on the occasion, which is considered the most agreeable the *new* incumbent ever heard in his life, and which no doubt it would be if he had been waiting long in expectation of the living.

Izaak Walton, in his *Life of the Rev. George Herbert*, records the following:—

“When, at his induction, he was shut into Bemerton church, being left there alone to toll the bell (as the law requires him), he staid so much longer than an ordinary time before he returned to those friends that staid expecting him at the church door, that his friend Mr. Woodnot looked in at the church window, and saw him lie prostrate on the ground before the altar; at which time and place (as he after told Mr. Woodnot) he set some rules to himself, for the future manage of his life; and then and there made a vow to labour to keep them.”

INDUCTUS.

DISTANCE TRAVERSED BY SOUND (4<sup>th</sup> S. i. 121, 345).—Derham, in his *Physico-Theology*, mentions a few instances of the transmission of sound to great distances. The sound of guns fired by his wish for the purpose of experiment at Florence, was heard by persons in Leghorn, a distance of fifty-five miles. At the time of the experiment the air was calm; but as a hilly and wooded country intervenes between the two stations, sound might, in all probability, be heard at a much greater distance under more favourable circumstances. The Leghorn guns, he says on the authority of other persons, are heard at Porto Ferraro, a distance of sixty-six miles. When the French bombarded Genoa, the sound was heard at a place near Leghorn, a distance of ninety miles; and in the Messina insurrection, the guns were heard at Augusta and Syracuse.

These instances of the transmission of sound to great distances seem to have been noticed by Derham in consequence of a doubt once entertained, whether the situation of a place in reference to latitude had any effect upon the distance at which a sound may be heard.

“These distances,” he says, “being so considerable, give me reason to suspect that sounds fly as far, or nearly as far, in the southern as in the northern parts of the world, notwithstanding we have a few instances of sounds reaching farther distances. Also, there is this other reason of suspicion, that the mercury in the barometer riseth higher without than within the tropics, and the more northerly, still the higher, which may increase the strength of sounds.”

More on this subject may be seen in the third chapter of Higgins's *Philosophy of Sound*, 1838, from which I have extracted the above.

EDWARD F. RIMBAULT.

A letter in the *Times*, May 28, 1868, describes an earthquake at Riva, Lago di Garda, on the evening of May 22, and says,—

“In Riva earthquakes are of rare occurrence, and the inhabitants uttered a cry of alarm that one of my friends heard at the distance of some miles.”

What is the greatest distance at which the human voice has been heard? FITZHOPKINS.  
Garrick Club.

FRENCH RETREAT FROM MOSCOW (4<sup>th</sup> S. i. 435.) There can be no doubt that the French soldiers, in their disastrous retreat from Moscow, had recourse, in their hunger, to the horrible means of supporting life related by M. Durdant. The same fact is related in the terribly graphic and circumstantial account of M. Labaume, who was an eyewitness—“*queœque ipse miserima vidi*,” as he says in the motto to his work—of the scenes which he describes:—

“On voyait aussi des infortunés, noircis par la fumée et par le sang des chevaux qu'ils avaient dévorés, rôder comme des spectres autour de ces maisons incendiées,” &c.

"La route était couverte de soldats qui n'avaient plus de forme humaine, et que l'ennemi dédaignait de faire prisonniers. Chaque jour ces misérables nous rendaient témoins de quelques scènes pénibles à raconter. Les uns avaient perdu l'ouïe, d'autres la parole; et beaucoup, par excès de froid ou de faim, étaient réduits à un état de stupidité frénétique qui leur faisait rôtiir des cadavres pour les dévorer, ou qui les poussait jusqu'à se ronger les mains et les bras," etc.—*Relation circonstanciée de la Campagne de Russie en 1812*, etc., par Eugène Labaume, Chef d'Escadron, etc. Troisième édition, 8vo, Paris, 1814, p. 398-400.

As authority for his statement, the author refers his readers to the "Rapport Officiel publié par les Russes à Wilna, le 2 Décembre, 1812."

Cyrus Redding supplies interesting corroborative testimony as to the awful condition of the survivors of the Russian campaign, whom he saw at Rouen:—

"No battle-field could make men half as ghastly. Denuded of noses and lips, some without eye-lids, others like grinning skulls, exhibiting the teeth without integuments to cover them. Fingers, feet, and toes, were frequently missing, fingers particularly of the right hand. Never did nature appear more hideous than with these poor sufferers."—*Reminiscences*, vol. i. p. 301.

WILLIAM BATES.

Birmingham.

THE FIRST PRINCE OF WALES (4th S. i. 478).—The *Illustrated London News* is not so much to blame as ANGLIO-SCOTUS thinks. He has jumped to the conclusion that King John could not have any other daughter Joan than his legitimate daughter of that name, who was Queen of Scotland. But he had an illegitimate daughter also called Joan, who was the wife of Llywelyn, Prince of Wales, and whose mother was Agatha de Ferrers, daughter of Robert, Earl of Derby. Her title of Princess is therefore derived, not from her father, but her husband. Had ANGLIO-SCOTUS consulted some good genealogical work before writing to you he would have saved himself some trouble. That the story is not true in reference to the lady of whom it is really told remains to be proved, but I may add that the details of the Braose pedigree do not contradict it. The William de Braose who is the hero of this tale is the son of Reginald and Græcia or Grace de Briwere. He married Eva, daughter of William Earl of Pembroke, and left three daughters—Maude Lady Mortimer, Eva Lady de Cantilupe, and Eleanor, wife of Humphrey de Bohun. Some authorities add a fourth—Isabel, who married David, the son of this very Llywelyn Prince of Wales. She is not named in the account of the distribution of the Earl Marshal's lands. (*Rot. Pat.* 22 Edw. III. *pars secunda*.) The tombstone of Joan Princess of Wales is still shown in Anglesea.

HERMENTRUDE.

Your esteemed correspondent ANGLIO-SCOTUS has apparently overlooked the historical fact, that

King John had also—or is alleged to have had—by the Lady Agatha de Ferrers a natural daughter named Joan, who became the third wife of Llewellyn. This unhappy lady is the real heroine of the romantic incidents wrongly allotted to her more fortunate namesake and half-sister, the Queen of Scotland. She is, however, to be remembered, for from this marriage of Llewellyn with the Princess Joan descended, through Mortimer, no less a personage than King Edward IV. A. H.

THE WHITE HORSE OF HANOVER (4th S. i. 461).—Hanover has no real arms of her own (see "N. & Q." 3rd S. v. 81), but uses—

1. The old Saxony running horse.
2. The arms of Brunswick, with the mark of "das Erzschatzmeisteramt."
3. The arms of England, France, Scotland, and Ireland, with the above.
4. As No. 3, but omitting France (since 1801).

The arms of Brunswick are, gules, two golden leopards. Those of Lüneburg, or, sémé of hearts gules, a lion rampant azure, armed and langued of the second. These two coats are, with the crown of the empire on a red shield, and the *silver* horse of old Saxony, generally quartered together. But the *full* arms of Brunswick consist of the following twelve quarters: Lüneburg, Braunschweig, Eberstein, Homburg, Diepholz, Lauterberg, Hoya, Bruckhausen, Hohenstein, Regenstein, Klettenberg, Blankenberg.

These would be borne by the Prince of Wales if he used all the quarters that he is entitled to, together with the following eighteen quarterings borne by the family of Saxe Coburg Gotha: (New) Saxony, Thuringia, Cleve, Meissen, Jülich-Berg, Pfalz-Sachsen, Landsberg, Orlamünde, Eisenberg-Tonna, Altenburg-Brehna, Mack, Coburg, Henneberg, Heldburg, and Ravensberg.

It is curious that although the title of the Dukes of Brunswick is (trans.) "Duke of Brunswick and Lüneburg," the arms are always Lüneburg and Brunswick. Can any one explain that to

NEPHRITE?

P. VIOLET (4th S. i. 485).—Pierre Violet was miniature-painter to Louis XVI. and Marie-Antoinette, and enjoyed considerable reputation in his time. After the assassination of his patrons in 1793, he came to London, and appears to have been intimate with Bartolozzi, of whom he painted a portrait, which was engraved by Jacques-Bouillart; and he had previously painted a portrait of Bartolozzi's friend Cipriani. We find no trace of him after 1803, which date is given by Nagler.

I have a drawing by this artist of a group of infant Bacchanalians (after the manner of Fiamingo's ivories), with a landscape background, exquisitely finished in colours, which your inquirer may see if he wishes. HENRY G. BOHN.

A SUPPOSED AMERICANISM (4<sup>th</sup> S. i. 481).—*Guess* is evidently one of our old English words which has retained a former meaning in America, though disused in England. It is used by Chaucer in the American sense. I add an explanation from the glossary of the Clarendon Press edition:—

“GESS: to deem, suppose, think. *Guess*, Du. *gissen*, Sw. *gissa*, Dan. *gisse*, to believe, suppose.”

T. AUSTIN, JUN.

Hitchin.

DICKEY SAM (1<sup>st</sup> S. xii. 226; 4<sup>th</sup> S. i. 493).—Your correspondent W. T. M. has given a suggestion which not only seems very far-fetched, but has used the acrostic middle *δixαρδμενος* in a passive sense!

T. AUSTIN, JUN.

Hitchin.

THE WIFE'S SURNAME (4<sup>th</sup> S. i. 470).—O. P. Q. sees the widest difference between Terentia [uxor] Ciceronis and Terentia Cicero, and on that difference founded his observation.

O. P. Q. has to thank two other courteous contributors for notices of modern usage, varying from that about which he inquired; but begs still to repeat his question in a more direct shape.

When and where did Harriet Jones become by marriage Harriet Crookshank, without retention of her maiden name in any form, so described in legal documents, and so printed on her cards?

It possibly began with ladies of title adopting their husband's title after their own Christian name. But when *first*, and where? O. P. Q.

SYLLABUB: RARE (4<sup>th</sup> S. i. 484).—I quote Mr. Wedgwood's explanation of the first of these words at full length:—

“SYLLABUB. A frothy food to be slapped or slobbered up, prepared by milking from the cow into a vessel containing wine or spirits, spice, &c. ‘And we will go to the dawnes and *stubber* up a *sillibub*.’—Two Lancashire Lovers, in Halliwell. The word is a corruption of *stap-up* or *slub-up* (like Fr. *salope*, from Swab. *schlapp*, a slut), and is the exact equivalent of Pl. D. *stabb' ut*, Swiss *schlabutz*, watery food, spoon-meat, explained by Stalder as *schlabb' aus*, from *schlappen*, *slabben*, to slap, lap or sup up food with a certain noise. *Schlabbete*, *schlappete*, weak soup.—Stalder. To *slap up*, to eat quickly, to lick up food.—Halliwell. O. N. *slupra*, Dan. *slubre*, Pl. Du. *slubbern*, to sup up soft food with a noise represented by the sound of the word. On the same principle are formed Prov. Eng. *slubber*, anything of a gelatinous consistency; the spawn of toads or frogs; *slub*, wet and loose mud.—Halliwell. Dutch *slomp* [sillabub], a certain drink made of milk, sugar, &c. (Bomhoff), is derived in like manner from *stempen*, Bavar. *stampen*, to lap, sup junket.”—Wedgwood's *Etymological Dictionary*, vol. iii. p. 187.

*Rare*, or *rere*, or *rear*, is a very common old English and provincial English word. It is used both of meat and eggs. In Anglo-Saxon, we find two cognate forms, *hrere* and *hrew*; from the first two comes *rere*, and from the second *raw*. There is little difference in shape, and apparently none in meaning.

WALTER W. SKEAT.

1, Cintra Terrace, Cambridge.

PARISH REGISTERS (4<sup>th</sup> S. i. 477).—In the register of the parish of Alford, co. Lincolnshire, is the following:—

“1572. Octobris, Ricinus filius Johis Toothbi, gen.: bap. in Newark, 16 die.”

There was afterwards added —

“Sepultus Septemb. 10, 1646, *with ye com. prayer and ye last 50.*”

What can this mean?

FELIX LAURENT.

CHEMICAL LECTURER (4<sup>th</sup> S. i. 483).—I have every reason to believe that the lecturer in whose house in Salisbury Court, Fleet Street, and at whose table Michael Faraday was standing as assistant in the year 1812, was Mr. John Tatum, who died a few years since at an advanced age in Park Street, Southampton Street, Camberwell. I ground this belief on the anecdotes which Mr. Tatum has related to me of his knowledge of, and connection with, Faraday in the early days of that great chemist.

J. S. NOLDWRIGHT.

Walworth Literary and Scientific Institution.

LISTER (4<sup>th</sup> S. i. 484).—A *Lister* is a *dyer*. Jamieson gives *Lit*, to dye; Isl. *lita*, to dye; Suio-Goth. *lit*, colour. Also *Lidstar*, a dyer. In the *Promptorium Parvulorum*, we have *Lytym*, *lityn*, or *lytyn*, to dye; and again, *Lytynge* or *litynge* of cloth, *i. e.* dyeing. Mr. Way, the editor of this book, gives other instances. *Lit* also means dye-stuffs; and to *lit* is sometimes used in Lowland Scotch for to blush deeply, to be suffused with blushes. *Dyer* is used as a surname as well as *Lister*.

WALTER W. SKEAT.

*Lister*, *Littester*, *Lydster*, and *Lystare*, are all various forms of one word. The meaning of which is clearly a dyer. See *Promptorium Parvulorum* (Camden Society), *sub voc.* *Lystare*.

In a MS. account-book, in private hands, which details the expenses of building the spire of one of our most beautiful Lincolnshire churches, I have seen the following entries:—

1500-1. “Rec. in dominica passionis domini pro anima Johannis Wellerby . . . . . vj<sup>s</sup> viij<sup>d</sup>.”

“Rec. in eodem die pro anima Ricardi Joneson lister . . . . . vj<sup>s</sup> viii<sup>d</sup>.”

The word occurs very frequently, in succeeding years, in this document. In the chronicle attributed to Thomas Walsingham (*Master of Rolls Chron.*, ed. Riley) we are informed, under the year 1381:—

“Igitur, conglomerata ibidem communium turba non modica, duce quodam tinctore de Norwice, cujus nomen erat Johannes Littestere.”—Vol. ii. p. 5.

This man had evidently no surname, but was called after his trade, just as Walter the tiler was named Wāt Tyler from his occupation.

EDWARD PEACOCK.

Bottesford Manor, Brigg.



THE ROBBER EARL OF MAR (4th S. i. 471).—The *Trophées du Brabant* give some details as to the lordship of Duffel or Duffle, between Antwerp and Malines, to which ANGLLO-SCOTUS refers.

It was a barony in Brabant, and vested in the Berthouts at an early date. With Catharine, heiress of that race, it passed, in the middle of the fourteenth century, in marriage to Thierry de Hornes. His descendant, John de Horn, Lord of Duffel, was contemporary with the Robber Earl, being married in 1420, and dying in 1448. He had a son Henry, who died *s. p.*, and three daughters, of whom Aleyde was wife of John de Merode, whilst Isabel inherited the lordship of Duffel. She was thrice married: first to John, Sire de Rotselaer; second, to John Pinnoc, Sire de Nieu-rodé; and third, to John Brant, Sire de Grobbendonk. Her son John de Rosselaer inherited Duffel, which passed at his death to his only child Isabel. She was first married to Michael de Croy, and, secondly, to her steward, Thomas Scroymans (described as son of Adam and Elizabeth van Nispen); but having no issue, bequeathed the barony of Duffel to her cousin John Lord of Merode, and died 1529. S. P. V.

RELIGIOUS CEREMONIES (4th S. i. 484).—The "French author" will probably be l'Abbé Antoine Banier:—

"Le dernier ouvrage auquel il ait eu part, est l'édition des *Cérémonies et Coutumes religieuses des différents peuples du Monde*. Paris, 1741. 7 vol. in-folio."—*Biographie Universelle*, 1811, t. iii. p. 314.

Banier, and his coadjutor l'Abbé Lemascrier, have been charged with plagiarising from J. F. Bernard, to whose work they added several dissertations which in turn "borrowed" from them. A. HOUGHTON MILLS.

Moss Side, Stretford.

"HE THAT WOULD ENGLAND WIN" (4th S. i. 437).—

"He that would England win,  
Must with Ireland first begin."

Compare with this—

"He that would the daughter win,  
Must with the mother first begin."

Ray's *Proverbs*.

And please say which is the parody, and which "the old ancient proverb used by our forefathers"?

W. H. S.

Yaxley.

"A BRIDGE OF GOLD FOR A FLYING ENEMY" (4th S. i. 434).—In answer to F.'s query as to "the original source of this saying," the earliest place in which the idea occurs, so far as I know, is in Rabelais; who, in describing the war between Grangoussier and the cake-bakers of Lerne, represents Gargantua as advising Gymnast not to pursue the fugitives; because—

"according to right military discipline, you must never drive your enemy to desperation: for such a strait doth magnify his force and increase his courage, which was before cast down. Open, therefore, unto your enemies all the gates and ways, and make to them a bridge of silver, rather than fail that you may get rid of them."

This occurs in book i. c. xliii. I quote from Sir Thomas Urquart's translation, not having access to the original. J. EMERSON TENNENT.

"FAREWELL MANCHESTER" (4th S. i. 220, 445.) The answer to the inquiry concerning this old song is incorrect and calculated to mislead. The words are *unknown* at the present time, and Mr. Chappell believes them to be "irrecoverably lost." (See *Popular Music of the Olden Time*, ii. 683.) The words to which R. C. S. W. refers are by Mr. John Oxenford, and are so stated in Mr. Chappell's *Old English Ditties*. There is no such work as Macfarren's *Old English Ballads*.

EDWARD F. RIMBAULT.

### Miscellaneous.

#### NOTES ON BOOKS, ETC.

*The Sea Fisherman; comprising the Chief Methods of Hook and Line Fishing in the British and other Seas, and Remarks on Nets, Boats, and Boating.* By J. C. Wilcocks, Guernsey. *Profusely illustrated with Woodcuts of Leads, Baited Hooks, Knots, Nets and Boats, &c. and detailed Description of the Same.* Second edition. *Much enlarged and almost entirely rewritten.* (Longmans.)

Unlike good Izaak Walton, who loved to ply his craft in pleasant rivers—

"by whose falls,  
Melodious birds sing madrigals,"

Mr. Wilcocks seeks his sport in the bosom of the ocean. For more than a quarter of a century has he devoted himself to sea fishing; and as he tells us that, as far as he knows, out of six hundred works on angling which have issued from the press, three only lay claim to be considered in the light of practical compendia or epitomes of sea-fishing, Mr. Wilcocks may well feel justified in giving to his piscatorial brethren the results of his own considerable experience, supplemented as these are by information derived from professional fishermen of Devon and Guernsey. The value of the book is greatly increased by the correct details of the gear or tackle employed by him, for which he has been indebted to a friend, whose drawings have been well reproduced in wood. To those who have been accustomed to sea fishing, the book will no doubt furnish much new and curious information, while many holiday makers who are about to seek relaxation on our coasts will find in it all that they may require to make them add to the other pleasures of their "outing"—that of an occasional successful day's sea fishing.

*The History of the Caliph Vathek.* By William Beckford. *Printed Verbatim from the First Edition, with the original Prefaces and Notes by Henley.* (Sampson Low, Son, & Co.)

Copies of *Vathek*—the most extraordinary work of a most extraordinary man—have been for a long time difficult to obtain. Messrs. Low have reprinted it in their

elegant *Bayard Series of Choice Companionable Books for Home and Abroad*, and have thereby placed this gorgeous eastern romance, which Byron so much admired, beautifully printed, within the reach of every reader.

**EARLY ENGLISH TEXT SOCIETY.**—Our announcement last week, about the Early English Text Society's forthcoming publications, requires two modifications. The *Homilies* and *Meldrum* are "for," and do not "form," the original series. The *Gilds*, though to rank among the 1869 texts, will be issued in 1868 as soon as it is ready.

## BOOKS AND ODD VOLUMES

### WANTED TO PURCHASE.

Particulars of Price, &c., of the following Books, to be sent direct to the gentlemen by whom they are required, whose names and addresses are given for that purpose:—

**SAVOAG'S HISTORY OF THE COLLEGIATE CHURCH OF HOWDEN.** 8vo. 1804.  
**HISTORY OF THE PARISH AND CASTLE OF WRESLE.** 8vo. 1804.  
**TOPOGRAPHICAL HISTORY OF THE WAPENTAKES OF HOWDEN-SHIRE, OSSE AND DERWENT, AND HOLMS-BEACON, YORKSHIRE.**  
**BEDBELL'S HISTORY OF HORNSEA, YORKSHIRE.**  
**FROST'S ADDRESS TO THE HULL LITERARY AND PHILOSOPHICAL SOCIETY,** on Nov. 5, 1830. Hull, 1831.

Wanted by *Mr. W. C. Boulter, The Park, Hull.*

**THE SEASON. A Satire.** by Alfred Austin.

Wanted by *E. B. Ricketts, Esq., Portman Chambers, Portman Street, W.*

**GOOD ADVICE AND COUNSEL GIVEN FORTH BY JOSEPH SLEIGH, OF THE CITY OF DUBLIN.** 1683.

Wanted by *Mr. Isaac Shimmell, Thornbridge, Bakewell.*

**GIBSON'S ROMÉ.** Vol. I. 8vo. 1828.

**GROTE'S GREÆCE.** Vol. IV. 8vo. 1852.

**DANTE.** Vol. I. Firenze. 1830.

**POETRY FOR CHILDREN.** 2 Vols. 18mo. 1810.

Wanted by *Mr. John Wilson, 93, Great Russell Street, W.C.*

**DIDDIN'S DECAMERON.** 3 vols. Large paper.

**NORTHERN TOUR.** 2 vols.

**BEWICK'S WATER BIRDS.** Royal 8vo. 1804.

**BEWICK'S QUADRUPEDS.** First Edition. Large paper. 1790.

**YARRELL'S FISHES.** 2 vols. Large paper.

**COLLISON'S HISTORY OF SOMERSET.** 3 vols.

Wanted by *Mr. Thomas Beet, Bookseller, 15, Conduit Street, Bond Street, London, W.*

## Notices to Correspondents.

**UNIVERSAL CATALOGUE OF BOOKS ON ART.**—All Additions and Corrections should be addressed to the Editor, South Kensington Museum, London, W.

**LES ÉCRIVAINS.** By some strange oversight, the name of the Right Hon. Stephen Cave, M.P., Vice-President of the Board of Trade, who replied to the Query on this subject at p. 472 of "N. & Q." of 16th May, has been misprinted Care.

**P.** The phrase alluded to by our correspondent, occurs in the final Collect of the Burial Service. Richardson's Dictionary contains examples of the principal word in the phrase, used in the sense commented upon.

We cannot possibly undertake to reply to Queries by private letters.

SCIENTIFIC QUERIES should be addressed to Scientific Journals.

**ST. PADL'S CLOCK STRIKING THIRTEEN.** W. J. CHARLTON should consult our let S. iii. 40, 109, 153, 198, 419.

**R. D. D. D. (Cambridge).** "N. & Q." is delivered to the London Trade at noon on Friday—so that your London Agent ought to have no difficulty in delivering it to you on Saturday.

**DOX.** At the accession of James I., March 24, 1603, England and Scotland became united; but each country had a separate Parliament till 1707, when both kingdoms were united under the general name of Great Britain.

**ABRAHAM HOLROYD.** The Act of Parliament imposing a penalty upon brewers, where any material had been made use of, was 30 Car. II. stat. I. c. 3, afterwards repealed by 64 Geo. III. c. 105.

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LONDON, SATURDAY, JUNE 13, 1868.

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## Notes.

## CHARLES II.'S FLIGHT FROM WORCESTER.

The recent notes on the Lane family, together with D. P.'s reference (4th S. i. 447) to his previous note on "King Charles II.'s Route after Boscobel" (2nd S. xi. 501), suggest to me the propriety of noting the topography of the king's route before he reached Boscobel; and I would especially refer anyone who is interested on this subject to a most-carefully written work:—

"Boscobel: a Narrative of the Adventures of Charles the Second after the Battle of Worcester. Second Edition, enlarged. Wolverhampton. Wm. Parke. 1859."

It is illustrated with numerous portraits and views. Of Charles's flight from Worcester it says, "after a brisk gallop through Barnhall and Ombersley, they arrived at Kinver Heath" (p. 8). As the crow flies, the distance between the two last places is upwards of twelve miles; by the road it is seventeen or eighteen, and it is of this portion of his route that I would specially speak. Local tradition favours the idea that the king did not pass along the high road to Kidderminster, which at that time went from the Hoo-brook, past the Copse, down Tinker's Hill, and by the old cross (shown in Nash's view), whose basement is still preserved at the approach to Worcester Street; but that, leaving the Ombersley road at the Mitre Oak, they turned for Hartlebury,

following that narrow road past the old Talbot Inn, along which Queen Elizabeth is said to have travelled to the Faithful City. This, together with other spots along this route, are still pointed out as the places where the king and his companions stayed for a brief halt. Riding on past Hoo-brook, and leaving Kidderminster in its valley to their left, they would proceed by Chester Lane and Green Hill to Broadwaters. From thence up the Black Hill, past Sion Hill (where Baskerville was born), and across Lea Castle Park, where the particular dell down which they rode is still pointed out. This would bring them straight to the Hay Bridge, by which they would cross the river Stour, which in that point is wide and deep. I made a water-colour drawing of this bridge last year, and it is a subject that at once would commend itself to the landscape-painter. The bridge has five narrow arches, with bold buttresses, and is built of the red-rock sandstone of the district; in which ferns, ivy, and various kinds of vegetation have taken such root, and flourish so profusely, that the bridge and its wooden railings are nearly concealed by them. The river winds gracefully above and below the bridge, fringed with closely-planted willows; while on the one side the precipitous wooded heights known as "the Wolverley Walks" rise abruptly with their dense mass of rocks and trees and ferns, among which the hart's-tongue is found in great luxuriance. There is no public road over the Hay Bridge, and its existence is unknown even to many who live within a few miles of it. The romantic Wolverley Walks belong to, and extend two miles from the residence of, F. Wynn Knight, Esq., M.P., of Wolverley House, and their natural beauties were greatly improved by the taste of the poet Shenstone.

Crossing over the Hay Bridge, the king and his party would pass close to a magnificent specimen of that tree which was shortly to be his hiding place. The oak grows on the summit of the just-mentioned acclivity, which is called Gloucester Hill; and I have made more than one drawing of it. An experienced judge of forest timber considered it to be upwards of eight hundred years old—the age assigned to Cowper's oak; and, when I measured it last year, I found it to be seventeen feet in girth at the narrowest portion of its trunk, and about twenty-two feet at its widest. Although hollow and riven, it stood last year as full of foliage as any of its companions. Other oaks, probably as old, are also to be seen in its near neighbourhood in the park of Lea Castle (J. P. Brown-Westhead, Esq.), and in the grounds at Blakeshall House (W. Hancocks, Esq.). From the Hay Bridge and Gloucester Hill, the king's party would ride by Blakeshall to the heath on Kinver Edge. By this time it was dark, and Walker, the guide, knew not which way to take;

but, by the advice and under the direction of Lord Derby and Captain Charles Giffard, the fugitives turned towards Stourton Castle, and, once more crossing the Stour by the Stewponney Bridge, galloped on towards Stourbridge, where they nearly fell into the hands of a body of Parliamentary troopers. Local tradition (regardless of the anachronism) tells that the turnpike-keeper (by the White House) recognised his sovereign, and gave him and his party a few minutes start by keeping the gate closed on the troopers. The sign of "The White Horse" still commemorates the steed ridden by the king on that occasion (this is not mentioned in Mr. Hotten's *History of Signboards*), and the inn is also pointed out where he pulled up to drink a cup of canary.

From Stourbridge they galloped on till they came to a retired house between Wordsley and Kingswinford, where they made a halt; and from thence rode through Himley and Wombourne and the Wrottesley woods to Whiteladies, one mile from Boscobel and thirty-six miles from Worcester. This was accomplished by daybreak; and the ground actually traversed by the king's party was probably nearer fifty than thirty-six miles.

CUTHBERT BEDE.

#### FOLK LORE.

CURE FOR THE TOOTHACHE AND CORNS.—A gentleman, upon whose authority and veracity I can place every reliance, has informed me of the following, and assures me positively of the perfect efficacy of both. He states that he learned, or had, the cure from some old gypsies, in Lincolnshire, many years ago, and that he had known several cases where it was successful beyond the possibility of question. For corns: Take a pearl button and steep it in the juice of a lemon, in which it will soon become dissolved. Place a piece of linen, soaked in this, on the corn, and repeat it daily, or oftener if required, and it will extract the corn. To cure the toothache, place a poultice of finely-scraped horseradish on the wrist of the right hand, if the tooth aching be on the left side of the mouth; if on the right side, the poultice must be placed on the left wrist, and the pain at once ceases. This statement is perhaps worth a place in "N. & Q." and may elicit some further observation.

S. REDMOND.

THE TOPS OF THE RUSHES AND THE RED STONES OF THE DINAN.—Jocelyne of Furness tells us, in his *Life of St. Patrick*, that —

"against whomsoever he pronounced the dreadful sentence of his curse, appeared straight replenished with the effects of malediction. And whatsoever sentence proceeded from his mouth, seemed to remain soe irrevocably ratified, as if it had been denounced from the tribunal of the almighty Judge."

The following legend is a comment on this. A few miles from Kilkenny there is a stream called

the Dinan, which is small enough at most times, but which sometimes suddenly rises and sweeps all before it.

It was generally believed by us schoolboys, trusting to an old tradition, that it was impossible for any living thing to cross it in safety (except, of course, by the great stone bridge). The waters were sure to rise suddenly and sweep away the unlucky adventurer.

Once on a time the stream had been as reliable as any in the kingdom. One unlucky day, however, some rapacious chief committed some act of injustice, and word was brought to St. Patrick. He began with the intention of denouncing the vengeance of heaven on the oppressor, and had uttered the words "I curse," when the friends of the chief fell on their knees and begged for mercy. St. Patrick yielded; and instead of the chief's name, "the tops of the rushes (which have ever since been withered) and the red stones of the Dinan" completed the sentence. D. J. K.

EAST ANGLIAN FOLK-LORE.—A parishioner was observing to me that the common people are very superstitious: for instance, she added, "My servant saw that some white-thorn in bloom (provincially termed here 'May') had been brought into the room, and at once begged leave to remove it; giving as a reason for her request that, whenever 'May' was brought into a house, it brought with it misfortune or death. Permission was sternly refused, and the 'May' remained in the vase of flowers." Not many days afterwards, the young mistress was playing a game of croquet. But while searching with spectacles on for her ball, and turning round suddenly, she received, I am sorry to say, a very severe blow in the eye from a mallet vigorously used by a fair friend.

I have noted this unfortunate accident, not to record the Nemesis of superstition, if superstition it be, but to inquire if any of your correspondents can give me any clue to the origin of this (hereabouts widespread) belief with regard to "May."

While upon this subject, I may add another note. A certain fowl-woman in a large way of business, to use a queer phrase, is always very particular that none of her friends or their children should enter her cottage bringing a *small* posy, either of violets, primroses, cowslips, or any other flower. If more of the gathered flowers remain, more are sent for; but if "the lot" consisted of but the few gathered, they are at once laid *outside* the cottage door. Her explanation is, that *few* flowers mean *few* chickens. W. H. S.

Yaxley.

"Bring broom into the house in May,  
It will sure sweep one of the family away."

BUSHEY HEATH.

BEE SUPERSTITION: RURAL FRANCE.—"N. & Q." contains a considerable number of notes on the

various and curious bits of folk-lore and superstition connected with bees and bee-keeping. The following is new to me and may be to others, and if so, you may consider it worthy of preservation—a honey-fly in the amber of "N. & Q.":—

"Vous passerez près d'une ruche pleine,  
D'abeilles, non, mais de guêpes, je crois.  
Ne soufflez mot, retenez votre haleine;  
Tremblez, enfants, vous qui jurez parfois!  
Le dard caché qu'à ces guêpes Dieu donne."  
(J. P. de Béranger, *Songs*, Paris, 1825),

and this note to the passage underlined —

"Dans plus d'un village, on croit encore que les abeilles se jettent sur ceux qui profèrent des jurons auprès de leur ruche."

C. D. L.

**FOLK-LORE: THE DEAD MAN'S HAND.**—An aged inhabitant of the little town of Somerton in Somerset, told me that in her youth, being one day, in company with several other women, engaged in gathering sticks in the extensive woods near that place, and having penetrated further than the rest into their recesses, she was startled by hearing the cry of, as she supposed, a woman in distress. Desirous of rendering her assistance, and yet afraid to go on alone, she went back for some of her companions, and then, with them, hastened towards the quarter whence the shrieks proceeded. But these grew so piercing and dismal as the women advanced, that the latter, becoming panic-stricken, retreated hurriedly, and left the wood in haste and fear. On their return home they were told by an old woman that the screams and cries they had heard were those of a plant, which she described as having "large leaves growing out of the ground, with little specks on the back of them." In this description I thought I recognised the male fern; but I have since heard that there is a plant, having thick speckled leaves, which is called in Hampshire by the country people "Dead Man's Hand," whose weird name seems to suit better with the possession of this dismal vocal gift, only exercised, it is believed, once a year. Can any one throw any light on this subject, which no collection of folk-lore that I have seen mentions? MONTE DE ALTO.

**WHIT-SUNDAY DECORATIONS.**—On Whit Sunday I was in the church of King's Pion, near Hereford, and was struck with what to me was a novel style of church decoration. Every pew corner and "point of vantage" was ornamented with a sprig of birch, the light green leaves of which contrasted well with the sombreness of the woodwork. No other foliage or flower was to be seen in the church, nor could I learn the reason for the style of decoration. The lords of the manor for some generations were (and still are) the descendants of Colonel Birch, Cromwell's officer; but I do not suppose the sprigs are allusive. C. J. R.

**THE EARLIEST BIRD IN THE MORNING.**—A Huntingdonshire labourer said to me: "There's a saying, 'Up with the lark'; but there's a bird that's earlier than the lark. The cuckoo's the first bird to be up in the morning, and he goes round and calls the other birds. You may hear him a hollering and waking them; and then they set up their charm." CUTHBERT BEDE.

**WEATHER SAYING.**—"Fine on Holy Thursday, wet on Whit Monday. Fine on Whit Monday, wet on Holy Thursday." This is a Huntingdonshire saying. CUTHBERT BEDE.

#### CONTRIBUTIONS FROM FOREIGN BALLAD LITERATURE:

"THE FISHERMAN."

*Translated from the patois of Tuscany.*

Ballads and songs like the following are very common in Italy and Sicily. Perhaps the leading incident—the loss of a ring—is derived from the old Venetian ceremony of the Doge's wedding the Adriatic. One of these songs, "Oh pescator dell' onda," with a burden of "Fidelin, lin, la," is familiar to all who have visited Venice. My old friend Moncrieff, some years ago, printed a charming imitation of "Fidelin"; but his song was much more elegant and ornate than the original. However, it fitted the air, and caused an exquisite Venetian melody to be sung from one end of the kingdom to the other. The "Fidelin" has only five verses. Its original seems to be an old patois ballad of Tuscany that is often chanted in the streets of Florence and other Tuscan cities. The name of it is "Il Pescator dell' Onde," and the following version is a tolerably literal rendering; many of the verses are not merely *literatim*, but are *verbatim* also. The ballad is easily obtained; any visitor at Florence will find copies suspended against the walls in the Via Maggio, the Lung' Arno, Via Romano, and in a hundred other places where the ballad and chap-book sellers vend their wares. I purchased my copy (an *illustrated* one!) from the Autolyucus whose voice and violin, blended with the voices and violins, mandolins, and guitars of his male and female *troupe*, charm the crowd of *contadini* which surround him on the Ponte Vecchio of Florence. His is a jolly band, and the music and singing are really good and pleasing. The leader (or manager), before commencing a song, makes an oration, in which he gives the argument and every necessary explanation. This preliminary completed, there is a time-like wave of the fiddlestick, and a cry of "Silenzio!" and then the melody commences. The printed ballads of Italy resemble those of our "Seven Dials"—form, paper, illustration, printers' errata, &c.; the language is the only difference. The imprint is in general "Firenze: Stamperia Salani." Some few,

however, are printed at Prato, the Tuscan Manchester. The metre of the following ballad is totally different to that of "Fidelin." Caselli, in his interesting work, *Popular Songs of Italy* (Paris, 1865), gives "Fidelin," but the very superior and older Tuscan ballad has escaped his research. I am told, however, that it may be found in a work called *Popular Ballads and Songs of Tuscany*, but which I have not seen. JAMES HENRY DIXON.

Viareggio, Tuscany.

"There were three young sisters;  
In love were all the three;  
But Nanetta was the prettiest girl,  
And most she loved the sea.

"As she was sailing along one day,  
The ring slipped off her hand;  
And she hailed a jolly brisk fisher-lad  
Was netting along the strand.

"Fisherman! over the rippling wave  
Come hither, and fish for me;  
Dive, and bring up my gay gold ring  
That has fallen into the sea."

"Out and spake the fisher-lad,  
'But what will my gurdon be?'  
'A hundred zecchins in gold, and a purse  
Embroidered all by me.'

"I want no zecchins, I take no purse —  
Not such is your diver's fee;  
Only bestow one true-love kiss,  
And I plunge i' the deep blue sea."

"But what will the contadini\* say,  
If they should my kissing view?"  
'They'll only point to a loving pair,  
And say we are leal and true.

"But we can go behind the hill."  
'Not so! 'tis the broad noon-day!  
The sun is bright—there is too much light—  
And the hill is so far away!'

"Then let us enter yonder grove,  
And sit in some leafy bower;  
There's never a one will disturb us there,  
Though we tarry a live-long hour."

"But there are wolves, and they seek the shade  
In this sultry summer weather."  
'Never mind, my dear! if they eat us up,  
'Twill be pleasant to die together!

"Come along to the green-wood then,  
And sit where the wild boughs twine;  
You will find was never a heart  
And love more pure than mine.

"Come along to the forest-shade,  
And flowers shall form our seat.  
Was never a joy without alloy,  
And bitter will blend with sweet.

"Heard was an angry father's voice,  
As he quick to the lovers hied,—  
'Naughty child! why do I find you here,  
And a fisher-lad at your side?'

"Pardon, father! pardon, I pray;  
My ring fell into the sea,  
And this gallant youth is to dive for it,  
And it's then we shall wedded be."

\* Countrymen.

"But what if I never shall give consent?"

'Then I neither shall fret nor pout;  
But I mean to plunge so deep in the sea  
That no one can get me out.'

"Not so! not so! to daughter of mine  
Shall no such a fate befall;  
Get along to the priest, and the sooner you wed  
Mayhap 'twill be best for all."

SIR JOHN DENHAM, THE POET.—The following entries relating to the author of "Cooper's Hill" and his family occur in the register of burials, &c. of the parish of Egham, where he lived, and endowed some almshouses:—

"1612. The Lady Cisile, wyf of sir John Denham, Knight, and Lord Cheif Justise of Ireland, died on the Tewsday the xxij of Aprill, buried at Eleaven of the Clock of the same in haut [?] night."

"1619. The vchristianed daughter Child of Sir John Denham, Knight, by the Lady Ellinour his wife, buried in the Chauncell the 25<sup>o</sup> of September 1619."

"— The Lady Ellynor, the wife of Sir John Denham, Knight, buried in the Chauncell the vth daye of October 1619."

"1638. The sonn of Mr John Denham, Esquire, buried August the 28<sup>th</sup> at 8 of the Clock at night, by mrs Ann his wife."

"1638. The wright worshippfull Sir John Denham, Knight, and on of his maiesties Barones of the Exchequer, died the 6 of January, about 4 of the Clokk in the morning, in his one house here in Egham, and was buried the 10 of January at 9 of the Clokk at night, 1638."

An earlier entry relates to one of his servants:—

"1605. John Tyson, seruauent to Sir John Denham, Knight, was buried the xiiij day of September."

Whether the following entry is that of his father's marriage, some of your readers will know. I suppose it is not:—

"1563. Thomas Denham and Elizabete Bonde maryed in this parishe the laste daie of November, a<sup>o</sup> 1563."

F.

SELF-DELUSION.—In a business letter (unpublished) of Sir Walter Scott's, dated Feb. 25, 1823, I find the following autobiographical scrap, worthy of transcription and of notice as an instance of self-delusion:—

"I have not a head for accounts, and detest debt. When I find expense too great, I strike sail and diminish future outlay, which is the only principle for careless accountants to act upon."

Happy would it have been for the "Great Magician" if his practice had agreed with his theory!

C.

MARIA RIDDEL, *née* WOODLEY.—It is to be regretted that so little is known of this lady, the accomplished correspondent of Burns, and the first to recognise fully in print (immediately after

\* "Via, quel ch' è fatto è fatto,  
Andatevi a sposar!"

Such is the original.

the death of the poet) the bright and versatile genius of Burns, apart from all considerations of his position in life. Her short memoir of the poet, printed by Dr. Currie, is admirably written, and there are some copies of verses by her in the *Edinburgh Magazine* for 1795-6, which are characterised by fine taste and feeling. Burns appears to have, at one time, behaved towards the lady in an unjustifiable and unmanly manner, but with great magnanimity she forgave all, bore testimony to his wondrous talents and merits, and exerted herself zealously for the benefit of his family. Among the papers of this lady—if any have been preserved—there must be many interesting letters and illustrations of Burns, though none of the poet's biographers seem to have made inquiries on the subject. C.

PROPER NAMES.—The presence in England of an eminent American clergyman, Dr. *Bellows*, reminds me that some years ago I knew a lady whose second *Christian* name was "Blowbellows." She was rather ashamed of it, and used to sign "Jane B." I have understood that it was a family surname, but I never inquired. Has any reader of "N. & Q." ever met with such a strange name? To facilitate inquiry, I may state that the lady was a mulatto, and came from one of the West India Islands—I think Barbadoes. S. S.

JAMES TEARE, THE FATHER OF TEETOTALISM. You may think the enclosed cutting worthy of a place in "N. & Q." It is taken from the *Manchester Guardian*, March 21, 1868:—

"Mr. James Teare, the founder of teetotalism, died at the Trevelyan Hotel, in this city, on the 16th inst., and his remains were interred yesterday in Harpurhey Cemetery. The Rev. W. Caine read the service, and Professor Kirk, of Edinburgh, and the Rev. C. Garrett delivered appropriate addresses in the cemetery chapel. Mr. Teare was sixty-four years of age, and unmarried. The only relative present was Mr. Paley, of Preston; but the funeral was attended by many temperance friends of the deceased. Mr. Teare was a native of the Isle of Man. When on his way to America, in 1823, with his master, a boot and shoe maker, Teare was persuaded by his elder brother to settle in Preston; and there, in 1831, he joined the party of abstainers from the use of ardent spirits. On the 18th of June, 1832, Mr. Teare for the first time took the ground of entire abstinence from all intoxicating liquors, and thus inaugurated the teetotal movement, which has since assumed so prominent a position."

HERMANN KINDT.

### Queries.

BURNS QUERIES.—1. A MS. volume in my possession gives some account of the poet's death, as reported by Dr. Thomson of Dumfries, who is said to have attended him in his last illness. Cunningham's *Life* mentions Dr. Maxwell as the medical attendant. Was there any such person as Dr. Thomson, or is his account to be trusted?

2. The same MS. mentions a curious poem, called the "Ordination," written by Mr. Brisbane, an Ayrshire clergyman, which was extant in MS., and well known in the county before Burns wrote his poem of the same title. Is a copy of this known to be in existence anywhere now?

F. M. S.

CIGARS.—I shall be much obliged to any of your correspondents who will tell us when cigars were first sold in England, and when they were first used anywhere.\*

UMBRA.

CROMWELL'S COFFIN PLATE.—When in December, 1660, Norfolk, serjeant of the House of Commons, disinterred the coffin in which the Lord Protector had been buried, a copper plate, double gilt, was found resting on the breast of the body. This plate had on one side the arms of the Commonwealth impaling those of His Highness's family; on the other a Latin inscription. Norfolk believing, as is reported, that this plate was of gold, took possession of it, and it remained in his family, passing first to his daughter, and next to her daughter, the wife of Sir Antony Abdy. Sir Antony's third wife allowed Doctor Cromwell Mortimer, secretary to the Royal Society, to make a copy of this plate. Sir William Abdy, a descendant of Sir Antony, died at a very advanced age a few weeks back. Is it known where this most interesting relic now is?

W. H.

PETITION TO LORD FAIRFAX.—On or about January 9, 1649, a "Petition of the Officers and Souldiers, together with divers of the well-affected inhabitants of the Isle of Wight, Portsmouth, and Hurst" was presented to Thomas Lord Fairfax, desiring that "notorious criminals" should be brought to justice. There can be no doubt that its purpose was to urge on the execution of the king. The document had more than sixteen hundred signatures to it. The petition itself may be read in Rushworth (part IV. vol. ii. p. 1388), but the names are not given. I am very anxious to see them. Can any one refer me to a copy, in print or manuscript, where they are to be found? Is it possible that the original still exists?

EDWARD PEACOCK.

Bottesford Manor, Brigg.

TOMB OF WALTER FRAMPTON, BRISTOL.—This worthy lies buried in St. John Baptist's church at Bristol; of which he was the founder, as we learn from William of Worcester. His tomb is on the north side of the chancel. His effigy represents him clad in a long loose gown, over which a sword is suspended from the neck by a strap bearing a rhyming motto. I have only

\* Some curious notes on Cigars appeared in "N. & Q." 3rd S. viii. 26; ix. 147, 275, 376.—Ed.]

been able to read a part of this. Can any of your readers help me? The first line runs thus:—

“Praye God receive hys sowll and saue.”

In the other line the second or third word looks like “acompt,” and the last is certainly “grauē.” Pryce, in his *Notes on the Middle Ages in Bristol*, describes the tomb, but gives no account of this inscription. W. G.

“GYNKERTOUN.”—Where can the tune of “Gynkertoun” be found? It is mentioned in Sir David Lindsay’s *Complaynt* as “the tune which the boyish Prince James luffit ay best.”

#### MUSICUS.

HOGSHEAD.—As a measure for liquids, Dr. Johnson adopts a “hog’s head” as the probable derivation of this word; and Worcester suggests the Dutch *oxhoofd*, and the German *oxhoff*. But the capacity of the head of a hog would not contain the quantity represented by a hogshead, which is sixty-three gallons. Is it not more likely that, being a term connected with wine and its means of carriage, which in old times was in skins, that the word was originally spelled *hog’s-hide*, and was thence corrupted into the present spelling?

J. EMERSON TENNENT.

IRISH BALLADS WANTED.—Can some of the obliging correspondents of “N. & Q.” help me to copies of two Irish ballads? One is entitled the “Adventures of my Grey Horse,” the first stanza of which only I remember. It commences thus:—

“My horse he is white,  
Although at first he was grey,  
He took great delight  
In travelling by night and by day.”

The composition was curious, and the ballad was popular amongst the people in the south-east of Ireland from thirty to forty years ago. I never could ascertain the meaning or bearing of it; but I am of opinion that it had some reference to politics or religion. Can this point be solved?

The second is a ballad to the rather well-known Irish tune of “The Night before Larry was stretched,” and in the same measure. It was written in reference to the statue of William III. in College Green, Dublin, which in times past used to be decorated with orange lilies, ribbons, &c., on July 12; and on a night previous to that anniversary, some one or more managed to paint the statue with a composition of some black substance, that for years after defied all attempts to cover or obliterate it by other paint. The ballad commences:—

“The night before Billy’s birth-day,  
Some friends of the Dutchman came to him.”

The statue was subject to another than a painting operation, for the figure of the king was blown off in or about the month of April, 1837. This, as well as the painting, according to popular

report in Dublin, was the work of some students of Trinity College.

S. REDMOND.

Liverpool.

“SANCTUS IVO.”—Where shall I find the rest of the prose, of which the following are the first three lines?—

“Sanctus Ivo erat Brito  
Advocatus, sed non latro;  
Res miranda populo.”

CORNUB.

KNIGHTS OF THE ROYAL OAK.—The list of the knights of this proposed order has been frequently printed (“N. & Q.” 2<sup>nd</sup> S. viii. 455) from a manuscript of Peter le Neve, Norroy, once in the collection of Mr. Joseph Ames. Where is this record now? In the ordinary printed copies there are many penman’s or printer’s errors. K. P. D. E.

MOTTOS ON CUPS.—I have some silver cups with moral and sober mottos engraved on them. Some of these are a good deal worn out. I am inclined to think they are Latin proverbs, and that some of your correspondents may be able from the remaining fragments to make out the rest of the sentences for me:—

1. “qui me ali . . . e exting . . . t.”
2. “S . . . noctis . . . no dies.”
3. “dāno agr . . . tos . stultus sapit.”
4. “Ne sit ebric . . . quid nos per . . . ebit.”
5. “Tolle nolū . . . S . . . I . . . s.”

P. P.

SIR JOHN NEWTON, BART. of Barr’s Court, co. Gloucester, died in 1699, leaving issue four sons and thirteen daughters. The names of six of the daughters and the persons they married are given in Wotton’s *Baronets*. Perhaps one of the numerous correspondents of “N. & Q.” may be able to supply me with the names of the other seven.

SIC TRANSIT.

“ORIGINAL ESSAYS,” BY A VIRGINIAN.—Perhaps some of your American correspondents will be kind enough to inform me who was the author of “*Original and Miscellaneous Essays*, by a Virginian \*\*\*” Richmond, 1829, 18mo. The contents are of a varied nature, including essays on reading, hydrostatics, principles of penal law, &c. One article is a “Speech in Defence of Thayer, charged with the Murder of his Father.” The speech is interesting, and some passages are highly wrought and eloquent. The trial appears to have been a curious one, and an outline of it would probably interest others besides the present querist.

WILLIAM E. A. AXON.

Joynson Street, Strangeways.

PARSONS’ PLEASURE AT OXFORD.—What has been up to the present term the only recognised bathing-place for university men is so called, not because it is a spot which the parson delighteth to honour, but because a century or two ago the



French students used it as their *baignoire*, and it was denominated after them "Parisians' Pleasure."

I cannot lay my hand upon any work from which I could have derived this information. Can any correspondent refer me? F. G. W.

Exeter College, Oxon.

BISHOP PERCY'S "OH, NANNY," AND HIS FOLIO MS.—Mr. W. Chappell tells me that the ballad "Canst thou, Marina, leave the world?"—which Dr. Rimbault shows (at p. xli. of the print of the folio, vol. i.) was the original of Percy's "Oh, Nanny, wilt thou go with me?"—is in Sir W. Davenant's play of *The Rivals*, acted in 1664, and printed in 1668. If any of your readers can correct any mistakes in the print of the folio, or give further information on any subject treated in it, I shall be much obliged to them to send their remarks to me. F. J. FURNIVALL.

3, Old Square, Lincoln's Inn.

QUOTATIONS WANTED (4th S. i. 436. —

"C'est du nord aujourd'hui que nous vient la lumière."

Edouard Fournier, in *L'Esprit des autres*, gives the following answer to the query: —

"Ce vers, dont les progrès trop lents de la civilisation russe n'ont pas encore fait une vérité complète, est le 8<sup>e</sup> de l'épître de Voltaire à Catherine II. Il est resté, ce qu'il était quand le poète l'écrivit, une flatterie." P. A. L.

"She in the region of herself remains,  
Neighbouring on heav'n, and that no foreign land."

"Luxurious daring swims in her dark eye."

ALEX. IRELAND.

"Oh! it delights however sweet  
Must with the lapse of time decay."

Who is the author of some lines beginning —

"A sculptor boy," &c.?

F. H. (Oxon.)

BOUNDARY OF WESTMERLAND AND CUMBERLAND.—The boundary between the counties of Westmerland and Cumberland, beginning at the county stones on Wrynose (Warine Hause) follows the watershed line to Dunmail Raise, and then turning north and running along the ridge of Helvellyn, gives Patterdale and the head of Ulswater to Westmerland. But this appears not to have been the line in earlier times, for in the Survey of the Manor of Rydal (Edward I., printed in Nicolson and Burn) it is clear that the boundary line was then the watershed between Winandermere and Ulleswater, running along the ridge of Fairfield to Kirkstone Pass; Dovecrag, midway between those points, is placed on the "Divisas de Westmerlandiæ." When did Westmerland obtain the valleys of Grisedale, Glenridding, and half Glenconin, and the whole of Patterdale?

"Incipiendo del Dovecrag per altiora montis inter Rydal et Scandal;" the boundary descends to Routha, and up Routha to Routha-mere (Rydal Water) and the Nab; and then "per altiora

illius montis usque ad divisas Westmerlandiæ et per divisas Westmerlandiæ usque ad summitatem del Dovecrag prædicto." W. G.

HISTORY OF WORCESTERSHIRE.—There was published in the last century a proposal for publishing a History of Worcestershire, and the prospectus commenced as follows: —

"Sep. 29, 1788. Dedicated by permission to the King. Proposals for publishing by Subscription a compendious History of Worcestershire from the collections of Mr. Habington, the Bishop of Carlisle, and others of the Antiquarian Society, &c. &c. By Richard Cooksey, Esq. Barrister of the Inner Temple."

Was this History ever published? and if not, where are the MSS., because it would appear that the History was ready for publication at the aforementioned date? \* F. N. G.

WILLIAM III. — King William III. is reported to have visited Kimbolton Castle. Is there any record of this? None, I believe, is to be found in the castle. T. P. F.

### Queries with Answers.

KING ALFRED'S REMAINS.—It is stated in the papers that Mr. John Mellor, an antiquary of Derby, has discovered the remains of King Alfred at Hyde Abbey, Winchester. Is there any truth in this report? JOHN PIGGOT, JUN.

[Respecting the discovery of the supposed remains of King Alfred, the following communication from the Rev. W. Williams, Vicar of Hyde, appeared in *The Guardian* of May 27, 1868: —

"An antiquary, Mr. John Mellor, having made certain excavations in the site of Hyde Abbey, has come upon remains which there are reasons for believing may be those of Alfred himself. It is a well-known fact (*vide* a letter from Captain Howard in vol. xiii. of the *Archæologia*) that in the reign of Henry I. the remains of Alfred, his son Edward the Elder, and probably his queen Alswitha were brought from their original resting-place near the cathedral, and buried at the foot of the high altar of Hyde Abbey Chapel. It is equally certain that in or about the year 1788, while the site of the abbey was being prepared for the erection of a county bridewell, the convicts employed in the work came upon three stone coffins within the limits of the chapel foundation, and situated not far from the spot where in former times the high altar stood; the coffins were rifled of their contents and broken to pieces; the bones, however, were afterwards buried again within the site. As I was absent from the parish through ill-health at the time the excavations were made, I had no opportunity of inspecting them in their progress; but I have learned that Mr. Mellor commenced his operations at the spot where some

[\* Mr. Richard Cooksey died in London in March 1798. His *History of Worcestershire* was never printed. —Ed.]

years previously I had ascertained, by the assistance of measurements given in the *Archæologia*, that the high altar must have stood. It is, therefore, by no means improbable that Mr. Mellor may have really brought to light the scattered and dishonoured bones of one of England's most saintly and accomplished kings, one of her wisest and most patriotic benefactors, and with them the bones of those who were in life the nearest and dearest to him. At present these bones are all carefully preserved in the parish church in chests provided for them, and will, when the nave is rebuilt, which will be done as soon as sufficient funds have been collected for the purpose, have a place assigned to them within the walls. It should be observed that if these bones are not those of King Alfred, his remains must still lie uncoffined and dishonoured within a space, contiguous to the churchyard, measuring 163 by 111 yards; probably, indeed, within a smaller included space (the foundations of the chapel measuring 45 by 24 yards.)"]

JOHN RATCLIFFE, the BIBLIOPHILE.—I extract the following sentences from an interesting pamphlet on *The Perambulations of Bermondsey Parish*, in the hope of eliciting further information of this singular person :—

"At East-Hall in this vicinity resided Thomas [John] Ratcliffe, F.S.A., a celebrated bibliomaniac, who died here in 1776. He had imbibed his love of reading and collecting from the accidental possession of scraps and leaves of books, while keeping a chandler's shop in the Borough, and, as is the case with all retail traders, having great quantities of old books brought to him to be purchased for waste paper at so much per pound; hence arose his passion for collecting black-letter as well as Stilton cheese. After unwearied industry he amassed a sufficiency to retire and live for the remainder of his days on the luxury of old English literature. Mr. Ratcliffe was very corpulent, and generally wore a fine red coat with gold lace, buttons, a fine silk embroidered waistcoat of scarlet, and a large well-powdered wig; with his hat in one hand and his gold-headed cane in the other, he used to march royally along, every Sunday, to the meeting-house of Dr. Flaxman in the Lower Road, Rotherhithe, not unfrequently followed by a troop of children, wondering who the stately man could be. His house was once set on fire, and he ran about the place like a madman, exclaiming 'My Caxtons! my Caxtons!' His housekeeper, thinking he meant his wigs, said, 'Sir, I beg you will not be so uneasy about your wigs, they are all safe.' He generally used to spend whole days in the booksellers' warehouses, and, that he might not lose his time, would get them to procure him a steak or a chop. At the sale of his library, after his decease, the celebrated David Garrick was present."

#### JUXTA TURRIM.

[For ample particulars of John Ratcliffe, Esq., a name dear to all black-letter dogs, consult Dr. Dibdin's *Bibliomania*, edit. 1842, pp. 392-394, also Nichols's *Literary Anecdotes*, iii. 621, and the *Gentleman's Magazine*, lxxxii. (i.), 55, 114. His remarkable collection of books (for he had upwards of thirty Caxtons) was sold by Mr. Christie on March 27, 1776, and eight following evenings, the number of lots being 1675. The Catalogue is entitled "*Bibliotheca Ratcliffiana*. A Catalogue of the elegant

and truly valuable Library of John Ratcliffe, Esq., late of Bermondsey, deceased, the whole collected with great judgment and expense during the last thirty years of his life; comprehending the largest and most choice collection of the rare old English black-letter, in fine preservation and in elegant bindings, printed by Caxton, Lettoun, Machlinia, the anonymous St. Alban's Schoolmaster, Wynkyn de Worde, Pynson, Berthelet, Grafton, Day, Newberie, Marshe, Jugge, Whytchurch, Wyer, Rastell, Coplande, and the rest of the old English typographers; several Missals and MSS., and two pedigrees on vellum finely illuminated." The last lot but one is the following: "Mr. Ratcliffe's manuscript Catalogues of the rare old black-letter, and other curious and uncommon books, 4 vols. folio." This lot sold for 7*l.* 15*s.* We are not surprised that Dr. Dibdin should append the following laconic note to this lot: "This would have been the most delicious article to *my* palate." Where are these Catalogues at the present time?]

CHARING: "LYRA APOSTOLICA."—Can you furnish an answer to the following questions?—

1. The derivation of *Charing* Cross. I always thought it was from *chère reine*, but there is a village of the same name in Kent.

2. What is the signature of R. Hurrell Froude, in the *Lyra Apostolica*? In a notice in a church paper lately published, he is said to have written eight, and J. Williams nine. Their signatures are  $\theta$  and  $\zeta$ , but I can only find eight to each. Hymn 74 has, in my edition (the eleventh) no signature, and may belong to one of the two.

R. G. M.

[1. Somner says the Anglo-Saxon *cyrrung*, from *cyrran*, *avertere*, was a name in olden time given to places where several roads met or diverged thence; "this, by perversion, became *Cerring*, and at length passed into Charing, as now-a-days is named that *quadrivium*, or place where four roads meet, near Westminster, commonly called Charing-Cross; Cross being added on account of the cross formerly erected there, as was usual in places where several roads conjoined." (See "N. & Q." 1<sup>st</sup> S. v. 486.)

2. R. H. Froude contributed to the *Lyra Apostolica* eight hymns, signed  $\beta$ . Isaac Williams nine, signed  $\zeta$ . Hymn lxxiv. is by J. H. Newman, signed  $\delta$ .

DALRYMPLE'S "HISTORY OF CRANSTON."—The *New Statistical Account, Midlothian*, states that the late Sir J. Hamilton Dalrymple compiled a history of the parish of Cranston, near Edinburgh, the MS. of which is supposed to be in the Advocates' Library, Edinburgh. I have ascertained that it is not there. Can any one tell me where it is preserved? F. M. S.

[The manuscript inquired after will probably be found in the library at Oxenford Castle.]

MEDAL.—A copper medal, without date, but apparently of modern construction, has been brought to me, and its owner stated it was found in this neighbourhood. It represents a king with

crown and sceptre, and this inscription — "Edward IV. granted the charter A.D. 1645." On the reverse is a crown above an inescutcheon, within which is a castle with these words — "Havering atte Bower." Around the coin, "Hornchurch, Romford, Havering." This coin belongs probably to the ancient royal liberty of Havering atte Bower, Essex. Why, and on what occasion was it struck? THOMAS E. WINNINGTON.

Stanford Court, Worcester.

[This is simply a local token (halfpenny size) of the last century, and described under "Hornchurch" in Conder's *Arrangement of Provincial Coins, Tokens, and Medals*, edit. 1798, i. 34.]

### Replies.

FONS BANDUSIA.

(4th S. i. 336, 417.)

The extracts from Chaupy (*Découverte de la Maison d'Horace*), which your correspondent W. has so kindly furnished, are satisfactory so far as they go; but I still should like to see a copy of the Bull of Paschal II. in its entirety, unless it is too long for your pages. The words "in Bandusino fonte apud Venusiam," I had already seen: it would, however, be more satisfactory to those who take an interest in this question to examine for themselves the Bull of Paschal. If Chaupy does not give the Bull, I observe in the notes of Orelli to his edition of Horace (Turici, 1850) the following words: "Bandusiam sitam fuisse vi. milia passuum a Venusiâ compertum habemus ex mediæ ætatis documentis (anni 1103) apud Feam." It seems, therefore, that if Chaupy does not give the Bull, it will be found in the edition of Horace by Fea.

There is another point which I should be obliged to W. if he would carefully investigate. Does Chaupy in any part of his volume refer to an Italian writer, Cimaglia, who had published a work on the antiquities of Venusia a few years before he visited this southern part of Italy? It is scarcely possible that he should not have been acquainted with the work, as it would no doubt be well known to the inhabitants of Venusia, giving as it does a very full account of the antiquities of Venusia and its neighbourhood. It is entitled, *Natalis Marii Cimaliæ Antiquitates Venusinae, tribus libris explicatæ, etc.*, Neapoli, 1757. The theory, which places the fountain of Bandusia at Palazzo, is always connected with Chaupy's name, and I confess that I had never entertained the slightest doubt that he was the originator of the idea. I am now, however, satisfied that Cimaglia had preceded Chaupy in starting the theory. I have the work before me, and I give the precise words (p. 189), with its im-

perfect Latinity, though the meaning is clear enough: —

"Acro, ceterique Gramatici Sabinis hunc fontem adscripsere, verum ex privilegiis Bantinae Ecclesie Eminentissimo Enrico Enriquez delata sunt (*sic*), manifeste arguitur eundem fuisse, qui prope DD. Gervasii et Protasii ædes nunc est, atque a Venusiâ quingentum et quinque milia passum (*sic*) Palatium versus distat: et quidem sane pecus vagum, et fessi vomere tauri Apulie potius, quam Sabinorum locis respondent."

And in a note to this passage, Cimaglia adds: —

"Bantinae Ecclesie privilegium communicavit mihi vir amicissimus humanioribusque literis eruditus Johannes Santoro Vibinas."

Here, then, we have the theory of Chaupy clearly set forth at least ten years before Chaupy published his work. According to your correspondent, Chaupy says "that he had accidentally discovered the true situation of Fons Bandusiae by means of an entry in the *Bullarium*, with a copy of which he had just been enriching his library." Now Chaupy may never have seen Cimaglia's work, though it could scarcely fail to become known to one who was searching in Venusia for the fountain. Would, therefore, your correspondent be kind enough to examine this question, and inform us whether Chaupy seems to have known of Cimaglia's work? I had been struck with observing that no mention of Chaupy was made by any of the Italian geographers to which I have access. I have before me Giustiniani, Romanelli, and Antonini. Not one of these allude to Chaupy, and even Orelli refers us to Fea rather than to Chaupy. This omission would be satisfactorily explained if Cimaglia was known to them as the originator of the theory. I must at the same time state that Chaupy went to Rome (*Biographie Universelle*, Chaupy, tom. lx. p. 558) in 1756, where he continued to reside for ten years, engaged in literary pursuits, and publishing his work, as your correspondent states, 1767-1769. He may, therefore, have made the discovery altogether independent of Cimaglia. Your correspondent, however, will be able to clear up this point.

In answer to Cimaglia's observation, that the "pecus vagum et fessi vomere tauri" would be more suited to the region of Apulia than that of the Sabines, I may remark that it is strange that he should have thought so. The tree-less flat known as the Tavoliere of Apulia extends to about one hundred English square miles, commencing from the slopes of the Apennines at Lucera, and including all the land lying between Canusium and Palazzo. In the summer season not a blade of grass is to be found for sheep or cattle; and at the time I passed through it, in the month of June, scarcely an animal was to be seen, as they had been driven to the mountains of Samnium—the modern Abruzzi. It is in the

winter that they descend, and pasture in this part of Apulia. This custom, which is indeed compulsory from the nature of the soil, "siticulosæ Apuliæ," must always have existed. Varro (*R. R.*, ii. 1), who was born B.C. 116, alludes to it as the common practice in his time. This has always been the grazing ground of the Neapolitan dominions; and lest the capital should run short of butchers' meat, and the just proportion between cattle-breeding and tillage be destroyed, every species of tillage has been forbidden.

I crossed afterwards the great drove road from this part of Apulia, about thirty miles from Venusia on the north of Mons Vultur, and close to the celebrated Lacus Ampsanctus, described by Virgil (*Æn.* vii. 563). They are called Tratture de' Pecori. Its breadth was about sixty paces, and on each side rose a fence of rough stones, raised to the height of a couple of feet. The lake proves very dangerous to these flocks of sheep; as the shepherds sometimes in ignorance remain in its neighbourhood during the night, and a change of wind, bringing the exhalations of sulphur, suffocates them in sleep.

It was not till I was approaching Venusia that I came upon woods, and there I saw prettily nestling amidst trees a small village, Montemilone, which was perched upon a hill rising abruptly from the plains, and which struck me as a volcanic eruption. All this part of Italy is subject to earthquakes. On the other hand the slopes of Lucretillus, in the Sabine country, afford pasture for cattle. I climbed to the top of that beautiful mountain, and found animals grazing on its higher ranges. If this, therefore, is to be brought forward in support of the theory, it tells, in my opinion, in favour of the Sabine country.

There is another expression which I observe in Cimaglia that requires to be considered. He says, "Acro, cæterique grammatici." Who are the other grammarians to whom he refers? I have not been able to discover any grammarian except Acron, but some of your correspondents may be able to clear up this point.

Can any of your correspondents refer to Ughelli's *Sacra Italia* (tom. vii.)? It would be interesting to get the exact words in which he gives the consecration of the church of "S<sup>a</sup> Maria de Bancio" by Pope Urban II. in A.D. 1093, where this Pope had spent his early years as a simple monk, and in which document the Abböt Ursone is called Bandusiensis.

In asking the question—Who was the first to suggest "Fonte Bello" on the slopes of Lucretillus as the site of Fons Bandusia?—I was of course aware that Acron, who is believed to have lived in the fifth century, has the following note: "Bandusia Sabinensis regio est, in qua Horatii ager fuit." Still this does not answer my question, as to the originator of the idea that "Fonte

Bello" was the precise site. In the *Codex Bernensis*, No. 542, which is believed to be of the tenth century, the heading of the ode is "Ad fontem Bandusinum qui est in Sabinis." This is stated by Orelli, who had collated the manuscript.

I may be allowed to add that the ode is found in the third book, which is generally allowed to have been composed in B.C. 24, 23, when Horace had reached his fortieth year, and when his intercourse with his native place must have long ceased.

CRAUFURD TAIT RAMAGE.

THE REVS. JOHN ROBINSON AND WILLIAM MAJOR.

(4th S. i. 257, 305, 393, 494.)

Every classical student is acquainted with Dr. Robinson's excellent *Archæologia Græca*. The edition (1807) possessed by W. is the first. The second is before me, "considerably enlarged and improved, and illustrated by a map, and designs from the antique," 8vo, Valpy, 1827, pp. 594. The author was now D.D., and had become rector of Clifton, in the county of Westmoreland. He concludes the preface to the earlier edition of his work with the following sentence:—

"Before concluding this preface, it would be unpardonable and ungenerous not to acknowledge that, for the plan and arrangement of the *Archæologia Græca*, he is indebted to the learned and ingenious Dr. Major of Woodstock, whom he feels proud to call his friend."

Dr. Robinson was also author of *A Theological Dictionary*, 8vo, 1815.

I find the following in the *Biog. Dictionary of Living Authors*, 8vo, 1816:—

"ROBINSON, REV. JOHN, D.D., of Christ's College, Cambridge, and Master of the Free Grammar School at Ravenstonedale. This gentleman, who is a very respectable scholar, was educated in Archbishop Whitgift's school at St. Bees, and in consequence of some of his publications he was enabled to enter himself in the University of Cambridge. Having made a few valuable communications to the *Old Monthly Magazine*, the proprietor engaged him in writing the History of Greece, which was published in the Universal History bearing the name of Dr. Major."—P. 297.

The following particulars of Dr. Major, from the same source, may not be without interest:—

"MAJOR, WILLIAM FORDYCE, LL.D., Rector of Woodstock and Stonesfield. This industrious writer was born August, 1758, in the parish of New Deer, Aberdeen, but left his native country at an early age; for when he was no more than seventeen, he officiated as assistant in an academy at Burford, in Oxfordshire. Having been employed to instruct the junior branches of the noble family at Blenheim in writing, he obtained so much favour as to get a title for orders in 1781. He was at this time master of a school at Woodstock; and in 1789 the Duke of Marlborough gave him the vicarage of Hurley, in Berkshire. The same year the degree of LL.D. was conferred on him by the University of Aberdeen. He has since been successively presented to the living of Stonesfield, and that of Woodstock, of which last borough he has also

served the office of mayor. Dr. Mavor married in 1782, and has living three sons and one daughter. His publications are . . . —P. 229.

Here follows a list of some thirty-six works, a few of which seem to have been published under the name of Martyn.

Dr. Mavor also edited an excellent reprint of the *Five Hundred Points of Good Husbandry*, of Thomas Tusser, "with Notes Geographical, Illustrative, and Explanatory, a Glossary, and other Improvements," 4to and 8vo, 1812.

Birmingham.

WILLIAM BATES.

SUPERNACULUM.

(4th S. i. 460.)

Full discussions of "Supernaculum" may be found in Nares, Brand, and in most *modern* archaic dictionaries.

There are two opinions of the derivation of the word. Halliwell says, "It is supposed to be a corruption of *super unguam*." But in a Latin tract (printed at Leipsic in 1746) entitled *De supernaculo Anglorum*, the etymology is thus given:—

"Est autem illud vox hybrida, ex Latina præpositione 'super' et Germano 'Nagel' composita, qui mos nova vocabula fingendi Anglis potissimum usitatus est, vocemque *supernaculi* apud eosdem produxit."

As to the meaning, another quotation from the same tract:—

"Est autem Anglis supernaculum ritus in conviviis circulatim ita bibendi ut poculo exhausto, ac super unguem excusso, residuoque delincto, ne guttulam quidem superesse, compotoribus demonstretur."

In illustration of the same, a quotation from *Pierce Penniless's Supplication to the Devil*, 1592 (Shakespeare Society reprint, p. 52). The passage in the text runs:—

"... now, he is nobody that cannot drinke *super nagulum*, carouse the hunters' hoopes, quaffe *upsy freze crosse*, with leapes, gloues, mumpes, frolickes, and a thousand such dominerung inuentions."

In the marginal note, there is the following description:—

"Drinking *super nagulum*, a devise of drinking new come out of Fraunce; which is, after a man hath turnde up the bottom of the cup, to drop it on hys nayle, and make a pearl with that is left; which, if it slide, and he cannot mak stand on, by reason thers too much, he must drinke againe for his penance."

Grose defines the word differently, viz. as "good liquor of which there is not even a drop left sufficient to wet one's nail."

Ray has (in his "Drinking-phrases"), "Make a pearl on your nail." (Bohn's *Handbook of Proverbs*, p. 63.)

The term seems not older than the latter years of Elizabeth. (See quotation from Nash above.)

JOHN ADDIS, JUN.

The word *supernaculum* is not in Rabelais. His words are (i. 5):—

"O les beueurs! O les alterez! Paige, mon amy, emplis icy et couronne le vin, ie te pry. A la cardinale. *Natura abhorret vacuum*: Diriez vous qu'une mouche y eust beu? A la mode de Bretagne. Net, net, a ce pyot. Aualez, ce sont herbes."

Thus very freely translated by Urquhart:—

"O the drinkers, those that are a-dry! O poor thirsty souls! Good page, my friend, fill me here some, and crown the wine, I pray thee. Like a cardinal! *Natura abhorret vacuum*. Would you say that a fly could drink in this? This is after the fashion of Switzerland. Clear off, neat, *supernaculum*! Come, therefore, blades, to this divine liquor and celestial juice, swill it over heartily, and spare not! It is a decoction of nectar and ambrosia."\*

I offer as a suggestion that *supernaculum* is dog-Latin, *Küchen-Latein*, founded on the German word *Nagel*, a nail of the hand, &c., or a peg, *quasi supernagelum*. In German, *an den Nagel hängen* (to hang on the nail) means, to give a thing over, abandon, quit, leave it, lay it aside.

T. J. BUCKTON.

Wiltshire Road, Stockwell, S.W.

I believe this word consists, in reality, of two words, conveniently united in one of respectable sound. It is used to signify that the glass, being emptied, is turned with the upper part downwards. Divide the word, and we have *SUPERNA CULUM*, which, being duly filled up, will read thus:—"*SUPERNA (pars vertatur in) CULUM*." And this, I believe, is the whole mystery of the abbreviated form *supernaculum*.

F. C. H.

THE HEART OF PRINCE CHARLES EDWARD STUART.

(4th S. i. 435, 521.)

With a translation of the lines by the Abbate Felice inscribed on the urn which contains the heart of Prince Charles Edward Stuart in the cathedral church of Frascati, I send the inscription on the tomb of Charles Edward, and some notice of the town of Frascati, and an account of Stuart relics. Dr. Donovan, in his *Rome Ancient and Modern* (Rome: Crispino Puccinelli, 1844), vol. iv. p. 730, says:—

"This pretty town [Frascati] is situated on one of the lower heights of the Alban hills with a population of about 5000 souls, and owes its origin to the destruction of Tusculum. Its name, however, it derives from the church of S. Maria de Frascati, built in the eighth century, and no doubt so called from the adjoining *frascata* or beautiful woods of arbutus, flex, cypress, and stone pine, which surround it. Its public square is adorned with a fountain; and in it stands the Cathedral of S. Peter, built by Carlo Fontana at the close of the seven-

\* *A la mode de Bretagne* means, where they did not leave a drop for manners (for *mense*) as in other provinces.

teenth century. The walls of the church are built of Tusculan, which is much harder than Roman tufa; and its interior is divided into a nave and two aisles, with pillars and arcades sustaining a Doric entablature. Over its great altar is a large marble relief; and to the left of the great door of entrance is the tomb of Charles Edward, son of James III., who died Jan. 31, 1788. It was erected by Henry, Card. Duke of York, many years Bishop of Frascati."

A correspondent to the *Gentleman's Magazine* for the year 1830, vol. ii. p. 396, thus alludes to his visit to Frascati and the tomb of Prince Charles Edward Stuart:—

"One lovely evening in July, 182—, while on a visit at Frascati, I wandered into the little church where the remains of Prince Charles Edward Stuart lie interred. The monument is extremely simple, and indeed might pass altogether unnoticed by the eye of the English traveller, were it not for the cast of the British arms with which it is surmounted."

And he concludes by saying:—

"The solemn chant of the evening service now called my attention, and well accorded with my melancholy retrospective thoughts. The rays of the setting sun, shining through a painted window, shed a soft and chastened light upon the monument. I continued to listen to the music, till the last sunbeam trembled on the English arms; and when the hymn had ceased, and all had assumed the grey garb of twilight, I left the grave of the royal Stuart with a softened and humbled heart."

Having met the other day with the inscription on this monument, which is often alluded to in history and travels, but which I never saw before, I have sent it you with a translation:—

*Inscription on the Monument of Prince Charles Edward Stuart.*

"Heic situs est  
Karolus Odoardus,  
Cui Pater  
Jacobus III.  
Rex Angliæ Scotiæ Hiberniæ  
Franciæ.  
Primus Natorum,  
Paterni Juris et Regiæ Dignitatis  
Successor et Hæres,  
Qui Domicilio sibi Romæ Dilecto  
Comes Albanensis dictus est,  
Vixit Annos LXVI. et Mensem.  
Decessit in Pace,  
Prid. Kal. Feb. Anno MDCCLXXXVIII."

"Henricus Card. Epis. Tusculan.  
Cui Fraterna Jura Titulique Cessere,  
Ducis Eboracensis Appellatione Resumpta,  
In Ipso Luctu Amore et Reverentia Obsequuntur,  
In Dicto in Templum Suum Funere,  
Multis cum Lacrymis Præsens Justa Persolvit  
Fratri Augustissimo,  
Honoremque Sepulchri Ampliorem  
Destinavit."

*Translation.*

"Here lies  
Charles Edward,  
Whose father [was]  
James the Third,  
King of England, Scotland, Ireland  
[and] France.

[He was] his eldest son.

To his Father's Rights and Royal Dignity  
Successor and Heir.

Who at his beloved residence at Rome  
Was called Count of Albany.

He lived sixty-six years and one month.  
He died in Peace

On the 31st of January, 1788."

"Henry, Cardinal Bishop of Tusculum,  
To whom his Brother's Rights and Titles fell,  
Having resumed the Title of Duke of York,  
In his very grief, love, and respect, obeying  
At the Funeral appointed for his own Temple,  
With many tears, being present, he performed the  
obsequies,

And decreed him

The Highest Honours of the Tomb."

*Inscription on an Urn containing the Heart of Prince Charles Edward Stuart, in the Cathedral Church of Frascati by the Abbate Felice.*

"Di Carlo il freddo cuore,  
Questa breve urna serra—  
Figlio del terzo Giacomo,  
Signor dell' Inghilterra.

"Fuori del regno patrio  
A lui chi tomba diede?  
Infideltà di Popolo —  
Integrità di Fede!"

*Translation by Dr. Geilern of York.*

"This small urn encloses the Cold Heart of Charles, son of the Third James, Lord of England.

"Who gave him a Tomb outside his paternal kingdom?  
O Infidelity of the nation! O Integrity of Faith!"

Or, different —

"The Infidelity of his people! —  
The Integrity of his faith!"

I conclude with some notices of the later Stuarts from different sources. In the Isle of Bute, at Mount Stuart, the entrance-hall is converted into a dining-room, and the door into a glass window, over the outside of which, carved in stone characters, is this inscription, written by Prince Charles Edward Stuart when in concealment in the isle:—

"Henceforth this isle to the afflicted be  
A place of refuge, as it was to me;  
The promises of spring live here,  
And all the blessings of the repining year."

There was discovered in the old Grey Friars churchyard, Edinburgh, a bronze statue of Prince Charles Edward, life size (supposed to be by a French artist, in Roman fashion, holding a spear in its hand), of beautiful workmanship. It is preserved in the council-chamber of the city of Edinburgh. The *Quarterly Review*, 1847, vol. lxxix., p. 149, states that there has been brought to this country from Count Sigismondo Malatesta of Rome, heir through his wife of the Canonico Angelo Ceserini, the secretary and testamentary trustee of Cardinal York—"a most voluminous diary kept by the Cardinal's secretary at his desire." Who has this diary? It would

be very desirable if it was published, containing, as it would, many curious particulars throwing light on the politics and lives of the later Stuarts.\*

W. H. C.

“ET IN ARCADIA EGO.”

(4th S. i. 509.)

Sir Joshua Reynolds's picture of two ladies contemplating a tomb bearing the above inscription is now to be seen in the Portrait Exhibition at South Kensington, No. 895 of the Catalogue. It is there described as “Harriot Fawkener, Mrs. Bouverie and Mrs. Crewe.” The same picture was No. 126 of the British Institution Exhibition in 1866, then also contributed by Lord Crewe, under the names of “Lady Crewe and Lady Robert Spencer.”

The motive was obviously derived from two well-known pictures by Nicolas Poussin in the Louvre and in the collection of the Duke of Devonshire, where a group of shepherds are trying to decipher the writing before them. The former picture is especially celebrated; the tomb bearing the inscription is placed facing the spectator, whilst in the Devonshire House picture the monument is seen sideways, and the shepherds are almost entirely in profile. The position of the inscription in Sir Joshua's picture accords with that in the latter composition, but the pensive attitude of the ladies—one, with outstretched hand, inviting the other's attention to the legend, conveying a *memento mori* intimation—contrasts strikingly with the puzzled and eagerly inquiring expression of the illiterate shepherds.

The Reynolds picture was exhibited at the Royal Academy in 1769 (when Sir Joshua was forty-six) together with his fine group of the Duchess of Manchester and her son as Diana and Cupid, which will be remembered in last year's Portrait Exhibition at South Kensington, No. 855. The following passage from Leslie and Taylor's *Life of Sir Joshua Reynolds*, vol. i. p. 325, affords a valuable illustration of the Arcadian legend:—

“On a tomb in this year's (1769) picture of the two beautiful friends was written ‘Et in Arcadia ego.’ When the Exhibition was arranging, the members and their friends went and looked the works over. ‘What can this mean?’ said Dr. Johnson; ‘it seems very nonsensical—I am in Arcadia.’ ‘Well, what of that? The king could have told you,’ replied the painter. ‘He saw it yesterday, and said at once ‘Oh! there is a tombstone in the background. Ay, ay, Death is even in Arcadia!’” The thought is borrowed from Guercino, where the gay frolickers stumble over a death's head, with a scroll proceeding from his mouth, inscribed ‘Et in Arcadia ego.’”

The sentiment agrees with that of the old legends of “Les trois Vifs et les trois Morts” and

[\* A few years since eighty guineas was asked for this manuscript at Rome.—Ed.]

St. Macarius, as represented in old manuscripts and by Orcagna, among the frescoes of the Campo Santo at Pisa, part of which was derived from Petrararch's *Trionfo di Morte*. It extends back even to the mortuary emblems introduced at the ancient Egyptian banquets.

GEORGE SCHARF.

THE WEDDING RING.

(4th S. i. 510.)

Wheatly, in his *Rational Illustration of the Common Prayer*, 390, edit. 1759, says:—

“The reason why a ring was pitched upon for the pledge rather than anything else, was because anciently the ring was a *seal*, by which all orders were signed and things of value secured (Gen. xxxviii. 18; Esther iii. 10, 12; 1 Maccab. vi. 15). That the ring was in use among the old Romans we have several undoubted testimonies (Juvenal, *Sat.* vi. ver. 26, 27; Plin. *Hist. Nat.* lib. iii. c. i.; Tertull. *Apol.* c. vi. p. 7. A.) Pliny, indeed, tells us that in his time the Romans used an iron ring without any jewel; but Tertullian hints that in the former ages it was a ring of gold.”

If Wheatly's view is the correct one, the ring must have been a signet, which cannot be proved. It is much more reasonable to consider it the badge of fidelity, the emblem of constancy or integrity. In the Hereford, York, and Salisbury missals the ring is directed to be put first upon the thumb, afterwards upon the second, then on the third, and lastly on the fourth finger. It is curious that none of these missals mention the hand, whether right or left, upon which the ring is to be put.

In the *Doctrine of the Masse Booke*, from Wyttonberge, by Nicholas Dorcaster, 1554, we have the following:—

“*The hallowing of the woman's ring at wedding.* Thou Maker and Conservor of Mankind, gever of spiriual grace and graunter of eternal salvation, Lord, send Thy ✕ blessing upon this ring, that she which shall weare it maye be armed wyth the vertue of heavenly defence, and that it maye profit her to eternal salvation, thorowe Christ.” &c.

“*A Prayer.* ✕ Halow thou, Lord, this ring, which we blesse in Thy holye Name: that what woman soever shall weare it, may stand faste in Thy peace, and continue in Thy wyl, and live and grow and waxe olde in Thy love, and be multiplied into that length of daies, thorow our Lord, &c. Then let holy water be sprinkled upon the ring.”

Hence many people now hold superstitious notions about the ring.

The fourth finger of the left hand is that on which the ring has been generally worn. Aulus Gellius says, on the authority of Appian, that a small nerve runs from this finger to the heart. This theory of course has been exploded by modern anatomists, but in many counties of England it is called the healing finger, and wounds are stroked with it. The modern Jews make the ring a most important feature of the betrothal in the marriage

ceremony. A beautiful Jewish ring in the collection of the late Lord Londesborough is figured in the *Book of Days*, i. 220. It is beautifully wrought of gold filigree, and richly enamelled. Upon it are the words "Joy be with you" in Hebrew characters. According to the Jewish law it is necessary that this ring should be of a certain value; it is therefore examined and certified by the officiating Rabbi and others. It must be the absolute property of the bridegroom, and not obtained on credit or by gift. He places it on the bride's finger; and so binding is this action, that if nothing more is done no marriage could be contracted by either without a legal divorce.

The *gimmel* or linked ring was used as a pledge before matrimony. These were made in three parts and broken in the presence of a witness, who retained the third part, then when the couple were at the altar the three portions were produced and united.

Within the hoop of the wedding-ring a motto or posy was inscribed. Henry VIII. gave Anne of Cleves a ring with the posy "God send me well to kepe." One found at Ifley, near Oxford, had this motto, "I lyke my choyce."

The following are old posies: —

"Non Mechaberis."

"Tuut mon coer." Fourteenth century.

"Amor vincit omnia." Fourteenth century.

"Mulier vero subjecta esto."

"Jesus Nazarenus."

The above five are mentioned in the *Proceedings of the Archaeological Institute*, 1848, p. 55.

"Sans departir," outside; "A nul autre," inside. — *Arch. Journal*, vi. p. 160.

"In \* on \* is \* al." — *Ibid.* xi. p. 61.

"Tout mon cuer avez." — *Ibid.* p. 187.

Lists will be found of other examples in "N. & Q." 1st S. xi. 277, and xii. 461.

JOHN PIGGOT, JUN., F.S.A.

On five of the portraits of the Salwey family, painted in panel at Stanford Court, Worcestershire, during Queen Elizabeth's reign, the ladies swear a ring on the thumb.

THOMAS E. WINNINGTON.

#### DOUGLAS RINGS: THE DOUGLAS HEART.

(4th S. i. 462.)

I had the pleasure, at a late meeting of the Archaeological Institute, of inspecting the ring and also the silver heart-shaped trinket described by MR. MORGAN, M.P. Those present who heard the lucid observations made by that honourable gentleman and the Very Rev. Canon Rock, on the subject of these silver hearts, can have little doubt that they are merely love-tokens for ladies'

toilet-tables, and have no connection with the Douglas family. Having since read the paper by Mr. Syer-Cuming (referred to by MR. MORGAN), on "Lord Boston's Douglas Heart," I have not the slightest hesitation in saying that it is based on an utter misconception.

Mr. Cuming commences by accusing Bruce of "premeditating" the "foul murder" of his (Mr. Cuming's) ancestor, John the "Red Cumyn." But as Lord Hailes says, Bruce, even in that fierce age, would scarcely have appointed a meeting with a man whose murder he intended, before the altar of a church. Mr. Cuming's remarks, in general, on the stars and heart of the Douglasses, are tolerably correct, except that he antedates the *crowning* of the heart by at least two centuries, and says that the heart "winged" is the bearing of the Douglasses of Drumlanrig. The presence of this last emblem on a "fede" ring, found at Denebury (*sic*), near Andover, Hants, "indicates," in his opinion, "that it was made for one of this family." I believe this to be an error. The arms of Douglas of Drumlanrig are described, with others, in a short article in the *Herald and Genealogist* (Part xx., Nov. 1866) by one well qualified to speak on the subject, and no winged heart occurs in them.

After some remarks on the Otterbourn banner, preserved by the Douglasses of Calvers (*sic*), Roxburghshire; on which, among other devices, are two hearts—one above, and the other below, a saltire,—Mr. Cuming thus describes his silver "reliquary," as he terms it—the italics being mine: —

"Both front and back display the broad saltire of the Bruce, upon the centre of which is placed a cordiformed shield in panel; that on the face being charged with a winged heart, indicating that in all probability the reliquary was made for some member of the Drumlanrig line of Douglas; that on the dos being occupied by a basket of apples, the signification of which is yet to be discovered. We may feel assured that this charge is not a mere fancy of the artist, but carries with it a meaning like the rest of the details which render this rare bijou of so much value. The crab-apple is the cognizance of Lamont, but I do not know if the clan was connected in any way with the Bruce or Douglas, and moreover it is the foliage rather than the fruit which constitutes the badge.

"The general design and style of workmanship tell us that this beautiful reliquary was wrought circa 1600, and the red saltire of Bruce appearing so conspicuously in it is suggestive that it was made as a receptacle for some memento of the Lord of Annandale, which may have been preserved by the Douglas from the days of the famous Sir James," &c., &c.

It is long since I have read anything more amusing than the above extract, or which more reminds me of the discovery by the immortal Monkbarns (in *The Antiquary*) of the stone bearing the emblem of the "sacrificing vessel," and the Roman inscription "A. D. L. L.", in excavating the "Prætorium" of the "Kaim of Kinprunes!"



The "saltire of Bruce" is simply the coincidence of four plain panelled spaces, at the opposite extremities of the trinket, in which a vivid imagination has discovered the heraldic figure. A little more of this feeling would convert the *hinge*, which accidentally happens to cross the heart-shaped shield horizontally, into a *chief*, and the scroll ornaments above it into three stars, and the Douglas coat would be complete. The "basket of apples" is a design of the most every-day occurrence on such trinkets, and perhaps typifies Plenty—not a very difficult discovery. Mr. Cuming omits to notice that a small flame issues from the top of the winged heart. This alone identifies the article as a *love-token*, and nothing more; and there can be no doubt, as MR. MORGAN says, that some very grave mistake has been made in regard to it, which requires explanation by its noble owner.

As a last word with Mr. Cuming, one at least of his brother archæologists would be glad to learn how the "Red Cumyn" comes to be his ancestor? The male descendants of this high-born rival of Bruce failed in the person of his grandson, Admorus (Aymer, so called from his near relative Aymer de Valence, Earl of Pembroke), and the two daughters of the "Red Cumyn," Johanna and Elizabeth, carried his lineal representation into the de Strathbolgies, Earls of Athole, and the Talbotts of Goderich Castle, now Earls of Shrewsbury. (Riddell, *Peerage and Consistorial Law*, p. 1045.) Authentic notices of the Cumyns are always interesting. Their fate was a strange one:—

"They rose [says Buchanan], in little more than a century, to a height of power such as no other family in the land had ever reached before, or attained in any after time."

By the middle of the thirteenth century they held three earldoms—Angus, Buchan, and Menteith—besides numerous lordships and baronies, there being at one time, it is said by Fordun, thirty-two knights of the name; their right by blood to the Scottish throne, was (as Mr. Cuming justly remarks) far superior to that of any other claimant, and yet, on the rise of Bruce, this powerful race disappears from Scottish history. The worshipful and knightly house of Altyre is, and has long been, the only one of the name in Scotland. Mr. Cuming derives them from Sir Robert Comyn, who was slain, with his nephew Sir John, at Dumfries; but gives no details of their descent. Neither does Burke, who skips over five or six centuries in his *Baronetage*. Hence, it would be gratifying to learn the precise links between this last Scottish relic of the house of Comyn and its parent stem.

ANGLO-SCOTUS.

P.S. This "heart" question seems destined to mislead antiquarians. Canon Rock, at the last monthly meeting of the Institute, called attention to B. T. J.'s communication on the subject (p. 523

*antè*), and the ludicrous mistake that gentleman (or his authority, MacFarlane's *England*), has made, in saying that a *heart* was the badge of Richard II. Many readers must be acquainted with the anecdote (referred to by the Canon) of Jenico d'Artois, the faithful Gascoigne knight, who was committed to prison by Henry IV. for refusing to put away the "device of his master, King Richard, that is to say, a *white hart*"—shewing, as Holinshed remarks, "his constant *heart* towards his master."

"RECOLLECTIONS OF MY LIFE, BY THE EMPEROR MAXIMILIAN" (4th S. i. 535.)—The English translation of this work is made by permission from the original German work, in seven volumes. To that work as published by Messrs. Duncker and Humblot there is neither preface nor introduction. So clever and acute a people as the Germans are not likely to have permitted the circulation for nearly a year of this work, as the production of the Emperor Maximilian, had they seen any reason to challenge the fact. As to its being "full of unkindly, ungenerous thoughts," &c. &c., that is a matter of opinion, in which I venture to think everybody will not be inclined to agree with CURIO. GEORGE BENTLEY.

Mr. CURIO, the publisher, has written a letter in the *Pall Mall Gazette* of June 9, authenticating the *Recollections of the Emperor Maximilian*, translated from the German work which was published some months since. If CURIO is anxious to know the name of the translator, it is not unlikely that Mr. Bentley might privately gratify his curiosity. Having carefully read the book, I think it right to say that I consider the censures which CURIO has tacked to his inquiry altogether unjust. I should say that the book is full of kindly and generous thoughts; and I have not discovered any "coarse ungentlemanly language," or passages that should be "most offensive to his nearest relatives." CURIO also says, that it contains "downright misstatements." It is only fair that he should specify some of these. "The three hundred pages of a visit of eight days' duration" refer, of course, to Maximilian's account of Brazil; but he was more than eight days in Brazil. His visit to Rio Janeiro is not included in the work. Having been much in Brazil, I can testify to the truthfulness of his account of that country: it contains much that will be very disagreeable to the Brazilian government and nation, but nothing personally offensive to the Emperor his relative; and, in his account of Lisbon, he speaks most amiably and pleasantly of his relatives there.

W.

REV. WILLIAM FELTON (3rd S. iv. 228.)—Inquiry was made some five years ago after this musical composer. He was M.A. of Queen's Col-

lege, Oxford; Vicar of Norton Canon, Herefordshire, 1751; Custos of the Vicars Choral of Hereford Cathedral. He married Anne, daughter of the Rev. Egerton Leigh, Archdeacon of Salop, and died Dec. 6, 1769. He was buried in Hereford Cathedral. His funeral chant is a well-known composition. C. J. R.

THE PRIOR'S PASTORAL STAFF (4<sup>th</sup> S. i. 535.) The prior's pastoral staff was a silver wand, with a ball at the top, not a crook. It was used in some monasteries, and by priors of some communities who served cathedrals. Dr. Rock, in his *Church of our Fathers* (vol. ii. p. 199, note), cites a grant of Pope Urban V. in 1363 to the Prior of Worcester Cathedral, and his successors, to wear pontifical ornaments; but instead of a crosier to use "bordono argenteo botonum argenteum habente in capite absque alio ornatu;" and he describes a figure of one of the priors, still remaining in Worcester Cathedral, with this kind of staff lying by his side. F. C. H.

WORDS (4<sup>th</sup> S. i. 532.) — CYRIL'S note on "Framboise" reminds me that the species of mushroom named *Agaricus Georgii*, is called "champeron" by the country-people about Abingdon, Berks. W. J. BERNHARD SMITH.  
Temple.

LOLLARDS' TOWER: OLD ST. PAUL'S (4<sup>th</sup> S. i. 509.) — Your correspondent will find this reference in old Stow, under Castle Baynard Ward: —

"At either corner of this West end, is also of auncient building, a strong Tower of stone, made for bell Towers, the one of them, to wit, next to the Pallace, is at this present [1598] to the use of the same Pallace, the other towards the South, is called the Lowlards Tower, and hath bene used as the Bishoppes prison, for such as were detected for opinions in Religion, contrary to the faith of the church."

Then follows a reference to one Peter Burchet: —

"The last prisoner which I have knowne committed thereto was in the yeare 1573." . . .

"Adjoyning to this Lowlards Tower is the parish church of Saint Gregorie." . . .

Saint Gregory by Saint Paul is now united with St. Mary Magdalen, Old Fish Street.

I have turned to Fox's *Martyrs*, and in ch. xxi., date 1514, find that "Richard Hun, a merchant tailor of London, was hanged or slaughtered in Lollards Tower." Fox does not specify whether at Lambeth or St. Paul's, but Stowe's note sufficiently identifies the spot.

My quotations are from Stow's first edition, in black letter, p. 302. A. H.

LORD SHAFTESBURY AND THE STATES OF HOLLAND (4<sup>th</sup> S. i. 510.) — The story of the speech or letter (as it is variously described) to Shaftesbury

on his arrival in Holland and request for protection (Martyr's *Life of Shaftesbury*, edited by S. W. Cooke, vol. ii. p. 330,) is probably apocryphal. I have not seen it spoken of as a diploma, as W. J. T. describes it. Le Clerc in his account of Shaftesbury does not mention the story; but he does say that Shaftesbury was made a burgher of Amsterdam. This also is doubtful. Mr. Ewer, a relative of the Shaftesbury family, caused special inquiry to be made through our minister in Holland in 1771, and he was informed that Shaftesbury's name was not in the list of burghers of Amsterdam. This I have learnt from papers in Lord Shaftesbury's possession. It is very likely that Shaftesbury may have wished for naturalisation as a protection against a possible demand of the English government for his surrender: as Bishop Burnet was naturalised in Holland a few years after, and found the naturalisation serviceable against such a demand. But if he had obtained naturalisation, Burnet would probably have mentioned it. He does not do so, though giving a full account of his own case. Shaftesbury was only two months in Holland before he died. The "Delenda est Carthago" speech has been rather misrepresented. Shaftesbury, speaking as Lord Chancellor for the king on the opening of Parliament, February, 1673, used the words as describing the feeling of Parliament: "But you judged aright, that at any rate *delenda est Carthago*, that government was to be brought down; and therefore the king may well say to you, 'tis your war." Dryden, who afterwards denounced Shaftesbury for his prosecution of this Dutch war, did himself at this time say the very thing in his epilogue to his play of *Ambonyna*, intended to inflame the public mind against Holland during the war: —

"As Cato fruits of Afric did display,  
Let us before our eyes their Indies lay;  
All loyal English will like him conclude,—  
Let Cæsar live and Carthage be subdued."

W. D. CHRISTIE.

ANONYMOUS (4<sup>th</sup> S. i. 458.) — Will the Editor allow me to take the somewhat unusual course of answering my own question?

Since forwarding the query as to the author of *L'Histoire Poétique*, I have found that it was written by Pierre (sometimes calling himself Denis) Gautruche, a learned Jesuit, of whom some account is given in the *Biographie Universelle*: —

"La 18<sup>e</sup> et dernière [?] édition de *L'Histoire poétique* de Gautruche, Paris, Legras, 1725, est revue et augmentée par l'abbé B\*\*\* (de Bellegarde)."

This book, once extremely popular, was superseded as a school-book by the work of another learned member of the Society of Jesus, Père Joseph Jouvancy (*Biographie Universelle*). It is not to be found mentioned in Barbier, De Manne, Brunet, or Denis.

\* "For Lowlards Tower, Reade M. Foxe."

I take this opportunity of correcting an error in my former communication. The *History of the Heathen Gods, &c.*, is not omitted by Lowndes, as I inadvertently stated.

WILLIAM E. A. AXON.

Joynson Street, Strangeways.

BEALAIS = BEAMISH = BEAUMONT (4th S. i. 434).—This classification appears to be quite legitimate: Beaumont, *quasi* Bello-monti, is corrupted to Beamish; in Irish we have *Beal* for the first syllable; *ais*=mons, means "a hill, hillock, or small mountain," variously—thus, Bealais.

In *Morte D'Arthur* we find "La Beale Isoud," which might be "La belle Yssa," the equivalent to *Isabel*; but it is claimed differently, for it appears also as *Ysolt*. In Welsh, *Essyllt* seems to mean "fair to view."

Beaumont dates from the Conquest. Beale, though respectable, does not appear to be a territorial appellation. There is, or was, an old Kentish family of the name, represented by an eminent antiquary—the Rev. Beale Post. Your correspondent is not likely to trace higher than *Beal, Bel, Baal*=Lord, "the sun." A. H.

CEREMONIAL AT THE INDUCTION OF A VICAR (4th S. i. 484).—The *Clergyman's Vade Mecum* (edit. 1723, vol. i. p. 84) fully describes the ceremony of induction to a living in the way mentioned by T. T. W.:—

"The incumbent takes possession of the church and steeple by locking himself in the church, and tolling a bell."

And the author goes on to say:—

"It is fit the induction should be as public as possible, so that the Parishioners may have no reason to say it was done clandestinely."

I witnessed a like ceremony while churchwarden about forty years ago. SENEX.

The ceremonials at the induction of Dr. Sale, Vicar of Sheffield, were similar to those mentioned by T. T. W. The *Sheffield Independent* of January 18, 1851, says:—

"Accompanied by the Rev. M. Preston [the patron], the Rev. S. R. Spicer, and the Churchwardens, the vicar went to the church yesterday morning. Mr. Spicer placed the key in the lock of the church door, declaring that in obedience to the mandate of the archbishop to him directed he inducted Mr. Sale to the vicarage. The vicar then turned the key, entered the church, and proceeded to pull one of the bells for a few strokes. He then went into the vestry, when the fact of his induction was duly recorded and witnessed."

J. D. L.

BURNS'S "TAM O'SHANTER": "FAIRIN" FOR "SAIRIN" (4th S. i. 508).—MR. WAIT is wrong in supposing that *fairin* is always applied to a gift or other compliment. It is continually used in the South of Scotland in the sense of punishment. If I have once, I have a score of times heard a mother

call out to a naughty wean—"If I but had ye I would gie ye your *fairin*."

Sairing has also, according to Jamieson, the same signification, but I must own I never heard the word used. It will be however observed, that as Tam had been at a fair or market, the former word was the most expressive. The "reaming" swats had made him forget to take home a present to his Kate, and so he is told, with a play on the word, that he will now get his *fairin*.

GEORGE VERE IRVING.

Whether Burns wrote *fairin*, or the printer mistook this for *fairin*, may be matter for a difference of opinion, but it is quite certain that in the north of England, and in the Lowlands of Scotland, the two words are synonymous. This is also found to be the case on consulting Jamieson's *Scottish Dictionary*. In Lancashire the term *fairin* is yet in common use, and many a young urchin well knows that in his mother's mind it means a good thrashing. T. T. W.

QUEEN ELIZABETH'S BADGE (4th S. i. 508).—Elizabeth's favourite badge was Anne Boleyn's falcon with a crown and sceptre. Queen Mary's supporters were an eagle and a lion. Elizabeth substituted the Tudor dragon for the eagle, and made another change in the royal arms, by introducing the harp of Ireland, and bearing the arms on three shields. Her motto was "Semper eadem," but with the Tudor rose she used "Rosa sine spina." On the reverse of the judicial seal of Queen Elizabeth for the counties of Caermarthen, Glamorgan, and Pembroke, we have the quartered shield of France modern, and England, supported by a dragon and an heraldic antelope; also a scroll with the motto IC. DEN, and the badge of three feathers grouped together, and having their tops bending over (*Archæol.* xxxi. 495). Macaulay in his *Armada* says:—

"Look how the lion of the sea lifts up his ancient crown,  
And underneath his deadly paw treads the gay lilies  
down!

So stalked he when he turned to flight, on that famed  
Picard field,

Bohemia's plume, and Genoa's bow, and Cæsar's eagle  
shield;

So glared he when, at Agincourt, in wrath he turned to  
bay,

And crushed and torn, beneath his claws, the princely  
hunters lay . . . .

Thou sun shine on her joyously! ye breezes waft her  
wide!

"Our glorious *Semper eadem*, the banner of our pride!"

JOHN PIGGOT, JUN., F.S.A.

There are numerous references to authorities for Queen Elizabeth's badges in Willemet's *Regal Heraldry*; among others, to Camden's *Remains*. Camden says:—

"Queen Elizabeth, upon occasions, used so many herical devices as would require a volume; but most

commonly a Sive without a Mot.—Camden's *Remains*, edit. 1674, 8vo.

S. M. O.

DEATH OF JAMES II. (4th S. i. 509.)—MR. NATTALI enquires who is the present owner of Westall's picture of this subject, and whether it has been engraved? Though I cannot answer either of these particular questions, the querist may perhaps like to be informed that the picture was for many years in the gallery at the Pantheon Bazaar, Oxford Street. I well remember it there, any time (I should think) between 1838 and 1848, or perhaps later. The size of the figures was, if my memory serves me, about two-thirds of life-size, but I think none of them were represented at full length. The dimensions of the canvas might be about five feet in height by four in width.

W. M. ROSSETTI.

VON HUTTEN (4th S. i. 510.)—The arms of V. Hutten zu Steckelberg are—gules, two bendlets sinister or.—crest, a pair of wings coloured as the shield.

The arms of V. Hutten zu Frankenburg are the same as the last; but the crest is different, being a manikin in a red dress, and a red hat with white brim and black feathers. Both families are Franconian (1600).

NEPHRITE.

MEDALS OF THE PRETENDER (4th S. i. 522.)—I possess a bronze medal, somewhat larger than a crown-piece, on the obverse of which is a fine profile of the Young Pretender, surrounded by the legend—"PRINCE CHARLES EDWARD STUART."

On the reverse is a coarsely-executed Britannia (on whose shield is the Scotch lion, and at whose back is a unicorn couchant on a pedestal, panelled with a thistle, with a cornucopia at her feet), receiving a tall slim Highlander, whose hand is extended, and broadsword and bayoneted-musket point to the ground in token of amity. In the distance are three vessels riding at anchor in a firth, and on the right is a castle with flag unfurled. Beneath—"SEMPER ARMIS NUNC ET INDUSTRIA."

JOHN SLEIGH.

Thornbridge, Bakewell.

NOY AND NOYES (4th S. i. 390.)—

"Pentre, Pen-dre, or Pen-drey, in this parish (of St. Buryan), gave denomination to a family of gentlemen from thence called Pendre. John Pendre, the last of this tribe, temp. Henry VI., leaving only two daughters, who became his heirs. They were married to Bonython, of Carclew, and Noye." Hals' *Cornwall*, pt. xi. p. 43.

"The family of Noye was seated in the parish of St. Burian, in the time of Henry VI., in which reign one of its members obtained the estate of Pendre or Pendra, in marriage with a daughter and heiress of John Pendre of that place." C. S. Gilbert's *Cornwall*, vol. i. p. 212.

"Pendrea, of Pendra, in St. Erth, extinct in the elder branch in the reign of Henry VI. The co-heiresses married Carclew and Noy." Lysons's *Cornwall*, p. 144.

Will MEMOR kindly say when the last male representative of the family to which Attorney-

General Noy belonged emigrated to America, was stated by him in "N. & Q." (2nd S. vii. 35)? Will he also give the Christian name of this Noy, and his address before leaving England? If MEMOR cannot furnish any of these, I should be much obliged if he would give his authority for making the above statement.

W. N.

That part of your communication stating that the grant of arms to the father or grandfather of Attorney-General Noy was by the name of Noy or Noyes, both names being enrolled in the certificate, goes to show that both these names belonged to the same family, at least so far as Attorney-General Noy is concerned. The estates left by him in Cornwall were held forty years ago by Davies Gilbert, then president of the Royal Society in right of the descent of his (I think) mother or grandmother from *Catherine Noyes*. I shall be glad to receive any further information on this subject, as it interests me very much.

T. M.

FONTS MADE TO LOCK (4th S. i. 509.)—In the Middle Ages it was necessary that fonts should be kept under lock and key, to hinder superstitious persons from using the water for magical purposes. In Archbishop Robert de Wynchelse's decree—

"De ornamentis ecclesie quæ pertinent Rectoribus et quæ parochianis in Provincia Cantuar." (Printed from Cotton MS., Cleop. D. III. f. 191, in Spelman's *Concilia*\*)—it is ordained that the parishioners of each parish shall find, among other articles for the church's use, "fons sacer cum serura et apparatu ad eundem." The constitutions of Richard Poore, Bishop of Salisbury, which were enacted some time about the year 1217, provide that "Fontes sub sera claudantur et clausa teneantur propter sortilegia."† A similar regulation, expressed almost in the same words, was made at the Council of Durham, † A. D. 1220.

The churchwardens' accounts for the parish of Leverton, near Boston, contain the following entry under the year 1498:—

"for stables & hoder thengs to ye font iij<sup>d</sup>."

These "stables" were the irons let into the side of the font, and fastened in their places with lead, on which the lock hung and the hinge turned. Almost every old font that I have examined, I have found to contain some indication of the place where the staple has been fastened into the stone.

EDWARD PEACOCK.

Bottesford Manor, Brigg.

HALF MAST HIGH (4th S. i. 483.)—When one ship struck to another in action, it hauled down its flag in order to allow the victor to hoist his on

\* See also Peacock's *English Church Furniture*, p. 179.

† *Sucrosanctu Concilia*, Paris, 1671. Tom. xi. pars. 1, col. 253.

‡ Wilkins's *Concilia*, vol. i. p. 576.

the mast of the vanquished. Thus, hauling down a flag became a token of respect to a superior; and when a junior vessel passes a royal standard, &c., it dips the ensign by way of a salute, or out of respect. In order to show the respect due to a dead person, the flag is dipped, and remains half mast high.

SEBASTIAN.

**BROKEN SWORD** (4th S. i. 389.)—May not the expression, breaking an officer or non-commissioned officer, as commonly used for cashiering or reducing, be derived from the sentence of breaking the sword?

SEBASTIAN.

**PORTUGUESE JOANNES** (4th S. i. 483.)—During deficiencies of gold coinage in this country, large quantities of Spanish and Portuguese money were brought over, and probably the Buccaneers assisted in no small degree in furnishing a supply of these "pieces of eight," as they were commonly called. They were commercially taken at the nominal value (if of just weight) of 4s. 6d., or the eighth of a Joannes. Within the last fifty years I remember the Spanish silver dollar was a common coin, but the gold money circulated at an earlier date.

SENEC.

**THE GREAT BELL OF MOSCOW** (4th S. i. 497, 539.) Speaking of the tower or campanile of Ivan Velskoi at Moscow, M. Feuillet de Conches, in the fourth volume of his very interesting and instructive *Causeries d'un Curieux*, says (p. 127):—

"On en compte trente-trois (cloches), y compris l'énorme bourdon inférieur, que l'on dit être le fameux beffroi de Novgorod, dont le son terrible et lugubre appela tant de fois jadis le peuple sur la place publique et sonna le carnage. Fondu d'abord en 1556, refondu en 1760, refondu de nouveau en 1817 par Bogdanoff, suspendu en 1819, ce bourdon a vingt pieds de haut sur dix-huit de diamètre, et pèse cent trente-deux mille livres de France. Le battant pèse trois mille deux cents livres. Il faut vingt-quatre hommes pour mettre ce bourdon en branle."

This indication of French weight may possibly be of use to A. A.

P. A. L.

**OLD ENGRAVINGS OF STIRLING** (4th S. i. 460.) I beg to refer J. G. to Captain John Sleyer's

"Theatrum Scotiæ, containing the Prospects of His Majesty's Castles and Palaces, &c. . . . All curiously engraven on Copper-plates. With a description of each. London, 1718,"

where he will find views of Stirling similar to those he describes. Two of them represent the castle, and the third the town, but none are numbered. Of this work, the first edition was published in 1693, during the reign of William and Mary, and your correspondent's surmise is therefore correct.

W. R. C.

Glasgow.

**LES ECHELLES** (4th S. i. 315, 371, 472.)—SIR J. EMERSON TENNENT is, I think, mistaken in deriving this name from the stairs which, in some

instances, lead from the beach to the town. *Scala* was the mediæval technical name of the plank laid from the ship to the shore, and which formed the regular means of communication between the ship and the shore. It was, in fact, what our boatmen call a *gangboard*, or what, when used for ships, is called a *brow*.

Each vessel carried her own *scala*, and on arriving in port she made fast as near the shore as possible—alongside the wharf if there was one—and put out her gangboard; this was "mettere scala"; the opposite, "tirare scala," was to get it in, when on the point of departure. Thus the terms were exactly equivalent, according to the usages of the time, to our "to anchor," or "to weigh," and *scala* naturally enough assumed the secondary meaning of "the landing-place."

M. Jal (*Arch. Nav.*) gives the following instances, amongst many others, illustrating this view, from a Venetian MS. of the fifteenth century:—

"Quando messer lo capetano farà metter scala in terra tutte le Galie dieba metter scala secondo le sue poste sel luogo sarà habele à poter mettere, et quando farà tirar scala in Galia similmente tutte le Galie dieba fare, ne debia per algun muodo metter scala over palombera." (ii. 116).

And again from Ramusio, i. 97:—

"Faccendo le nostre scale ne' luoghi consueti." (ii. 263.)

*Scala* is evidently from a good Latin stock; it may possibly enough, even in classical ages, have meant a "gangboard"; and it is certainly more likely that the Italian sailors of the middle ages received the word from their forefathers, and spread it over the Mediterranean, than that it was introduced through the Greek.

It may be doubted whether the *cala*, to which MR. CARE refers, is at all connected with *scala*; it is at least probable that it is related rather to the root of *κολλος*, hollow, or *καλύπτω*, I cover; a root which exists in the French *cale*, the hold of a ship, and in our own word *cellar*; and that *cala* signifying a port, refers to the covering or hollow of the bay or harbour, rather than to the place considered as a place for landing.

S. H. M.

**BATTLE OF THE BOYNE** (4th S. i. 388, 514.)—The legend as to Gunner Burke is probably based on fact; but we must remember that guns were brought within musket-shot of William before the battle by an allowable stratagem; that he was carefully covered, fired at, and slightly wounded; and that the news of his death ran through the Irish camp to Dublin and Paris before that of his victory, leading to unseemly rejoicings in the latter capital. The death of Schomberg also sprang from an attack made upon him by "an exempt et quelques gardes-du-corps, lesquels le prirent, à cause de son cordon bleu, pour le Prince d'Orange," as James's famous son, the Duke of

Berwick, tells us. (*Mémoires relatifs à l'Histoire de France*, vol. lxxv. p. 353).

The saying about exchanging kings is well known. Plowden in one place (vol. i. 292) says it was spoken by Sarsfield. Elsewhere (i. 191) he makes it the general talk of the Irish army; and this version is also given by Dalrymple, (*Mémoires*, vol. i. 478, where he refers to Story's *History*, ii. 100); by Leland (iii. 570), and by Harris, in his *Life of William III.*, p. 270).

S. P. V.

HOLLINGTON, Co. SUSSEX (4th S. i. 483.)—In reply to the second query under the above heading, I take it that a mediæval chapelry is subject always to the mother church, and under the jurisdiction, to a great extent at least, of the incumbent of the parish. To these chapelries there was never, as far as I know, any separate graveyard, nor were any but the ordinary services performed in the chapel to which they were assigned. All fees went to the incumbent of the parish, who had also usually, if not invariably, the right of presentation.

Chapelries being formed for the convenience of hamlets outlying and distinct from the mother church, and solely for purposes ecclesiastical, did not affect that part of the population in any way parochially, so that in the event of a decrease in its numbers, or the dilapidation or disappearance of the building, no alteration would take place in the *status* of the remaining portion.

Even the Ecclesiastical Commission, in all the plenitude of its powers, could not, I should hope, interfere to the disturbance of fixed boundaries and ancient land-marks. No authority short of an Act of Parliament could take a slice from one parish and attach it to another.

EDMUND TEW.

LAST MOMENTS OF ADDISON (4th S. i. 508.)—Horace Walpole appears to be responsible for this piece of scandal, as for many another. Byron alludes to it thus in his Letter to Murray on Bowles' *Structures on Pope*:—

"What should we say to an editor of Addison who cited the following passage from Walpole's letters to George Montague? 'Dr. Young has published a new book. Mr. Addison sent for the young Earl of Warwick, as he was dying, to show him in what peace a Christian could die; unluckily he died of *brandy*; nothing makes a Christian die in peace like being maudlin! But don't say this in Gath, where you are.'"

I never till now heard the fact of Addison's sending for the earl doubted. I fully believe that he did, and that the earl obeyed the summons, but I must confess that I have always thought the words of the message to savour but little of Christian humility—rather of a sort of *maudlin* self-laudation.

W. J. BERNHARD SMITH.

EASTER (4th S. i. 481.)—In my researches in parochial registers, which have been somewhat

extensive, I have found "Pentecost" very frequently used as a Christian name, especially in the time of Queen Elizabeth.

JOHN MACLEAN.

Hammersmith.

Esther, pronounced *Easter* or *Ayster*, is a common Lancashire Christian name. It is taken from the wife of Ahasuerus, and not from the festival pronounced the same way.

P. P.

JOHN ACKWOOD, OR GIOVANNI AGUTO (4th S. i. 364.)—I cannot answer BIBLIOPHILUS's query respecting "the autograph correspondence of this famous *condottiere*," but may perhaps indirectly assist him by more clearly indicating, through the medium of an extract from a MS. "Ramble on the Continent," the person I presume to be intended:—

"In the cathedral, or Santa Maria del Fiore (at Florence), next to the portrait of Dante, is that of Sir John Hawkwood, who, at the close of the successful invasion of France by Edward III., organised a Free Company, known as the *Alba Comitiva*, and signalled himself as a soldier both in France and Italy, and particularly at Pisa and Florence. He married Domitica, the natural daughter of Barnabas, brother to Galeazzo, Duke of Milan, and died at Florence, full of years and military fame, in 1394. His name has undergone many amusing transformations. By Froissart he is sometimes called *Haconde*, sometimes *Hacton*. The Italians, from a false report that his father was a tailor, called him *Giovanni Aguto*, *Johannes Acutus* (*John Sharp*), and *Giovanni della Guglia* (*John of the Needle*), and Villani effects a much more portentous change. '*Vanni Aguto*,' he says, is called in English *Kanchouvole*, *i. e.* *Falcone di Bosco*, because his mother, being in the pains of childbirth, and finding her labour attended with difficulty, caused herself to be carried into an adjoining grove, and there brought him forth—an expedient not very closely adapted either to the habits or the climate of England. Stow, in his *Chronicle*, says a cenotaph was erected to his memory in the church of *Sibble Hedingham*, in *Essex* (his native place), with a device of hawks flying through a wood. From a facsimile of his autograph and seal, I find that he called himself *Hawkwod*, '*Johannes Hawkwod Capitano*,' and that for arms he bore a hawk with the motto '*God Avail*.' His polyglot name has led a modern author into the error of speaking of him as two distinct persons."

JOHN J. A. BOASE.

Alverton Veau, Penzance.

DISCOVERY OF AN OLD MEDAL (4th S. i. 483.)—As I do not find any answer in the last number of "N. & Q." to MR. BEALE's inquiry, I do myself the pleasure to inform him that the medalet he has described represents on the obverse James I., and on the reverse his son Prince Henry; and that it was engraved, not struck, by Simon Passe. This prolific artist engraved a series of the kings of England, commencing with Edward the Confessor—at least this is the earliest I have met with; and as these pieces are not of any great rarity, he must have made many copies. They are of unequal merit, but some beautifully executed; and that found by Mr. South at Grantham ranks among the best, and possesses considerable

interest as presenting us with the portrait of the hapless prince, who, had he lived, might have changed the fortunes of the Stuart dynasty.

JOHN J. A. BOASE.

Alverton Veau, Penzance.

ALLUSION IN "HERNANI" (4th S. i. 534.)—In the quarto edition (1841) of Lockhart's *Spanish Ballads*, H. DE C. will find an extract from the historian Mariana, prefixed to the ninth ballad, entitled "The Seven Heads," giving every detail of the "vengeance" to which Ruy Gomez alludes. The ballad, in its Spanish form, generally goes by the name of "Los siete Infantes de Lara."

NOELL RADECLIFFE.

WILLIAM TANS'UR (4th S. i. 536.)—MR. PHILIPPS will find a bibliographical notice of Tans'ur's works by me in the *Musical Standard* for Nov. 4, 1864 (vol. iii. p. 150). I could add nothing to that now. I believe one or two queries therein proposed have never been answered.

RALPH THOMAS.

"HABITANS IN SICCO" (4th S. i. 460, 522.)—"En sec jamais l'âme ne habite" (Rabelais, *Garg. i. v.*) is taken, according to Jacob (= Paul Lacroix), from the words of Saint Augustine:—"Anima certe, quia spiritus est, in sicco habitare non potest." These words are said, in a note to Bohn's edition, to be

"reported in 2nd part of the decree, Caus. 32, &c. The gloss says, 'et est argumentum pro Normannis, Anglicis, et Polonis, ut possint fortiter bibere, ne anima habitat in sicco.' To which a Flemish physician, Peter Chatelain, a learned man, made this pleasant addition, 'verisimile est glossatorem ignorasse naturam Belgarum.'"

Rabelais in this chapter certainly uses the words of the Psalm also quoted by Augustin in the Vulgate (in Ps. ciii. Sermo i. *op. Cail. xi. 117*), "Anima mea sicut terra sine aqua tibi" (Ps. cxliii. 6). Quid est, "sine aqua?" Sitiens. "Sic sitit anima mea ad te, tanquam terra sine aqua" (Ps. lxxiii. 1); "nisi enim sitiati, non recte irrigabitur." But Rabelais, I believe, nowhere quotes Augustin; he is certainly not in the *Table des Auteurs cités dans les Œuvres de Rabelais*, in the tinted and illustrated edition of Paris, 1820; and the words stated in the above notes to be in Augustin I cannot find there.

T. J. BUCKTON.

Wiltshire Road, Stockwell, S.W.

MRS. MARGARET OSWALD (4th S. i. 460.)—This lady was the daughter of the Rev. James Oswald, episcopal minister of Watten, Caithness, N. B., and of Mary, daughter of Richard Murray, of Pennyland, in same county. As appears from a Latin inscription in the parish church of Watten, he was born January 26, 1654; called to the ministry December 28, 1682; married in 1683; and died November 4, 1698.

H.

Thurso.

THE LOWER CHURCH (4th S. i. 536.)—By your allusion to the above distinction at the old Greyfriars Church in Newgate Street, I am reminded of what I think your correspondent will find an existent case in point. I allude to that sadly mutilated structure, St. Mary Overies, or St. Saviour's in Southwark. There may be seen two distinct buildings at far different levels, each capable of accommodating a large congregation, where, as I am informed, separate services have been held, and where two different congregations might now worship simultaneously if desired. This distinction of *upper* and *lower* church is, I suppose, quite different from that arrangement where a church or chapel exists directly *under* another, as was the case with the parish church of St. Faith *under* St. Paul; and is now with what is called the French [Protestant] chapel *under* Canterbury Cathedral.

A. H.

PREBENDS OF ST. PAUL'S (4th S. i. 540.)—A comparison of MR. SIMPSON'S list with that printed in the *Clergy List* reveals some discrepancies. It may be quite unimportant whether of the two, Kadindon or Cadindon, is the Major or the Minor, but the names in these respective lists differ in the following: (1) Hesdone, (2) Kentiseton, (3) Hiwetone, (4) Haliwelle—taking them in the order quoted by your correspondent.

1. Is this a misprint for Neasden?

2. This may be identified with Cantlers, *viâ* Kauntleloe, Cantelow.

3. Query, a misprint for Newington.

4. This corresponds with Finsbury. There is an ancient district called Holywell near Shoreditch. If your esteemed correspondent, the Rev. Librarian and Gospeller, should think fit to set me right on these points, perhaps he will at the same time state if the Muniment Room is open to inquiring strangers.

A. H.

DANTE QUERY (3rd S. x. 473; xi. 61, 136, 185, 340, 465.)—As Dante's *com' esca sotto focile* [= *fucile*] (*Inf. xiv. 38*) is settled to mean "as tinder under steel," upon the authority of Boccaccio, to represent the floor of the *Inferno*, I may refer to the use of the same metaphor as beautifully applied to *Love* by Guarini:—

"Te pur accusa, Ergasto,  
Tu solo avvicinasti  
L' esca pericolosa  
Al focile d' amor: tu il percotesti.  
Et tu sol ne traesti  
Le faville, ond' è nato  
L' incendio inestinguibile e mortale."

*Il Pastor Fido*, iv. 3.

[Thyself accuse,

Ergasto, since it was thyself that placed  
The dangerous tinder near the steel of love,  
And thou didst strike it till the sparkles flew;  
Thence an unquenched and mortal flame  
Is kindled.]

This is untranslatable in English, according to MR. C. B. CAYLEY's theory ("N. & Q." 3<sup>rd</sup> S. xi. 341), who prefers good poetry to correct translation, as did Pope—a very high authority indeed. Fortunately for the Italians, however, they are able, like the Greeks, Romans, and Germans, to use words which are forbidden in the French and English schools of poetry. Wordsworth and his school have endeavoured to remedy this English squeamishness, but ineffectually; and we may look to America as the most likely school for enabling Englishmen to use the words butterfly, peppercorn, ass, donkey, *et hoc genus omne* in poesy divine. I may add, that the cause of Cary's error was the fact that *esca* means *food* in Latin, he forgetting that in Italian it meant *tinder*—a dreadful word for English poets to encounter; it is almost as unpoetical as Lucifer-matches. What, however, can be more beautiful and sublime than Lucifer, taken either as the morning star, or as a synonym for Satan? T. J. BUCKTON.

Wiltshire Road, Stockwell, S.W.

QUARTERINGS (4<sup>th</sup> S. i. 460).—When will people learn that quarterings are the arms of such heiresses as a person is descended from? A man cannot be descended from his wife, and therefore cannot *quarter* her arms. P. P.

THE PILLORY (4<sup>th</sup> S. i. 536).—SENEX has opened an interesting question. Thanks to the courteous Editor of "N. & Q." for his note on the subject. Who can supply a list of the names of persons so elevated in London from 1700? When and where were these culprits so punished—Denman, Lopes, Borlase, Atkinson, and Rogers?

To whom does the following old enigma apply?

"To rob the public two contractors come,  
One deals in corn, the other cheats in rum;  
Which is the greater rogue, ye wits, explain,  
A rogue in spirit, or a rogue in grain?"

SENIOR.

[This epigram on the Atkinsons first appeared in the *Gentleman's Magazine* for August, 1784, signed T. W. [Tom Warton?]. Christopher Atkinson, for his malpractices as agent of the Victualling Office, was not only fined 2000*l.*, but condemned to stand in the pillory near the Corn Exchange, which took place on Nov. 25, 1785. Atkinson subsequently received the royal pardon, and on his marriage with Jane, daughter and heir of John Savile, Esq. of Enfield, assumed by royal licence, in 1798, the surname and arms of Savile.—*Vide* "N. & Q." 1<sup>st</sup> S. x. 61, 509.—Ed.]

THE SILVER LION (4<sup>th</sup> S. i. 536).—That this is merely a variety from the Golden Lion, seems probable enough from analogy. The different bearings and badges of the royal and noble families seem to have been very popular as signs of houses. But after a while ignorant people, who knew nothing about tinctures or such things, altered such bearings or badges to their liking. Thus,

from Red Lions, we come to white, black, and blue lions; the Red Dragon of the Tudor changes his coat for a blue or green one; the White Horse becomes black, &c.

A curious sign occurs on the main road between Wellington, Somerset, and Collopton, viz. the Red Ball. By way of helping out a solution, we find in the neighbourhood the signs of the White Ball and the Blue Ball. It seems to me that the original sign is the Red Balls, *i. e.* the three torteaux in the coat of arms of the Courtenays—the great Devonshire family. It is quite natural to find such a memento all over Devonshire; just as we find their coat of arms in glass, stone, and wood in almost every other church in the west country. Once establish the Red Balls, and rival publicans will be setting up White and Blue Balls. Is the Red Ball (or Balls) found in other districts? W. G.

DICKEY SAM (1<sup>st</sup> S. xii. 226; 4<sup>th</sup> S. i. 493, 546.) I am obliged to MR. AUSTIN for pointing out an error, the correction of which perhaps makes my suggestion even more appropriate. I believe I should have rendered *διχαρδμενοι*, "having divided themselves into two parts."

Should I be right in this, MR. A.'s objection will turn on the "very far-fetched" nature of the proposed derivation, and this as a matter of degree is a matter of opinion.

After the wild plunges that have been made into questions of this sort (*e. g.* "skedaddle," in your own columns), it is surely allowable to look to the Greek for the fancied origin of a slang term. If my notion be unsatisfactory, let a better be put forward.

May I ask MR. AUSTIN, with all respect, to look again at the construction of his own sentence? Either "I have given *but* have used," or "the *suggestion* not only seems, but *has used*."

W. T. M.

SANSKRIT ALPHABET (4<sup>th</sup> S. i. 463).—Two words, as given in the above reference, are peculiar to the Irish peasantry of the present day; and this confirms an ancient tradition that the Irish and Chaldean, Hebrew, Sanskrit, &c. are nearly the same; and I was informed by a most learned Hebrew rabbi, that very many of the Irish and Hebrew idioms of the present day are the same. The two words alluded to are *Musha* and *Rip*. The latter is applied to a low, worthless person, more particularly to a female; but *Musha* is used in an interrogative sense, as—*Musha*, did you hear the like? *Musha*, what's it all about? and so on. MR. O'CAVANAGH, DR. TODD, T. C. D., or some other equally learned Irish scholar, may be able to illuminate this interesting question.

S. REDMOND.

Liverpool.



GOLDSMITH'S EPITAPH (4th S. i. 538.)—The distinguished scholars who have been recently discussing the Latinity of Dr. Johnson's epitaph on Goldsmith, must surely have had a false copy before them. In Mr. Forster's *Life and Adventures of Oliver Goldsmith*, first edition, p. 693, the clause in question is printed thus: "Qui nullum fere scribendi genus non tetigit, nullum quod tetigit non ornavit." Whether the second "tetigit" ought to have been in the subjunctive, is a question upon which I do not presume to offer an opinion. But it is clear that *ornavit* is right as it stands, and would be wrong if it were altered.

J. S.

FLEUR-DE-LYS (4th S. i. 470.)—There was in the seventeenth century a public house in the Market-place, Great Yarmouth, called "The Three Flower de Luces," afterwards, notice, the "Swan with Two Necks."

C. I. P.

OFFICE OF THE DEAD (4th S. i. 535.)—The book containing the Office of the Dead, in Latin and English, described by Onaleid, is very commonly in use among Catholics, and has gone through many editions. This one, by Coghlan in 1790, is by no means the earliest; and probably the first edition had the "Permissu Superiorum" in the title-page. The book itself is of small value, but to members of the Clifford family it might be a desirable acquisition. The owner would do well to present it to the Rt. Rev. Dr. Clifford, the Bishop of Clifton.

F. C. H.

CURIOUS ORTHOGRAPHIC FACT (4th S. i. 508.)—Would MR. THOS. KEIGHTLEY have the goodness to quote, and "N. & Q." kindly insert, the "monosyllabic sound which in French may be written in sixteen or perhaps seventeen different ways?" I once sent the French Notes and Queries (*L'Intermédiaire*), together with the seven different ways of pronouncing in English *ough* (which I see given by F. C. H., "N. & Q.," 3rd S. viii. 453), seven different ways of spelling a French monosyllable, thus,—*Cinq sains capucins, ceints de leurs saints cordons, tenaient dans leurs seins leurs seings*.

P. A. L.

### Miscellaneous.

#### NOTES ON BOOKS, ETC.

*The Book of Common Order of the Church of Scotland, commonly known as John Knox's Liturgy, and the Directory for the Public Worship of God agreed upon by the Assembly of Divines at Westminster. With Historical Introductions and Illustrative Notes by the Rev. George W. Sprott, B.A., and Rev. Thomas Leishman, M.A.*

The editors of these useful reprints are fully justified in stating that it has long been the popular impression that Knox's Liturgy, if used at all, was laid aside soon after the Reformation; and that in 1637 the opposition to Laud's Book arose from the hostility of the people to read prayers; that any usages of a liturgical character that were retained after that time were the result of previous prelatical influence; and that the mode of worship

which became common some years after 1645 was the restoration of the Scottish Service of an earlier time, before its simplicity had been corrupted by English innovations. This handsome little volume will serve to show how erroneous in all these respects is this popular impression; while it will furnish English readers, and, we suspect, not a few Scottish ones, with much new and interesting information on the subject of the Established Church of Scotland; its relationship to the Continental Reformed Churches and its forms of service; and, lastly, it supplies what will be welcome to all ecclesiastical students—a careful reprint of the *Book of Common Order* from Hart's larger edition of 1611, and of the *Westminster Directory* from the first Scottish edition by Evan Tyler in 1645—both being made more valuable by interesting introductions, and very useful illustrative notes.

London: *Some Account of its Growth, Charitable Agencies, and Wants.* By Charles B. P. Bosanquet, M.A. Barrister-at-Law. *With a Clue Map.* (Hatchard.)

Striking as is Mr. Bosanquet's sketch of the manner in which this vast Metropolis has incorporated with itself what but a few years since were a number of separate suburban districts, and gratifying in many respects as is his account of the numerous agencies which are at work to remove the destitution, misery, and sin, among the "sunken sixth," yet the book has another and more painful interest—in the picture which it gives of the work that still remains to be done. The part of it, however, which deserves special attention is that in which Mr. Bosanquet points out the numerous ways in which young men and others resident in London may help the poor; and the information which it gives as to the prominent existing agencies for the amelioration of their condition.

THE HANDEL FESTIVAL.—The present great triennial celebration will not only be carried out with an abundance of resources, which could not well be exceeded, and of which some idea may be formed from the fact that the stringed instruments alone in the orchestra will number four hundred and twenty, and the chorus little short of three thousand five hundred!—but enormous pains have been bestowed upon making the great transept in the Crystal Palace acoustically perfect. The great transept, the width of which is double the diameter of the dome of St. Paul's, will be converted into one vast concert hall, enclosed on every side, its enormous arched roof being screened from the sun by external coverings. With perfect ventilation, the transept will thus form by far the grandest concert hall in the world, with the most agreeable temperature possible. Before these lines are in the hands of our readers, the great rehearsal will have taken place, with an effect, we cannot doubt, which will increase the public anxiety to witness the three great performances. The *Messiah* on Monday, and the *Israel in Egypt* on Friday, will, as usual, be sure to prove great attractions; but we are fully prepared to find the *Selection* on Wednesday the most popular, as it will be in many respects the most interesting of the three performances. The object which the managers have proposed to themselves on this day is, to give such a selection of Handel's compositions as shall exemplify his very varied styles. It will include the overture to the *Occasional Oratorio*, which, with its broad imposing march, performed by such an orchestra, must be highly effective. This will be followed by a selection from *Saul*, including the universal favourite, "Envy, eldest born of hell." Two choruses, probably new to ninety-nine out of every hundred of the audience, will then be given—"Now, Love, that everlasting boy," from *Semele*, and "He saw the lovely youth," from *Theodora*, the latter of which is stated to have been regarded by Handel as one of his happiest efforts. The great chorus from *Alexander's*

*Feast*, "The many rend the skies," will also be included in the programme, and besides some miscellaneous solos, the celebrated "Passion Choruses" from *Solomon*, will be introduced. The third part will terminate with the famous chorus from *Judas Maccabeus*, "See, the conquering hero comes." It will thus be evident that a selection of the most varied and interesting character will be ensured for the second day of the Festival.

It will be seen from this that the managers of this great Festival have spared no pains to make it worthy of Handel and of the country; and we sincerely trust that their success will be as triumphant as their efforts have been untiring.

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### Notices to Correspondents.

UNIVERSAL CATALOGUE OF BOOKS ON ART.—All Additions and Corrections should be addressed to the Editor, South Kensington Museum, London, W.

JESSIE will find the origin of the ballad of Darby and Joan in "N. & Q." 2nd S. xi. 330.

AQUA. An explanation of the saying "Drowning the Miller" may be found in "N. & Q." 2nd S. vii. 70, 137, 394.

W. J. C. Three different versions of the nursery rhyme may be found in "N. & Q." 3rd S. vii. 427, viii. 412.

Answers to other Correspondents in our next.

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LONDON, SATURDAY, JUNE 20, 1868.

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## Notes.

## THE SECRETS OF A COOL TANKARD.

"Sie rauschet, sie perlet, die himmlische Quelle;  
Der Busen wird ruhig, das Auge wird helle."

Schiller, *Dithyrambe*.

"*Silenus*. Pour: that the draught may fillip my remembrance.

"*Ulysses*. See!

"*Silenus*. Papaiapeax! what a sweet smell it has!

"*Ulysses*. You see it then?

"*Silenus*. By Jove, no! but I smell it.

"*Ulysses*. Taste, that you may not praise it in words only.

"*Silenus*. Babai! Great Bacchus calls me forth to dance! Joy! joy!

"*Ulysses*. Did it flow sweetly down your throat?"

Euripides, Shelley's transl.

Would you make your minds glad? Would you be merry and joyful? Would you drive away sorrow? Well, then, weigh twelve ounces of best lump sugar—no French beet-root stuff—and rub the rind of two large golden-coloured lemons upon it; then take a deep jug or bowl holding about two quarts of pure clean spring water, and dissolve the sugar in it; then add the juice of two lemons and of one orange (strained) to it, and pour in a bottle of Haut Sature or Moselle, a small bottle of the best cider, and six large wineglassfuls of the best Madeira or Sherry; then grate a nutmeg over it, and gather two handfuls of the "gallant blew floures" of borage (*Borago officinalis*), which

you will leave swimming on the top when you serve the bowl; and also add the strained juice of two handfuls of the tender leaves of borage too. Then cover it closely down, and place it for a short time in ice. "Serve it forthwith," as the cookery-books have it, in a coloured bowl and green glasses, and—

"Did it flow sweetly down your throat?"

And mind the borage, the "gallant blew floures," for that is the secret which drives away—

". . . loathed Melancholy,

Of Cerberus and blackest Midnight born;"

and listen to what dear old friends have to tell us about this plant.

"*Plinie* calleth it," says Dodonæus, "*εὐφροσίνη*, because it maketh men gladder and merie." (See Henry Lyte's translation of D. Rembert Dodoens' *Herball*. London, 1578, p. 12.)

Further he adds, probably as elucidation:—

"We may finde this written of Borage, that if the floures of Borage be put in wine, and that wine drunken, it will cause men to be gladder and merie, and driveth away all heavy sadnesse and dull Melancholie."—See *ibid.* p. 12.

In his wake follows dear old Gerarde, the Pepsys of herbalists, who has much to say about this euphrasian herb, the "gallant blew floures" of which he admires so much. He, too, mentions Pliny, who—

"calleth it Euphrosinum," says he, "because it makes a man merry and ioyfull; which thing also the old verse concerning Borage doth rectifie:

'Ego Borago gaudia semper ago.'

See Gerarde's *Herball*, Johnson's ed. 1636, p. 797.

And further:—

"Those of our times [*i. e.* the latter half of the sixteenth century] use the floures in sallads, to exhilarate and make the minde glad. There be also many things made of them, used for the comfote of the heart, to drive away sorrow, and increase the ioy of the minde."—See *ibid.* p. 797.

I think, however, that Gerarde is mistaken in regard to the *flowers* having been made use of in "sallads." The cool green *leaves* when fresh gathered exhale a delicious fragrance, reminding one of that of a juicy cucumber—such as our dear old friend Sarah Gamp was fond of—or of the appetizing odour of that exquisite little fish, the smelt. The cool green leaves, I say, are still used in salads, though they are superseded by other plants and herbs, as is also that delicious little herb, the chervil.

Gerarde, of course, also mentions the cool tankard made with it:—

"The leaves and floures of Borage put into wine make men and women glad and merie, driving away all sadnesse, dulnesse, and melancholy, as Dioscorides and Pliny affirm."—See *ibid.* p. 798.

A "syrrup," too, he says, "made of the floures of Borage comfoteeth the heart, purgeth melan-

choly, and quieteth the phrenticke of lunaticke persons." (See *ibid.* p. 798.)

The same praise is bestowed upon these "heart-gladdening" qualities of the plant by not less lovable a writer than Gerarde, viz. by Burton in his *Anatomy of Melancholy*. I have, while writing, the handsome folio edition (London, 1676) before me, with the curious frontispiece engraved by Ch. Blon—

"Ten distinct Squares here seen apart,  
Are joy'n'd in one by Cuttler's art."

See the *Anatomy of Melancholy*, by Democritus Junior. London, 1676. Frontispiece,

The "argument" of this frontispiece also mentions borage, with its cheering qualities, under Nos. 8 and 9—

"Borage and Hellebor fill two scenes,  
Sovereign plants to purge the veins  
Of Melancholy, and clear the heart  
Of these blank fumes which make it smart;  
To clear the Brain of misty fogs,  
Which dull our senses, and Soul clogs.  
The best medicine that ere God made  
For this malady, if well assaid."

See *ibid.* Frontispiece.

Burton, too, recommends a syrup made of the flowers:—

"Syrups are very good, and often used to digest the humour of the heart, spleen, liver, &c. As Syrup of Borage (there is a Syrup of Borage made highly recommended by Laurentius to this purpose in his Tract of Melancholy)."—See *ibid.* p. 233.

So far those dear gentle friends, and all modern writers have taken their ideas concerning the soothing or the exhilarating influence of the "gallant blew floures" from their pages, I suppose. It is very probable that the delightful fragrance exhaled by the fresh cool green leaves, and the deep cerulean blue of the flowers themselves, first drew our forefathers' attention to the plant. The mere delightful fresh perfume of the leaves, like that of that glorious apple, the Gravensteiner, has something reviving and exhilarating about it. This fragrance is delightfully fresh—not sickly, as that of mint, balm, thyme, and marjoram will become after some time; and, therefore, adds to the beverage spoken of more coolness and freshness than mint and balm do to the American juleps prepared with them. In "old established" houses and hotels (for instance, at "the Queen's," Manchester), borage is still used in the preparation of "a cool tankard." A rich *sweet cake*—a so-called Madeira cake—ought to be served with it, or "extremely riche" macaroons. Francatelli, in his cookery-book, gives the receipt of a delicious pine-apple *beignet*, sweet and rich and juicy; and our more homely Eliza Acton one for making "delicious orange-flower macaroons."—Go and study them!

HERMANN KINDT.

#### ON SOME ANCIENT AND MODERN SUPERSTITIONS.

An ancient mode of averting misfortune by spitting is still in force in Yorkshire. "If, on leaving home, you meet a white horse, you must spit to avert ill-luck" (Henderson, *Folk-Lore of the Northern Counties*, p. 86), just as in Theocritus the shepherd does, acting on the advice of a "wise woman":—

ὄς μὴ βασκανθῶ δέ, τρίς εἰς ἐμὸν ἔπτουσα κίλπον  
ταῦτα γὰρ ἂ γράα με Κοτυταρὶς ἐξεδιόσεν.

*Idyll.* vi. 39-40.

We find ancient authority for the belief now prevalent in England, Ireland, and Scotland—a belief which finds expression in a popular, if rather vulgar, song called "Bryan O'Linn." The ancients could offer some kind of a reason for their opinion. The reader will remember Virgil's allusion. (*Ecl.* viii. 74, 75.) The Romans regarded an even number as unlucky, because, since it could be divided equally, it was the emblem of death and dissolution. (Colin de Plancy, *Dict. Infernal*, s. v. Impair.)

It is interesting to observe the care with which the Romans avoided these even numbers. The year of Numa was made to consist of 355 days, "though the moon in twelve lunations appears to complete but 354 days;" and as it is impossible to divide any odd number into twelve parts without one at least of the parts being an even number, they contrived to divide the solitary even month (February) into a period of twenty-three days, and five supernumerary ones.\*

Christians who were inclined to be superstitious about numbers, strengthened themselves in their ideas by observing that God was one in three; that God rested on the seventh day, and bade it be kept holy for ever. The critical years of man's life are expressed by multiples of seven. A child's first teeth fall when he is about seven; at fourteen he is a youth; at twenty-one a man; and the sixty-third year is the grand climacteric.

With all these grand reasons, it is not strange that in the North of England the housewife thinks it lucky "to set a hen on an odd number of eggs; for if she sets the hen on an even number, there will be no chicken." (Henderson, p. 84.)

Many people now believe that a tingling of the ears signifies that some one is speaking of them. This belief is very old. Delrio (*Disquisit. Magic.* 452) quotes an old verse of Aristinetus on this subject, and also a couplet from a poem once attributed to Virgil:—

"Garrula, quid totis resonas mihi noctibus, auris?  
Nescio quem dicis, nunc meminisse mei." †

\* See the art. "Calendarium" in Smith's *Dict. of Antiq.* p. 227-1, edit. 1856.

† Delrio refers to the Catalecta, but I cannot find these lines in any of the editions I have consulted, and I have consulted several.

In the seventeenth century the belief had developed into the shape in which in England it now exists — namely, that a tingling of the right ear denotes that a friend is speaking of us; a tingling of the left denotes that an enemy speaks. (Delrio, 451.)

The French form of this superstition differs in an odd way from ours, for in France the tingling of the left ear denotes the friend, the tingling of the right ear the enemy. (Colin de Plancy, *Dict. Inf.*, s. v. Oreille.) In the North it is unlucky after one "has started on a journey to be recalled." (Henderson, 87.)

Now Laodamia, in her letter to Protesilaus, who had left for the Trojan war, tells him that as he was departing from home she wished to recall him, but that fear of the ill omen had prevented her —

"Nunc fateor; volui revocare; animusque ferebat.  
Substitit auspicij lingua timore mali."  
Ovid, *Heroid.* xiii. 85-86.

Then, as the letter proceeds, the yearnings of her heart are too strong for her fears, and she begs him to come back. And again the dread of the omen comes over her —

"Sed quid ego revoco hæc? Omen revocantis abesto."

I have alluded above to the belief that odd numbers were lucky. Of course an exception must be made with respect to the terrible 13. I am not aware that any cause is assigned in this country for the poor reputation of this number. The Italians regard 13 as unlucky because the thirteenth card of one of the sets of cards used in playing a game called *Tarocchi* bears the figure of death. Thus the Greeks regarded  $\theta$  as an unlucky letter because it begins the word *θάνατος*.

Spitting to avert evil influences — a custom practised by our northern peasants — was actually raised by some ancient heretics (the Messalians) to the dignity of an essential act of religion. They kept perpetually spitting and blowing their noses to get rid of the demons with which the air was filled, and which were breathed in with every breath the unhappy followers of Sabas drew. (See Migne, *Dict. des Hérésies*.)

Easter eggs are still ornamented and preserved in England. People seem to have forgotten why. It was believed some centuries ago that in case a dwelling-house took fire, the flames could be extinguished by throwing in an Easter egg. (Delrio, *Disquisit. Magic.* p. 457.) The eggs should be laid on Good Friday.

Friday has long been an unlucky day for cutting one's nails. Delrio (*ibid.* p. 457) says that this was believed in his days. In France the same kind of notion prevails, but at present in a somewhat extended form, since it is unlucky to cut one's nails on any day which has an *r* in its name — viz. on Mardi, Mercredi, or Vendredi. In

Holland the case is quite different, and by cutting the nails on Friday one is protected from tooth-ache. (See De Plancy, s. v. "Ongles.")

The Romans did not like to cut the nails on the day which, I suppose, corresponded to our Friday. Wednesday was the day for that important operation according to the following verse of Ausonius: —

"Ungues Mercurio, barbam Jove, Cypride crines."  
(Ed. Valpy, i. p. 627.)

Henry IV. of France considered Friday lucky, and began his undertakings by preference on this day. Sailors, as is well known, are of quite another opinion. It is said that some years ago some gentlemen of New York, wishing to "disabuse the vulgar," had the building of a ship begun on a Friday. The first plank was laid on a Friday; on a Friday the vessel was launched; on Friday it set sail, and was never heard of more.

Mr. Henderson tells us that on the Borders "it is considered unlucky to be praised by a witch." (*Folk Lore*, &c. p. 143.) To injure by praise is an ancient attribute of witches. Pliny tells us that whole families had this terrible power: —

"In eadem Africa familias quasdam effascinantium esse Isigonus et Nymphodorus [tradunt]: quorum laudatione intereant probata, crescant arbores, emoriantur infantes." — *Nat. Hist.* vii. p. 2.

Nay, people even thought it necessary to add to their praises a declaration that no enchantment was intended — "pol tu ad laudem addito præfiscini ne puella fascinetur." (Titinnius quoted by Smith.)  
D. J. K.

#### DIVIDED ALLEGIANCE IN '45.

One hundred and twenty-two years having passed since Culloden, discussion on the conduct of those who fought for Prince Charles Stuart are no longer in danger of being converted into acrimonious party disputes, and the discovery of many papers in later years bearing on the subject, renders elucidation easy. I am anxious to ascertain whether the statement so frequently put forward is correct, that the Scotch lords in those days combined enthusiasm with worldly wisdom, and thus, while they devoted their lives to the sovereign for whom they fought, they at the same time named at least one of their family to espouse the opposite cause, so that whichever party won the day there would always be one scion of the race entitled to retain possession of the title and the property. In every civil war there are doubtless instances where members of the same family adhere to opposite sides, but the almost universal occurrence of this circumstance in the forty-five (if I am right) implies that a regular system was adopted.

One of the most distinguished of Prince Charles's

followers, his commander-in-chief, was Lord George Murray, who, with his brother Lord Tulbaridine, was heart and soul in the cause; while their brother, Lord James, was an adherent of the Hanoverian party, and succeeded as Duke of Athole even during his elder brother's lifetime; and a younger brother, Lord John, commanded King George's Highland regiment of foot.

The Duke of Perth and Lord John Drummond fought as brigadiers at Culloden for Prince Charles, but their uncle James gave his support to the reigning family, and succeeded to the dukedom.

Lord Lewis Gordon was a colonel in the Stuart army: Lord Adam and Lord Charles held commissions in the royal army.

David Lord Elcho was colonel of the Prince's Horse Guards: his brother James adhered to the Hanoverian party, and succeeded to the title.

Lord Strathallan was a devoted follower of Prince Charles: his son was a captain in the Royal Navy; but in this case it is not clear that he was in active service at the time of the war, and he did not save the title.

James Lord Nairne was an officer in the Stuart army: his son was a lieutenant-colonel in the royal army.

When Lord Kilmarnock, the Colonel of the Prince's Foot Guards, was taken prisoner at Culloden, he lost his hat, and was escorted bareheaded in front of the first line of royal infantry. A captain in the First Royals ran out and placed his own cap upon the prisoner's head. This was his son Lord Boyd.

Sir William Gordon fought for the Stuarts, and was proscribed. His son James succeeded to the baronetcy and estate of Park.

Macpherson of Clunie fought for Prince Charles, but Ewen Macpherson of Clunie was an officer in the 43rd Black Watch.

Farquharson of Monaltrie led the Farquharson clan at Culloden: James Farquharson of Invercauld and Monaltrie was in the royal army, and succeeded to the estates.

These are some of the chief instances which I have met. There are no doubt many others, for there were apparently very few cases in which whole properties were forfeited to the crown (as was Lord Derwentwater's), and the government was by no means inclined to leniency, but supported their officers in their oppressive acts, much of the blame of which has been unjustly thrown on William Duke of Cumberland.

SEBASTIAN.

LAKE DWELLING IN ARISAIG.—Please preserve the following cutting from the *Times* of May 15, in "N. & Q.":—

"About twelve years ago, upon draining a fresh water loch in Arisaig, on the property of the late Mr. F. D. P. Asley, a cran-nog, or lake dwelling, was discovered,

These lake dwellings are now being discovered in various parts of Scotland, and are very interesting, as throwing some new light upon the habits and history of the early Celtic race who inhabited Scotland many centuries ago, and also as forming a new link with the early populations of other lands; for although the size and structure of the Swiss and Italian lake dwellings are somewhat different from those of the Scotch and Irish cran-nogs, there is evidently a similarity in the idea, and another link seems to be formed between the ancient populations. The loch at Arisaig is about half a mile from the sea and village of Arisaig; it is only partially drained, so that the construction of the cran-nog cannot be perfectly ascertained. It appeared to have been placed in deep water, as the soft and wet mud around it is not fathomable by a long pole; the nearest point of land is about 250 yards distant. It is formed of the trunks of trees, some of which are of very large size; one that was measured is 28 feet long and 5 feet in circumference, at 2 feet from the base; another is 39 feet long, and 5 feet 8 inches at the base. The structure consists of several tiers or layers of these trees; two layers have been partially washed away by returning tides; four layers were exposed to view in examining the building, and a probe of 8 feet long detected timbers at that further depth. Each layer in succession lies across the one below it, forming a strong firm structure of rectangular shape; the sides are 43 feet by 41 feet. On the floor were several flagstones in three or four places, which evidently had been the fireplaces of the inhabitants. At a distance of about 2 feet 6 inches from the building was a rampart, formed of upright posts, inclined inwards and sharpened at the top, across which are placed large trees, that were fastened at the corners by a hollow scooped out in the wood."—*Oban Times*.

CORNUB.

#### EMENDATIONS OF SHAKESPEARE.—

*Coriolanus* :—"But with such words that are but rooted in Your tongue, though but bastards, and syllables Of no allowance to your bosom's truth."

Act III. Sc. 2.

Read *thorough*.

*Hamlet* :—"The ratifiers and props of every word."

Act IV. Sc. 5.

Read *order*.

"And stand a comma 'tween their amities."

Act V. Sc. 2.

Read as *concord*.

Pax may well represent Concordia, each goddess being symbolised by a female with the cornucopia and olive-branch. This reading occurred to me on May 9; and in the *Times* of June 1 we read that at the dinner given to the members of the Customs' Parliament at Kiel, "A Wurtemberg Minister proposed three cheers to concord between his more immediate countrymen and the Prussians."

*Othello* :—"Like the base Indian."—Act V. Sc. 2.

Read *bare*, poor and naked, opposed to *richer*.  
"The naked Indian."—*Pope*.

ROBT. CARTWRIGHT, M.D.

Shrewsbury.

S. T. COLERIDGE.—Whilst looking over some papers which had been lying dormant for many years, I just happen to hit upon the following

letter of Coleridge's, which precisely has reference to Mr. Bates and Mrs. Gillman at Highgate in the year 1829 (4th S. i. 464, "The Drama"). The letter is addressed to Mrs. Bates, and written on light tinted satin paper:—

"Grove, Highgate.

"My dear Madam,—I do not know whether *our* beloved, and (with good reason *my*) *revered* no less than beloved Friend, Mr Gillman, intended by the color of this paper, which she has placed on my writing-table, to hint that she perceived I had the *blue-devils*; but most true it is, that I do feel my spirits more than ordinarily depressed by the necessity of declining your kind invitation. *Declining*? That was a very ill-chosen word. For in the very act of writing it I was struggling with the rebellious inclination to accept it at all risks. But Conscience, in the shape (i. e. to my mind's eye) of a mouse gnawing at the bone of my knee, with an accompaniment at my Stomach, came to my aid, and, like those who interpose to protect Russian Ladies from the chastisement of their angry Husbands, got small thanks from me for her pains. In grave earnest, my dear Madam! it vexes me more than the loss of any gratification ought to vex a grey-headed Philosopher, that I *must* not wish by the gladness of my countenance to yourself and Mr. Bates what I am now about to write—to wit, that with sincere respect and regard I am, my dear Madam,

"Your and his obliged Friend and Serv't,

"S. T. COLERIDGE.

"23 June, 1829."

P. A. L.

TENNYSONIANA.—In *Macmillan's Magazine* there are no references to parallel passages in Mr. Tennyson's *Lucretius*. The following may be worth notice:—

Ἦ ἄνερ ἄρ' ὡς εἰποῦς' ἀπέβη γλαυκῶπις Ἀθήνη  
Ὀὐλομένηνδ', θβι φασι θεῶν ἔδος ἀσφαλές αἰεὶ  
Ἔρμμεναι' οὐτ' ἀνέμοισι τινάσσεται, οὔτε ποτ' ὄμβρῳ  
Δεῖεται, οὔτε χιῶν ἐπιπίναται· ἀλλὰ μάλ' αἶθρη  
Πέπταται ἀνεφέλωσ, λευκῆ δ' ἐπιδέδρομεν αἴγλην  
Τῶ ἐνι τέρπονται μάκαρες θεῶν ἤματα πάντα.

HOMER, *Odys.* vi. 41-46.

"Apparet Divinum numen, sedesque quietæ,  
Quas neque concutiunt venti, neque nubila nimbis  
Adspersunt, neque nix acri concreta pruina  
Cana cadens violat: semperque innubilis æther  
Integit et large diffusum lumine ridet."

LUCRETIUS, *De Rer. Nat.* iii. 18-22.

"The gods who haunt

The lucid interspace of world and world,  
Where never creeps a cloud or moves a wind,  
Nor ever falls the least white flake of snow,  
Nor ever lowest roll of thunder moans,  
Nor sound of human sorrow mounts to mar  
Their sacred everlasting calm."—TENNYSON, *Lucretius*.

FITZHOPKINS.

Garrick Club.

BOOKS PLACED EDGEWISE IN OLD LIBRARIES.—Bishop Earle, in his *Microcosmography*, says of "A young gentleman of the University":—

"His study has commonly handsome shelves, the books neat silk strings, which he shows to his father's man, and is loth to unty or take down for fear of misplacing."

Dr. Bliss appends the following note:—

"It may not be known to those who are not accustomed to meet with old books in their original bindings, or of seeing public libraries of antiquity, that the volumes were formerly placed on the shelves with the *leaves*, not the *back*, in front; and that the two sides of the binding were joined together with neat silk or other strings, and in some instances, when the books were of greater value and curiosity than common, even fastened with gold or silver chains."—P. 74.

In the frontispiece to Dr. Boys' *Workes* (Lond. 1622, folio), the author is represented sitting with his hat on, reading in his study, with his books, *consiliarii mei*, ranged on the shelves with the edges frontwise. The question which the Austrian ambassador is said to have put to the monk in the library of the Escorial (referred to *antè*, pp. 340, 488,) has often occurred to me. How is the student to find a book under this arrangement?

I have often met with vellum and parchment-covered volumes in which the vellum overlapped the edges, and had the title written on one of the flaps; but how were other books distinguished?

Q. Q.

CRESWELL.—In Norden's Map of Windsor Forest, Harl. MS. 3749, he mentions that Creswell was keeper of the red deere in Egham Walke, then part of the forest (but long since cleared). Looking over the register of burials &c. in Egham vestry the other day, I came on the following in Book A.:—

"1623. Mr Edwarde Creswell, a keeper in this fforest of long continuance, buried the xvth day of July 1623."

F.

THE "JACKDAW OF RHEIMS."—Many readers must remember the story about the scalded magpie, which the author of the *Ingoldsby Legends* says was told him by Cannon, and which gave him the notion about the "Jackdaw of Rheims," which he expressed in the line:—

"His head was as bald as the palm of your hand."

It is amusing to compare this with a similar one in *The Knight of La Tour-Landry* (E. E. T. S.), p. 22. This relates how a magpie told a man that his wife had eaten an eel which he was fattening in a pond in his garden for himself and friends. The wife tried to excuse herself by saying the otter had eaten it; but the husband told her he knew better, as he had heard about it from the magpie. In revenge, the lady and her maid plucked the bird's feathers off, saying: "Thou hast discovered us of the eel." And ever after, the magpie repeated this to anyone whom he saw with a bald head. Surely this is curiously like the conclusion of Cannon's story, as told in the *Memoir of the Rev. F. H. Barham*.

WALTER W. SKEAT.

1, Cintra Terrace, Cambridge.

EPITAPH AT SELBY ABBEY.—The following seems worth preserving. It is on the south wall of the nave of Selby Abbey:—

“Near to this stone lies Archer (John),  
Late Sexton (I aver),  
Who without tears, thirty-four years  
Died carcasses inter.

“But Death at last for his works past,  
Unto him thus did say:  
‘Leave off this trade, be not afraid,  
But forthwith come away.’

“Without reply, or asking why,  
The summons he obey’d,  
In seventeen hundred and sixty-eight  
Resigned his life and spade.

“Died Sep<sup>r</sup> 15<sup>th</sup>, Æ. 74.”

W. D. S.

Peterborough.

### Queries.

#### JACOBITE BALLADS.

In the course of my reading I fell upon the following query, which I think can nowhere be better answered than in your pages. About the year 1695 certain political ballads appeared, reflecting upon the Prince of Orange. I have seen only copies of them, but I want very much to know where they first appeared, and how; whether as broadsides or in any newspaper or collection of ballads. One, entitled “The Belgic Boar,” is printed in that excellent work, *The Political Ballads of the Seventeenth and Eighteenth Centuries*, edited by Mr. Wilkins; but unfortunately the editor gives no authorities, and consequently I am no nearer the mark. The ballad commences thus:—

“God prosper long our noble king,  
Our hopes and wishes all,” &c.

The second I am in search of—

“But in the street what objects we meet,  
Of tradesmen who beg for relief;  
Whilst the Dutch at Whitehall from the English take  
all,  
By command of P. O. the proud thief,” &c.

The third is entitled “The Three Williams”; the fourth “The History of W.,” containing the following passage:—

“A Protestant muse, yet a lover of kings,  
(Of true ones, I mean, not Dutchified things),  
On th’ age grown a little satirical, sings.”

The fifth, without a title, commencing thus:—  
“Whilst William Van Nass-aw with Bening Bourda-  
chan,” &c.

The sixth, entitled “A Satire against Rebellion,” has the following passage:—

“Happy the time when men rejoiced to pay  
All just obedience to the royal sway;  
When truth and justice ruled their hearts alone,  
And no Dutch Boar had yet defiled the throne.”

If any one can refer me to the originals of these ballads, I shall feel much obliged; and I would

add to the querist W. H. HART’S request that, as these old Jacobite ballads seem very rare (except the first, which I think is by Lord Wharton), it would be desirable if there were copies of them in “N. & Q.” W. H. C.

AËROGRAPHY.—Sir D. Brewster, in his *Natural Magic*, p. 256, writes:—

“One of the most remarkable and inexplicable experiments, relative to the strength of the human frame, is that in which a heavy man is raised up, the instant his own lungs, and those of the persons who lift him, are inflated with air.”

Has this experiment been recently tried, and can it be accounted for? T. P. F.

BURIAL SOCIETIES AMONG THE ROMANS.—In a very unpretentious publication, entitled the *Insurance and Friendly Societies Monthly Reporter*, published in this town, I find some passing notice of “Friendly Societies Two Thousand Years Ago,” giving some few particulars from the work of a Mr. Renwick, on *Roman Sepulchral Inscriptions*, who mentions a monument found at Lauvinium, recording the laws of a Roman Burial Society.

This society was under the patronage of the Emperor Hadrian, who granted it a charter and erected it into a college, inscribing the rules on marble tablets, and placing them in the sacred temple of Juno Sospita.

It occurs to the writer, that through the medium of “N. & Q.” and the very learned and talented men who subscribe to it, some interesting information might be elicited for the benefit of those who, like myself, are unfortunately in ignorance of institutions which existed so long since, and of which ours at the present day are only a repetition. E. S. J.

Victoria Place, Belfast.

CAGLIOSTRO.—Who was “Lucia,” the writer of the *Life of Count Cagliostro*, London, 1787—the book so humorously denounced by Carlyle? It is a model of what a biography should not be. W. E. A. A.

Joynton Street, Strangeways.

CAREW: APSLEY: BLOUNT.—Ann, only daughter and sole heir of Sir Peter Carew, Knight, married—first, William, son and heir of Sir Thomas Wilsford of Kent. This marriage would appear to have been issueless; secondly, she became the second wife of Sir Alan Apsley, Knight, Lieutenant of the Tower, by whom she had several children. In Berry’s *County Genealogies* two are named—Joyce and Peter Apsley, and I think another son was called Carew Apsley.

Sir George Carew, Earl of Totnes, by his will dated in 1625, gave all his lands in Warwickshire to the Lady Joyce his wife. Certain messuages, &c. in Holborn he devised—



"vnto my loving nephew Peter Apsley, sonne and heire apparent of Sir Alen Apsley, Knt, and grandchild of my brother Sr Peter Carew, Kn<sup>t</sup>, deceased, and to his heires and assigns; and I wish a match between him and Priscilla Clopton, daughter of Ann Clopton my wife's sister, and that my wife wold thereupon convey the lands in Warwickshire vpon them."

Sir Alan Apsley died in 1630, and seems to have left his affairs in great confusion. Peter went abroad, and proclamations were made for his apprehension. He challenged the Earl of Northumberland, at which the king was very angry; and at length he was fined 5000*l.* in the Star Chamber, and sentenced to be imprisoned in the Tower during the king's pleasure, where he was in confinement in July, 1634, petitioning for release. (*State Papers, Dom. Cor.*) In May, 1639, however, he had licence to pass into the Low Countries with three servants, being then a captain belonging to Colonel Goring's regiment. (*Privy Council Registers*).

Joyce Apsley married Lister Blount, third son of Sir Richard Blount of Maple-Durham, co. Oxford. His two elder brothers having died *s. p.* he became his father's heir. The Visitation of Oxford, in 1634, shows this marriage, and also issue a son called Lister. It also shows that Sir Richard had another son called Charles (Harl. MS. 1556, fo. 161, b.) This last-mentioned son appears to have succeeded to the Maple-Durham estates, for he fortified the beautiful mansion which his father had erected there for the king, and died gallantly fighting in the royal cause in 1644.

My query is, are there now existing any descendants of Ann Carew?

The Blounts disappear as stated above. In Berry's *County Genealogies* (Sussex) the pedigree of Apsley is continued through Sir Alan Apsley, son of the Sir Alan above-mentioned, by his *third* wife, Lucy, daughter of Sir John St. John of Wiltshire. His children by his *second* marriage being simply *dropped*, not disposed of. The descendants of Ann Carew, if any, are representatives of the elder line of the great house of Carew.

If any reader of "N. & Q." can help me to a solution of my difficulty, either by letter direct or by a communication to this paper, I shall be greatly obliged.

JOHN MACLEAN.

Hammersmith.

COKE: SKINNER.—Sir Edward Coke, the eminent judge, had a daughter, *Bridget*, wife of William Skyenner, son of Sir Vincent Skyenner, Knt. Her husband died August 7, 1626, *æt.* 32, and was buried at Thornton Curtis, co. Lincoln. If any one can inform me when and where his widow, Bridget, died, an immediate communication to the fact, by letter to me, will much oblige.

CHARLES JACKSON.

Doncaster.

DIDO AND ÆNEAS.—I read some years ago in a book of humorous verses an account of Dido and Æneas hunting and taking refuge in the cave, from the fourth book of the *Æneid*; the piece ended thus, if I remember rightly:—

"*Pius Æneas* was absurd, and *pater* premature."

Can any reader of "N. & Q." direct me to the book, as I have forgotten its title and author?

R. C. S. W.

DUTCH POETS, ETC.—As I see that you have one or more correspondents in Holland, perhaps some of them would be kind enough to answer any of the following queries:—

1. Thos. Arends, died 1700, author of *Poems, Tragedies, and Comedies*. Wanted, the titles, &c. of his dramas.

2. Maria de La Fitte, 1737-1794, wife of a Protestant clergyman in Holland, author of *Moral Dramas, Tales, &c.*, 1781-8. Dedicated to Queen of England. Hague. Several editions. What are the titles of her dramas?

3. Stephen Marc, *Dramas for Children*, French and Dutch, 1797. Amsterdam. What are the titles of them? Is any thing known of the author?

Are there any dramatic compositions in the following works for the young?—

1. H. v. Alphen's *Dichtwerken*, 1857. Utrecht.

2. Petronilla Moens, *Poems and Dialogues for Children*, 1826. Amsterdam.

3. M. v. Heyn Bosch, *Kleine Kindervriend*, (Young Children's Friend), 1825. R. INGLIS.

EARLY ENGLISH TEXT SOCIETY.—Has any appropriate binding for the volumes of this society been adopted?

J. M. COWPER.

FLOWER BADGES OF COUNTRIES.—Can any correspondent of "N. & Q." give me other countries than our own four, which have and use flower badges quite distinct from any heraldic signification? The lilies of France, pomegranate of Granada, hyacinth of the Isle of Zante, &c. &c., are heraldic.

NEPHRITE.

GIST.—Should the *g* in this word be pronounced *hard* or *soft*, and what is the true derivation of the word?

DUBIUS.

ANCESTRY OF DEAN GRAVES.—I find it asserted in more than one place that the English ancestor of the Irish family of Graves was Colonel Richard Graves, an officer of Cromwell's army, and a member of the Mickleton family. The pedigree given in Nash's *Worcestershire* seems to contradict the latter assertion, and though Colonel Graves is often mentioned in the annals of the Parliamentary Wars, and was ordered to Ireland in April, 1647 (*Rushworth's Collections*, part iv. vol. i. p. 465), yet I can find nothing in support of the statement that he settled in that country.

Colonel Graves had the command at Holmby House subsequently to the above order, viz. in the

month of June, 1647, and incurred some blame for having permitted Cornet Joyce to visit the King. Anthony à Wood (*Fæsti Oxon.* ii. 139), says that he "got happily out of their reach." Did he retire to Ireland in consequence? Any facts will be welcome.

C. J. R.

DOUGLAS HAMILTON, DUKE OF HAMILTON BRANDON.—Some years ago I purchased a series of very curious letters, and other MS. documents, which had belonged to Madame de Genlis. Could I be informed to which of the Hamiltons belongs, and where is to be found, an "Epitaph on the most noble Douglass Hamilton, Duke of Hamilton Brandon"?—

"Here lies repos'd beneath this sculptur'd stone,  
All that remains of princely Hamilton:  
All that remains of beauty, strength, and health,  
Grae'd by high lineage and the gifts of wealth,  
Exulting Nature, when the child was born,  
Lavish'd her stores the fav'rite to adorn,  
And when the beauteous boy to manhood sprung,  
Knit every joint, and ev'ry sinew strung,  
Gave grace to motion, to exertion ease,  
A mien unrivall'd, and a pow'r to please:  
She crown'd him with perception's brightest beam,  
She bath'd his heart in friendship's sacred stream;  
O'er his fine form her radiant mantle threw,  
And with his strength her choicest talents grew.  
Oh! gifts neglected! talents misapplied!  
Favours contemn'd, and fortune unenjoy'd!  
At this sad shrine the serious man may find  
A subject suited to engage his mind;  
And the rash youth, who runs his rash career,  
May tremble at the lesson taught him here.  
While baffled Nature kneels dejected by,  
And hails the shade of Douglass with a sigh."

P. A. L.

LITTLE FOSTER HALL.—Can your correspondent F. J. F., or Mr. ALBERT WAX, give me any particulars of Little Foster Hall, near Egham? It is now, I believe, called Egham Lodge. This mansion is mentioned in Manning and Bray's *Surrey* as having belonged to the Vernons. It belonged to my great uncle, James Vernon of Antigua, &c., whose ancestor, the Hon. Colonel John Vernon, Speaker of the House of Assembly of Antigua, settled in that island soon after the Restoration.

W. J. VERNON.

Leek.

MURDER BY CAPTAIN HAWKINS AND HIS CREW. In an old Bristol account-book I find a record of—

"Four banners painted black, with inscriptions on both sides, which were carried at the funeral of two men who were murdered by Captain Hawkins and his crew."

What was this murder, and where is it recorded in print?

U. O. N.

Westminster Club.

PICTURE OF "PEARLIN' JEAN."—I am very anxious to find out what has become of a picture of "Pearlin Jean" (the ghost of the family of Stewart of Allanbank, in Berwickshire). It was taken by the late Sir James Stewart, about 1836,

to London, and was in the hands of "Seguir," the picture-cleaner. It is believed Sir James exchanged it for some other picture. I am very much interested in ascertaining where it is to be heard of, and I shall feel great gratitude to any one who will give me any information on the subject. The costume of the portrait is black and gold. It has a large Spanish ruff, and a sort of diadem of feathers and jewels, on one side of the head.

L. M. M. R.

PLAGUE SHIP.—I shall feel obliged if any of your correspondents can inform me if there is any foundation for the following story, which I heard many years ago, and refer me to the book in which it is to be found? The story is to the effect that a British frigate (the "Indefatigable," if my memory serves me), forming one of the Mediterranean fleet at the time, got the plague on board, and in consequence was ordered to be sunk with all hands a-board; but the crew, receiving timely warning, made their escape by beating through the "Gut" of Gibraltar—a feat that has never been performed since. The story goes on to say that the crew landed on some desolate island, where many of them recovered, and bringing the ship home, rejoined the service.

Whether the above is one of the tough yarns said to be spun by the "bluejackets" for the "marines," I do not know, but "I tell the tale as 'twas told to me," and ask for confirmation from some of your correspondents before I credit it.

WM. J. CAHILL.

Manchester.

ROSARIUS.—Can any of your readers acquainted with modern art and artists tell me who it was painted under the name of "Rosarius" in the Royal Academy Exhibition of 1853, 1861, and 1862?

G. W.

SCHRUPFFER.—Wanted, references to any biographical details of this once famous charlatan.

W. E. A. A.

SERGEANTS-AT-LAW.—Of the following serjeants I have but a very scanty account:—Thomas Barnardiston, born 1736, ob. 1752. William Conyers, ob. 1659. Tristram Conyers, ob. 1684. Sir John Darnall, ob. 1731. Sir Thomas Hardres, ob. 1681. William Hawkins. — Edward Leeds, ob. 1758. William Salkeld, *temp.* Queen Anne. — Thompson, *temp.* Charles II., James II., and William III.

Wanted also the birth-places of the following:—1. Sir John Chesshyre. 2. Samuel Heywood. 3. George Hill, b. 1716, ob. 1808. 4. Sir Robert Hitcham of Nacton, Suffolk. 5. Sir John Kelyng (ob. 1681), not the Chief Justice. 6. Matthew Skinner, ob. 1749. 7. William Whitaker, ob. 1777. 8. William Wynne, author of the *Serjeant-at-law*, *temp.* George II.

H. W. WOOLRYCH, Serjeant-at-Law.

9, Petersham Terrace, Kensington, W.

“TOMBSTONE INSCRIPTIONS.—I am desirous of knowing the best method of making out the inscriptions on those old gravestones which are so thickly incrustated with lichens, &c. as to have hitherto defied all my attempts to decipher them.  
T. P. F.

### Queries with Answers.

THE RIVER LEE.—A Royal Commission some time since appointed to inquire into the best means of preventing the pollution of rivers, in one of their reports recently issued, has given a new name to this river by spelling it with an *e* final (*Lee*). Perhaps some of your readers may be able to inform me whether any authority really exists for this apparent error, which, if the *Lee* River Conservancy Bill, now in the House of Commons, pass into law, will shortly be confirmed by Act of Parliament?  
C. PETTET.

Bayswater.

[In the sixteenth century this river was spelt *Lee*, as appears from the following work: “A Tale of Two Swannes: wherein is comprehended the original and increase of the River *Lee*, commonly called Ware River: together with the Antiquitie of Sundrie Places and Townes seated upon the same. Pleasant to be read, and not altogether unprofitable to be understood. By W. Vallans. Printed at London by Roger Ward for John Sheldrake, 4to, 1590.” In the “Commentarie” at the end of it, we read “*Lee*, called also *Lygan*, *Lygean*, and *Luy*.” In the *Anglo-Saxon Chronicle* it is variously spelt *Lyga*, *Liggea*, *Ligena*, *Lygea*, *Ligea*. Drayton, in his *Poly-olbion*, edit. 1613, fol., in the sixteenth song, spells it in several places *Lee*; and this spelling is followed in “The Bye Laws made by the Trustees of the River *Lee* Navigation, Hertford, 8vo, 1827.” There are two rivers in Ireland, and one in Cheshire, of the same name, and each of them spelt *Lee*.]

SACRE-CUT.—What is a sacre-cut? It is some kind of cannon. One was captured in a sally by the besieged at Hull, on October 11, 1643. (Rushworth, part III. vol. ii. p. 281).  
A. O. V. P.

[As the invention of fire-arms took place at a time when hawking was in high fashion, some of the new weapons were named after those birds, probably from the idea of their fetching their prey from on high. “The saker,” says the *Gentleman's Recreation*, “is a passenger, or peregrin hawk, for her eyrie hath not been found by any.” Hence the sacre or saker, a sort of great gun, is named from this species of hawk:—

“The cannon, blunderbus, and saker,  
He was th' inventor of and maker.”

*Hudibras*, part i. canto ii. line 355.

Of this sort of cannon there are three sizes, the least, ordinary, and extraordinary. The ordinary size is thus described in Sir William Monson's *Naval Tracts*, printed

in Churchill's *Collection of Voyages and Travels*, 1704, fol., vol. iii. p. 343: “A Sacar, the bore three inches and a half; the weight 1400 lbs.; the weight of the shot five pounds and a half; the weight of the powder five pounds and a half; the breadth of the ladle five inches and three-quarters; the length of the ladle eighteen inches; shoot point-blank 170 paces; shoot at random 1700 paces.”]

MARBLING.—Would you or any of your correspondents give me any information as to the origin of the process in bookbinding technically known by the name of marbling?  
J. MANUEL.  
Newcastle-on-Tyne.

[According to Mr. C. W. Woolnough (*The Art of Marbling*, Lond. 1853, p. 10), the origin of this art is unknown. He says, “When the art of marbling was first discovered, and by whom, or in what city or country it was first practised, it is hardly possible to determine. I do not think we can go farther back than the beginning of the seventeenth century, as I have not been able to find any of it on books bound before that time; but in this I will not speak positively. With regard to the country, I am inclined to give my opinion in favour of Holland, and consider the old Dutch, and some drawn and antique patterns with Stormont and other spots, to be the most original.”]

SIR JOSEPH MAWBEY.—Will some one of your readers kindly tell me when the title became extinct of the Mawbeys of Botley, Surrey, and who is the present representative of the family? Sir Joseph Mawbey was, fifty years ago, member for Southwark.  
H. M.

Athenæum, Bristol.

[The second and last baronet was Sir Joseph Mawbey, who married on August 9, 1796, Charlotte Caroline Maria, only daughter, by his first wife, of Thomas Henchman, Esq. of Littleton, co. Middlesex. Sir Joseph died on August 28, 1817, leaving issue two daughters, one of whom, Emily, died unmarried in March, 1819; the other, Anna-Maria, married in the same year John Ivatt Briscoe, of Fox Hills, co. Surrey. On the decease of Sir Joseph, the Botley estate (described as consisting of 575 acres including the Fox Hills and Coney-Burrow hill) was sold by auction, by order of the trustees in July, 1822. Botleys is now the seat of Robert Gosling, Esq.]

ANONYMOUS.—Who is the author of a book entitled, *Three Dramas* (1815?), by a Governess? The dramas: 1. “The Ball Ticket”; 2. “The Mysterious Packet”; 3. “The Heiress, or False Indulgence.” The volume was published by Bowdery and Kerby, Juvenile Library, 190, Oxford. Was it printed in London? and is it dedicated to anyone?  
R. INGLIS.

[The *Three Dramas*, 12mo, 1814, was printed by W. Smith and Co., King Street, Seven Dials. There is no dedication.]

## Replies.

## PARISH REGISTERS.

(4th S. i. 477.)

I think I may claim to have had as much raming amongst the registers of this neighbourhood as most men living; and the decided conviction at which I have arrived is, that it is a simple act of fatuity on the part of the powers that be to suffer these precious documents (in many instances, be it remembered, the only available records of a whole parish) any longer to remain under their present insecure and capricious guardianship. Here and there, it is true, one may find a parson or churchwarden conscientiously alive to their immense and growing importance; but, as a rule, the utter indifference to their value, and consequent religious preservation, cannot but strike the most indifferent inquirer. Each year adds to their interest; and each year, in their present keeping, detracts from their legibility and completeness.

What I would suggest is, that Government should at once lay violent hands on all the earlier books—say up to the middle of the last century—and either have them printed in their entirety (the better course), or, at least, as soon as may be, furnish each parish with authenticated lists of every name, date, &c. contained in its own so abstracted registers; such indexes to be treated as public property by, certainly, all parishioners; and the originals to be available at a very moderate charge—*Gd.* or even less, for each extract—the historical and genealogical student having free access to them, as he is already supposed to have to all other records. This will doubtless entail a heavy expense; but what will that weigh set against the fact of otherwise seeing our most interesting local records perishing before our very eyes, through lack of the most ordinary care? And at what price can we estimate the loss of those which have already disappeared through the crass stupidity or wilful negligence of their so-called custodians? Only think of what a Utopian boon to the at present discomfited genealogist would be a *general* index of *all* the parishes in the United Kingdom.

Appended are a few excerpts from more copious jottings which have already appeared in our useful local quarterly, *The Reliquary*, and which may prove interesting to the general reader.

JOHN SLEIGH.

Thornbridge, Bakewell.

*Ashford-in-the-Water.*"Y<sup>e</sup> forme of an affed:

"Mary — of Ashforde, in y<sup>e</sup> parish of Bakewell, maketh oathe that she was not buryd in any material but what was made of sheep's-wool only, according to an act of Parliament intituled an act for burrieing in wool-len." (*Worthy of Sir Boyle Roche or Mr. Home*)

*Bakewell.*

1617. Eduardus Metheringham, de Newarke, qui demersus erat, *sep.* 30 die Junii.  
 1623. Georgius Manners, eques auratus, *sep.* erat. 28 die Aprilis.  
 1665. Aug<sup>r</sup> 2. *bp:* Diana, y<sup>e</sup> da. of James Cecill, lord Cranborne, and y<sup>e</sup> ladye Margaret, his wyfe.

*Beeley.*

*Mem.* Y<sup>r</sup> y<sup>e</sup> chapell of Beeleigh was builded and finished aboute y<sup>e</sup> 17<sup>th</sup> of July, 1375; and was consecrated on Thursday ye 10<sup>th</sup> March 1378, and eke sithence y<sup>e</sup> more pte of y<sup>e</sup> Inhab<sup>ts</sup> of Beeleigh have had power to choose y<sup>r</sup> own Minister.

*Chapel-en-le-Frith.*

- 1648, Sep. 11. There came to this towne of Scots army led by Duke Hambleton and squandered from Colonell lord Cromwell, sent hither prisoners from Stopford under the conduct of Marshall Edward Matthews, said to be 1500 in number, put into y<sup>e</sup> churche Sep. 14. They went away Sep. 30 following. There were buried of them before the rest went 44 p<sup>r</sup>. and more buried Oct. 2, who were not able to march, and the same day y<sup>r</sup> died by the way before they came to Cheshire 10 and more.

*Fenny-Bentley.*

1608. Sir John Stannehop, Knight, was married to y<sup>e</sup> lady Elline his wife (da. and heire of Edward Beresford, Esq.), upon y<sup>e</sup> feaste-day of St. Michael y<sup>e</sup> Archangell.  
 1644. Elizabetha filia nata maxima dicti Gulielmi et Elizabethæ (Bott), uxoris ejus, nata 5<sup>to</sup> die Dec<sup>r</sup>, Bentleæ-paludesie, apud Derbienses, patre tunc temporis in Regio exercitu agente.  
 1665. *sep:* Eliz<sup>th</sup> y<sup>e</sup> wife of Thomas Cope, supposed to die of y<sup>e</sup> pestilence, Sep. 24<sup>th</sup>.  
 1756, Feb. 6. A Fast-day on account of the great and terrible earthquake at Lisbon, felt also in many parts of England at the same time, viz. Nov. 1, 1755.

*Grindon.*

- 1725, May 23. By virtue of a mandate from the Bishop's Court, James Meakin, jun<sup>r</sup>, was excommunicated for contempt of the said court, he being charged with fornication and not appearing to answer the charge.  
 1730, May 19. Mem: that James Meakin, jun<sup>r</sup>, did penance in this church, and was thereby restored to the communion of the church, pursuant to a mandate and absolution taken out of the Bishop's Court, dated Cheddle, April 23, 1730.  
 1743, Octr. y<sup>e</sup> 6. Kill'd a Wood-cock (!)  
 1764, Feb. 17. *bp:* Josiah, son of Henry and Mary Bold of Martinside (*ob.* 4 Jan<sup>r</sup>, 1866.) If, as he asserted, the subject of this entry was two years old at his baptism, he must have been in his 104th year when he died. I can testify to his clearness of intellect and comparative activity to within a few months of his death; facts which he attributed to early hours and the possession of an excellent set of teeth, enabling him to masticate the ordinary food of the country—but more especially to the avoidance through his protracted career of anything like 'doctor's stuff.'  
 1775, April 16. *sep:* William Bagnall of Martinslow, aged 97.

*Leek.*

- 1641-2, Jan. 11. *m<sup>d</sup>* Simon Anson and Anna Legh.  
 1654, Tho<sup>s</sup> Lee of Darwell, in y<sup>e</sup> county of Chester, esq., and frances Venables, were married Jan. 11, by

Mr Antony Rudyerd, J. P. Mr Tho<sup>s</sup> Parker and Mr Henry Newcome being present at y<sup>e</sup> contract or solemnity.

- 1654, Feb. 23. *bp*: Thomas, son of John Ashenhurst, *equestoris*. (Anna Blincomb went towards London, 2 July, 1654.)
- 1656, May 4. *bp*: Richard (afterwards lord chief-justice of Ireland) son of Maister Richard Leving and Anne his wife.
- 1659, Mch. 5. *sep*: Henry Wilshawe, of Leekefrith, and Jane, his wife, were both buried at one time and in one grave.
- 1667, Aug. 8. *bp*: Thomas (afterwards earl of Macclesfield and lord chancellor of England), son of T. Parker, and Anne, his wife.
- 1698, Mch. 15. *bp*: John, son of John Messenger, *centuarii*.  
 „ Aug. 22. *bp*: W<sup>m</sup> son of John Condliff, *pensorii*.
- 1709, Oct. 11. *sep*: Tho<sup>s</sup> Fenton, vicar of Bullock's-hill, Beds.
- 1725, Dec. 4. *sep*: Maria Ashenhurst, *quæ convulsiva, in focum decidens, miserè perit*.
- 1737, Feb. 7. *sep*: M<sup>rs</sup> Ellen Gent, widow, æt. 104; and had her senses perfect to the last.
- 1745, Dec. *sep*: Mary, wife of Rev: John Daintry, LL.D. vicar of Leek, dyed on Sunday y<sup>e</sup> 15 Dec. and was b<sup>d</sup> on Tuesday. (Tradition runs that when the Highland army passed through Leek on its retreat from Derby, the young Chevalier wished to spend the night at the vicarage; but that this good lady met him on the door-step, and—*molliter manus imposuit*—simply pushed him out. The shock, however, proved too much for her enfeebled constitution, and she succumbed within a few days.)
- 1748, Feb. 16. *sep*: Elizabeth Lockett, æt. 100.
- 1797, Aug<sup>t</sup> *sep*: William Johnson, æt. 87; for 68 years sexton.
- 1852, Jan<sup>y</sup> 10. *sep*: M<sup>rs</sup> Clover, æt. 97.
- 1855, *sep*: Mrs. Rogers, æt. 103.
- 1860, Feb. 13. *sep*: Uriah Davenport, æt. 91; a ringer for 70 years.
- 1863, Jan<sup>y</sup> 30. *sep*: George Rider, æt. 92, parish clerk.

*Leek (Churchwardens' Accounts).*

	£	s.	d.
1662. Getting and leading rushes for y <sup>e</sup> churche against y <sup>e</sup> bishopp came . . .	0	6	0
1664. Paid for an howre glasse . . .	0	0	8
1667. Scowring y <sup>e</sup> churche pewter and dressing y <sup>e</sup> plate . . .	0	1	0
In repaying y <sup>e</sup> lych-gate . . .	0	0	8
1669. Paid of all my lewnes . . .	19	14	7
Mending y <sup>e</sup> procession-way in y <sup>e</sup> churche . . .	0	1	0
George Gravenour, for supporting y <sup>e</sup> North . . .	0	1	0
1672. Repairing the vicar's pewle . . .	0	0	7
ffor one little leich-gate . . .	0	0	3
æc. &c.			

*Monyash.*

- 1721, Jan<sup>y</sup> 26. *md* Joshua, s. John Dancer, of Steynsham, co. North<sup>h</sup> gen: and Lenox, da. Hugh and Lenox Sheldon.
- 1772, Feb. 5. *sep*: John Allcock, blacksmith, and Richard Boham, a baker. N.B. These two were starved to death in coming from Winstor market, on Middleton Common.
- 1776, Oct. 14. *sep*: Ye rev: Mr Lomas: he was killed by a fall from a rock in Lathkill-dale, in y<sup>e</sup> night. (See the ballad thereabout in *Reliquary*, vol. iv. p. 170.)

*Taddington.*

- An Account of y<sup>e</sup> materials belonging to y<sup>e</sup> comuñ-table at Taddington: —
- One large silver calice, given by R<sup>d</sup> Goodwin, año 1651.  
 One small silver bowle, with a silver cover.  
 One large flaggon of pewter, one pewter bason, one large leather bottle.  
 One table-cloth for the comuñ-table, &c.

*Wormhill.*

1674. Nicholas Bagshawe, clerke and schoole-master, for want of a better.
- 1720, March 20. *bp*: Esther da. James and Susannah Brindle, de Tunstead. (*Query*, sister to James Brindley, the canal engineer, the entry of whose baptism is unfortunately missing?)

*Youlgrave (? Giolgrave, mount of burnt offering.)*

- (These are unquestionably the finest and best preserved registers I have yet come across. They, as well as Leek and Wormhill, are particularly rich in briefs and letters-patent, some of which are sufficiently amusing and instructive. A notice of the great snow of 1614, herein recorded, I hope to give at some future time.)
- 1610, Oct. 14. *md*: Henry Cavendish, gen: and Bridget Sterley, gen.
- 1620, May 2. *sep*: Gulielmus Ferne, qui centessimum complexit annum.
- 1624, May 20. *sep*: Johanna Rydiard, *alias* Kanarden, æt. 105.
- 1629, Jan<sup>y</sup> 27. *sep*: Nicholas Frost, æt. 100.
- 1669, Mch. 12. *sep*: Richard Bramhall, æt. 103.
- 1690, Dec. 17. *bp*: Roger, y<sup>e</sup> son of William Hudson, citizen of London, a haberdasher of Hats, living at y<sup>e</sup> signe of y<sup>e</sup> Hat-in-hand, at Foster-lane-end, in Cheapside.

*Exposita.*

	£	s.	d.
1604. Item to ye mayned soldiers . . .	0	4	4
1606. „ to the Ringars, ye 5 <sup>th</sup> Aug <sup>t</sup> , when thanks was given to God for the delivry of King James from the conspiracye of the Lord Gowrye . . .	0	5	0
1609. ffor wyne and bread against Pentecost . . .	0	0	11
„ to Rob <sup>t</sup> Walton, for whipping y <sup>e</sup> dogges forth of y <sup>e</sup> churche in tyme of divyne service . . .	0	1	4
1613. spent at Bakewell about recusants . . .	0	0	4
1614. Bread at a Comunion on Chryst hys day . . .	0	0	1
1619. to earnest, a new byble (total cost £2 4.) . . .	0	1	4
1623. to y <sup>e</sup> ringars, at y <sup>e</sup> returne of Prince Charles from Spayne . . .	0	0	6
1624. for ringing, Nov. 23, at his M <sup>ties</sup> contract with y <sup>e</sup> ladye of France . . .	0	0	6
1630. spent at making a coffin for y <sup>e</sup> poore . . .	0	0	6
1633. for a sheet to wind a poore man in . . .	0	2	6
1666. for two howre glasses . . .	0	2	0
1688. given to y <sup>e</sup> ringars for y <sup>e</sup> bishops' delivry forth of Tower . . .	0		
1703. spent upon y <sup>e</sup> parson of Edensor when he preached here . . .	0	1	6
spent at paying, in palphry-money . . .	0	1	3
1704. given to y <sup>e</sup> ringers upon y <sup>e</sup> newes of y <sup>e</sup> victory at Holchstett . . .	0	5	0
( <i>Blenheim, Aug<sup>t</sup> 2, 1704, O. S.</i> )			
1706. given to y <sup>e</sup> ringers upon y <sup>e</sup> newes of y <sup>e</sup> victory at Ramilies . . .	0	2	6
1707. for a new pair of stocks . . .	0	14	0
1711. to y <sup>e</sup> ringers upon y <sup>e</sup> newes of y <sup>e</sup> victory over y <sup>e</sup> Spaniards . . .	0	2	6
( <i>Villa-Viciosa, Dec. 1710 ?</i> )			

	£	s.	d.
1714. to y <sup>e</sup> man for whipping David Wright	0	0	8
1715. for a coat and furniture for y <sup>e</sup> dog-whipper	0	11	6
1717. to William Carson, for pruning y <sup>e</sup> View-tree	0	1	0
1725. June, paid for 5 Ravens at 2 <sup>d</sup> a-piece	0	0	10
1745. Dec. 18. Paid to G. Toft, when he went to inquire about y <sup>e</sup> Rabells	0	0	6

Many of your readers take an interest in this subject; allow me therefore to state that the necessity for the preservation and concentration of these national records will probably be considered by the Government before long, supported by the testimony of some of the most eminent record keepers of the kingdom. I beg to refer those gentlemen who have written to me on the subject to Lord Romilly's last *Report on the Public Records* (Feb. 7, 1868, p. xix.), and to the state of "the disgusting decomposition and filth" of the palatinate records at Durham, p. 107.

Where ancient records are seldom referred to, and the custos is unpaid for their arrangement and preservation, the state of things disclosed by this report must not be surprising.

JOHN S. BURN.

The Grove, Henley.

#### QUEEN BLEAREYE'S TOMB: PAISLEY ABBEY.

(4th S. i. 309, 486.)

AS ANGLO-SCOTUS alleges, it is certainly not known that the Hamiltons of Innerwick ever possessed Crookstoun (Croestoun, Cruxtoun), on the Cart near Paisley. But a Crookstoun anywhere else than there owned by the Stewarts is equally unknown; and without doubt the reference by Nisbet and others is to this place. It is Seton, in his *Law and Practice of Heraldry* (p. 110), who says, inadvertently probably, that Hamilton of Innerwick "married the daughter and heiress of Stewart of Cruxtoun," and in consequence placed the *fess cheque*, for Stewart, between the three cinquefoils, his paternal arms. Nisbet only says, that John Hamilton, the second son or grandson of Sir Walter Hamilton (as Walter, the son of Gilbert, he is best known), "married Elisabeth Stewart, a daughter of Stewart of Cruxtoun, and got with her the lands of Ballencreeff, in West Lothian." Andrew Stewart, in his *History of the Stewarts*, and Anderson in his *History of the Ducal House of Hamilton*, both concur in that view. This Elisabeth Stewart, as is allowed, was the daughter of Sir Alan Stewart of Dreghorn, Dernley, and Crookstoun, who was succeeded by his eldest son, Sir John Stewart (brother of this Elisabeth; and he dying, as well as an immediate younger brother, Walter, the succession devolved upon Sir Alexander Stewart, the youngest brother. It is true that Sir Alexander Hamilton, the son

of John, first of Innerwick, married Elisabeth Stewart, the younger of two daughters of Thomas Stewart, Earl of Angus, and that Elisabeth was a substitute heir to the Earldom of Angus, by an entail executed by her elder sister Margaret, first the wife of the Earl of Mar, without issue, and in the next place of William Earl of Douglas, by whom she had a son George. That he was a lawful son, and that Margaret was lawfully married to the Earl of Douglas, is denied by some. At any rate George became Earl of Angus, and failing him and heirs of his body, Elisabeth Stewart and her heirs by Sir Alex. Hamilton were called in. But it is to the marriage of John Hamilton with the daughter of Sir Alan Stewart of Cruxtoun that Nisbet ascribes the adoption of the *fess cheque* (i. 385). He may be wrong in this view, no doubt; at the same time it is not known that Sir Alex. Hamilton and his wife ever had any connection with Paisley or its manastery.

The shield on the sinister side of the centre one bears certainly the same arms as those long carried by the Stewarts of Blackhall. But this fact cannot be held as conclusively fixing the date of erection of the tomb to a period not earlier than the reign of Robert III. (1390-1406), as is the view of ANGLO-SCOTUS. For these arms were borne by Robert Duke of Albany, brother of the king, before they were adopted by Sir John Stewart of Blackhall, his nephew, to whom it has been supposed they were assigned specially by the duke when he assumed a different coat; and they may have been carried, for aught known to the contrary, even by some other person prior to Duke Robert.

John assuredly was the name of the natural son of Robert III., who received Blackhall, as well as the baronies of Auchengowan in Lochwinnoch parish, and Ardegowan in the parish of Inverkypp, from his father by three separate charters—still, we believe, preserved—dated in 1390 (Auchengowan), 1396 (Blackhall), and 1404 (Ardegowan). ANGLO-SCOTUS seems inclined, however, to throw some doubt upon the name being John; and no doubt the two charters by Robert III. to which he refers, contained in the published register of the great seal, mentions a son of the king, Robert by name, thus in the one charter: "dilecto filio nostro Roberto Senescallo, militi"; and thus in the other: "Roberto Senescalli militi filio nostro dilecto." Both charters are of the same date (February 8, 1393-4), and granted at the same place, Perth. The same charters mention also the king's first-born son (primogenito) David Stewart, who is there designed Earl of Carrick, but in somewhat different terms from Robert—"Carissimo primogenito nostro David Senescallo, comiti de Carrie." These charters then show certainly that the king had a son whose name was Robert, but whether he was a lawful son, a spiritual son

(a godson), a bastard son, or a son by affinity, is not established by the terms used. ANGLO-SCOTUS says that this king—unlike his father, who had many natural children—is not known to have had more than one; and, on the supposition of that son being first named or baptised John, he thinks that, following his father's example, he may have changed his name to Robert. There is no sure foundation, however, for such a view, the grantee of Auchengowan, Blackhall, and Ardegowan, never having been known called in any authentic writ by any name except *John*. The probability is, that Robert was a *lawful* son; for the charters are granted to Sir Murdoc Stewart, Knight, and his father Robert, designed Earl of Fife and Menteth, for their homage and service, and *special support*, to be extended in the first place to David, the king's first-born, to endure for the time of his life, and failing him by death, next to Robert. ANGLO-SCOTUS seems to interpret these charters amiss, when he says that the grant of one hundred merks to Sir Murdoc, and of two hundred to his father, fell to *this son Robert* on the death of David, his brother. That this was not the case appears sufficiently clear from a subsequent clause in both charters, by which it is stipulated that these money grants are to be held by the grantees and the heirs male of their bodies lawfully begotten, whom failing, they are to return to the king himself and his heirs. They were not provided—they came not—to Robert in any event.

Robert III. had, it is said, a son *elder* than David, who died young. His name was John, and he is said to have been mentioned in a charter to him by David II. in 1357 of the earldom of Athole, wherein he is described as the eldest son of Robert Stewart of Scotland, and the king's nephew, and of Arabella Drummond his spouse. (Abercromby's *Martial Achievements, Robert II.*; Duncan Stewart's *Hist.*, p. 61, *note*). Whether the use of the word "*primogenito*," applied to David in the two charters mentioned, must negative the correctness of this view, is a point which falls to be considered. The king's second son, David, is said to have been born in 1378. The third was John (another John then, the first being possibly dead), who died young; and the fourth, James, afterwards James I., who was for long confined a prisoner in England. The king, besides, had three lawful daughters. It is allowed, however, that none of the sons by Arabella Drummond, who lived, were born earlier than 1378. As to bastards, although ANGLO-SCOTUS knows only of one, Duncan Stewart mentions *two*—John of whom Blackhall is descended, and James designed of Kilbride, who is mentioned in the records of 1404, and also as making donations to the monks of Paisley. Of him, it is said, the Stewarts of Shawtoun are descended. George Crawford, in his *History of*

*the Stewarts*, also speaks of Sir John Stewart being "*one of the natural sons of King Robert III.*" (Robertson's edition, p. 58). It is Anderson, in his *Royal Genealogies*, who mentions John, the son younger than David, and who died young; and perhaps he was called by him *John* mistakenly for *Robert*. To a charter by Robert III. of Nov. 28, 1402, John Stewart, who is designed "*de Auchengowan filio meo naturali*," is a witness. *Vide* Nisbet (i. 206), who says that this charter was in his hands when writing.

ANGLO-SCOTUS' opinion seemingly is that entertained by us, that the devices on this tomb do not refer to the Princess Marjory Bruce, and that probably the female statue and canopy *originally* occupied a different position from that they now do, whether they represent the princess or not. Semple mentions (p. 292), that ten or twelve years before he wrote his addition to the *History of Renfrewshire*, which was in 1782, or immediately prior to that time, the Earl of Abercorn had the *relics* of the princess *removed*, and interred within his own burial-place in Saint Mirius' Aisle, and "*covered with the foresaid monument*," which, having regard to Dr. Boog's statement, could only be the statue. This shows the opinion then prevailing to have been that the princess had been interred somewhere else than in this aisle, and there is every probability that wherever that was, *there* the monument to her memory, if there was one, would be erected. The monument likely indicated the position of the relics. Unfortunate it is, however, that Semple does not state the place where the relics rested, and from which they were removed; but that, probably, was some part of the now entirely ruinous choir.

If the coat of arms on the centre shield is, as ANGLO-SCOTUS thinks, that of some *ecclesiastic*—and of the soundness of this view there cannot be much doubt—who was this ecclesiastic? That is one query. Another is, how should the arms of Hamilton of Innerwick, and Stewart, Duke of Albany, or Stewart of Blackhall, appear on this monument? May they be accounted as having been great friends and supporters of the ecclesiastic whose memory the altar tomb was meant to commemorate? ESPEDARE.

#### WELLINGTON, WHO WAS HE?

(4th S. i. 293, &c.)

The anecdotes that you have already printed under this head induce me to send you two fragments of my own experience. The first of them strikes me as remarkably good. Your readers will lose half the point of the joke by not having known the man.

1. About fifteen years ago I was in the company of a rural vicar who had attained considerable

local fame on the strength of a heavy quarto on the topography of his own neighbourhood, and some half-dozen theological pamphlets. The conversation turned on some question of theology, and I quoted Coleridge as having maintained a similar opinion to that of my friend. With this he was extremely delighted, and after some minutes' thought exclaimed—

“Yes! I must be right if he is on my side. No one like a professed joker for coming at the truth when he is serious. By the bye, did you ever see this book of his, it is the only one I ever heard of before? I never read anything that made me laugh so much in my life.”

Saying this, the good man turned to his book-case, and from among a quantity of small unbound books and pamphlets which were wedged between the third volume of the Folio Clarendon and the first volume of the Oxford Olivet Cicero that always perversely stood on the same shelf, he pulled out the younger George Colman's *Broad Grins*. It was quite evident that the divine had never heard of the author of *Christabel*.

2. The other day I arrived late in the evening at the head inn of a nameless provincial town. I was alone, and therefore preferred the society of the commercial room to the solitary dignity of a private apartment. There were several commercial travellers present. The conversation flowed briskly and pleasantly. I found all my companions to be men not only of good manners but also of considerable reading in the magazine and novel literature of the day.

The ruins of a Cistercian abbey are very near the town; they became the subject of our discourse. After praising their beauties, wondering how the old monks got their days over, and speculating about the height of the tower, and the value of the lead that had once covered the monastic buildings, one of the party remarked, “What a bad man Oliver Cromwell must have been to destroy this beautiful building!” I replied that Oliver had nothing to do with it. That, unlike Tynemouth, Crowland, and others, this church had not been turned into a fortress during the wars of the King and Parliament. The first speaker replied that I had misunderstood him. He did not mean that Oliver had done this as a soldier, but that he as supreme ruler had driven out the monks, and sold the lands of all the abbeys in England. I said I believed that the honour of that deed was due to Henry VIII., and suggested that he was confounding Thomas Cromwell, Earl of Essex, with the Protector. He, however, scouted the idea, and on an appeal to his fellow-travellers it was carried unanimously that it was a well-known fact that Oliver Cromwell was the man who destroyed all the abbeys in England; that I should find it so stated in any history of England.

K. P. D. E.

#### LOW SIDE WINDOWS.

(4th S. i. 364, 488, &c.)

The theory mentioned by your correspondent W. G. is that of Mr. John J. Cole advanced in the *Journal of the Archaeological Institute* for March, 1848. He considers that prior to the introduction of sanctus bell-cots, and commonly where these were not erected, then, at the low side window the sacristan stood, and in the elevation of the Host opened the shutter, and rang the sanctus bell, as directed in the ancient liturgy:—

“In elevatione vero ipsius corporis Domini pulsetur campana *in uno latere*, ut populares, quibus celebrationi missarum non vacat quotidie interesse, ubicunque fuerint, seu in agris seu in domibus, flectant genua.”—*Constit. Joh. Peckham, A.D. 1281.*

There is no example of a bell-cot—which was probably an innovation, though an elegant one—earlier than transition Norman, whereas there is a Saxon low side window at Caistor. Mr. Cole thinks that the examples at Prior Crawden's Chapel at Ely and La Sainte Chapelle in Paris were placed at a great height on account of the neighbourhood of monastic buildings, which would else have impeded the sound. As there were no casements made in the windows of a church, except this one kind, it is not easy to understand how, in the absence of a bell-cot or other means of ringing in the open air, the bell could be heard by people “seu in agris, seu in domibus.” Perhaps when neither low side window nor bell-cot existed the bell was rung from the porch, and that examples of hagioscopes, made from the chancel direct to the porch, were to comply with the injunction to ring “*in uno latere.*”

In Mr. Nichols's volume of the Camden Society, *Narratives of the Days of the Reformation*, it is stated:—

“The Papists too bwide them an alter in olde Master Whytes house, John Craddock hys man being clarcke to ring the bell, and too help the prist too mass, untill he was threated that, yf he dyd use to *putt hys hand outt of the wyndow to ring the bell*, that a hand-goon should make hym to smartt, that he should nott pull in hys hand agayne with ease.”

Does this refer to the sanctus bell?

Supposing that this theory respecting these windows be the correct one, why have we in any case more than one opening on one side? At Temple Balsall Hospital Chapel there were *three* shutters below the transom of a three-light window. At St. Mary, Merton, Surrey, Mr. Street says the low side window is on the south side of the chancel, the village being entirely to the north of the church, and there not being a trace of a house on the south side. I have myself noticed examples of this.

Personally I incline to the bell theory, but think with Mr. Street that the low side windows might have been used for more than one purpose.



The papers in Parker's *Glossary of Architecture* and the *Archæological Journal* (iv. 314) are chiefly valuable for the beautiful woodcuts with which they are illustrated.

JOHN PIGGOT, JUN.

THE BONES OF VOLTAIRE: "HIS *ESPRIT* WAS BETTER THAN HIS *CŒUR*."

(4th S. i. 501.)

This he proved when he said, "Pour être heureux il faut avoir un bon estomac et un mauvais cœur." Some two or three years ago I sent the late French Notes and Queries, *L'Intermédiaire*, copies of two letters I possess, which you may possibly think worth inserting in your valuable periodical. The one is an *English* epistle of Voltaire's to Lord Lyttelton; the other his lordship's answer (by far the better of the two), Dec. 1760:—

"I have read the ingenious dialogues of the dead. I find, page 134, that I am an exile, and guilty of some excesses in writing. I am oblig'd (and perhaps for the honour of my country) to say I am not an exile, because I have not committed the excesses the author of the dialogues imputes to me.

"No body rais'd his voice higher than mine in favour of the rights of humane-kind. Yet I have not exceeded even in that virtue. I am not settled in Switzerland, as he believes. I live in my own lands in France. Retreat is becoming to old age, and more becoming in ones own possessions. if I enjoy a little country-house near Geneva, my manners and my castles are in Burgundy, and if my King has been pleas'd to confirm the privileges of my lands, which are free from all tributes, I am the more addicted to my King.

"If I was an exile, I had not obtain'd from my court many a *passport* for English noblemen. The service I rendered to them intitles me to the justice I expect from the noble author. As to religion; I think, and I hope he thinks with me, that God is neither a presbyterian, nor a lutherian, nor of the low church, nor of the high church: but God is the father of all mankind, the father of the noble author and mine.

"I am with respect

"his most humble Serv<sup>t</sup>

"Voltaire Gentleman of  
the King's chamber.

at my Castle of  
Fernes in  
burgundy."

Lord Lyttelton's answer:—

"SIR,—I have received the Honour of Your Letter dated from Your Castle of Fernes in Burgundy, by which I find I was guilty of an Error in calling Your Retirement an *Exile*. When another Edition shall be made of my Dialogues, either in English or French, I will take care that this Error shall be corrected, and I am very sorry I was not apprized of it sooner, that I might have corrected it in the first Edition of a French Translation of them just publish'd under my Inspection in London. To do You Justice is a Duty I owe to Truth and myself; and You have a much better Title to it than from the *Passports* You say You have procur'd for English Noblemen: You are entitled to it, Sir, by the high Sentiments of Respect I have for You, which are not paid to the Privileges You tell me Your King has confirm'd to Your Lands, but to the *Noble Talents* God has given You, and the Superior Rank You hold in the *Republic of Letters*.

The Favours done You by Your Sovereign are an Honour to *Him*; but add little Lustre to the Name of *Voltaire*.

"I entirely agree with You, that God is the Father of all Mankind; and should think it Blasphemy to confine his Goodness to a *Sect*: nor do I believe that any of his Creatures are good in his Sight, if they do not extend their Benevolence to all his Creation. These Opinions I rejoice to see in Your Works, and shall be very happy to be convinced that the Liberty of Your Thoughts and Your Pen upon Subjects of Philosophy and Religion never exceeded the bounds of this generous Principle, which is authorised by Revelation as much as by Reason; or that you disapprove in Your hours of sober Reflexion any irregular Sallies of Fancy, which cannot be *justified* tho' they may be *excused*, by the Vivacity and Fire of a great Genius.

"I have the honour to be

"Sir

"Your most humble Servant

"signed LYTTELTON."

P. A. L.

SKELP.

(4th S. i. 485.)

I am not sure that the original sense of *skelp* has been fully brought out. I think that it may be more fully explained, if considered as founded on the root of the English word *shell*. Now here the primary idea is that of peeling off a *scale* or flake, and it is marvellous how many words are hence derived more or less directly. *Shell* and *scale* are mere variations of spelling of a word signifying skin, husk, or rind. *Shale* can be split into laminae, like slate, which is from the French *esclat*, a splinter or lamina. A *scallop* is equivalent to the Dutch *skelp*, a shell; and when we say scallop-shell, we do but repeat the same idea twice. *Shale* in old English means a husk; the *sharles* of hemp are the bits of stalk that have to be picked off from the fibre. In Danish, *skille* means to sever, and *skilles* to separate or part in a passive sense, as in the phrase *melken skilles*, the milk is turned; which compare with the provincial English to *sheal* milk, to curdle it. Hence the noun *skill*, discernment. *Scall* is used by Chaucer for scurf on the head, and a *scallū* head is a scurfy head; still from the idea of peeling off. And we must surely refer *scalp* to the same root, as meaning the skin of the head. From the notion of separation comes that of dispersion, as exemplified by the Scotch *skail*, to divide or disperse; *skail-water*, the water that is parted off from the stream passing through the mill, and let off by a sluice. A shallow vessel for skimming milk, *i. e.* for peeling off the top of it, as it were, is called a *skail* in Lowland Scotch. A *skull* is the shell of the head; in Danish, *skal* is a shell, but *hierneskal* is the shell protecting the brains (*hairs* in Scotch), *i. e.* the *skull*. In Danish again, *skaal* is a drinking-cup or bowl, probably from its shell shape; a shell being a very primitive sort of cup. In Swedish, *skål* is a basin, bowl, or

cup; *skåltighet* is concavity or hollowness, from the shape of a shell. *Dricker ens skål* is to drink one's health; see the last line but one of Longfellow's "Skeleton in armour." The Greek *sculos* is a hide, skin; *skullo*, I skin, I flay off; *skuleno*, I strip the spoils of an enemy. A *shelf* is probably so named from its being a piece of board slit or split off; in Scotch, a stone is said to *skelwe* when it peels off on exposure to air; and *skalve* in Shetland means snow in broad *flakes*. Kilian tells us that the old Dutch *skelffe* means a shell; *skelferen*, to split off; and *skelffer*, a splinter. In the same way, I take *skelp* to mean to skin, to flay, to flog so as to fetch the skin off. What better instance of this than the one which is given already in "N. & Q."? "But well may I *skelp* my weather's skin"; *i. e.* I may surely *hide* my own wether's skin if I like. And just as to *hide* means to fetch off skin by castigation, and afterwards signifies to castigate generally, so with *skelp*. Hence Burns uses *skelp* to mean a *slap*, and *skelping* to mean *slapping*. When *skelp* signifies to hurry along, it is just what we mean when we talk about going at a *slapping* pace; this has reference to the oft-repeated *beats* of the feet upon the road, and is particularly applicable when the road is wet and splashy, as in "Tam *skelpit* on thro' dub and mire." Hence *skelp* also means a downpour of rain, with reference to the pattering sound it makes. But, as if to bring us back to our starting-point, we may note that *skelp* further means a splinter of wood, as in "He's run a *skelp* into his finger," and the verb *skelp* signifies to apply *splints* to a broken limb. The confusion seems to be due to the two ways in which skin can come off, *viz.* either by slow peeling or by rapid excoriation; though it ought not to be concealed that there is yet another way of explaining the various senses, *viz.* by gathering them round two *different roots*. We may regard *skelp*, to slap, beat, which is the Icelandic (not Danish), *skelja*, as distinct from the *skelp* which means a splinter, and which is evidently from the verb *skelwe*, to split off, and connected with *shell* and *scale*. Other words connected with *shell* are very numerous. Thus a *shive* in Old English means a slice or bit pared off; it is also spelt *sheave*. To *shiver* is to split into fragments at a blow, to break in *shivers*. In the intransitive sense it is to shake violently, to quiver, tremble; and here we find the Danish *skjelve* used in the very sense of to tremble or shiver. So in Swedish, *skifer* is a slate, *skifra* to tremble, *skilja* to divide. In Meso-Gothic, *skalja* is a tile, *i. e.* a *shell* regarded in the sense of a *cover*; and from the idea that a *shell* covers and protects, we have *shielding*, a cabin, and from the same root *shield* and *shelter*. In fact, the many variations from the same root can be explained as naturally arising from the various ways in which a simple object can be regarded.

A *shell* is a cover; but to *shell* is to take off the cover, to skin. Or one can use a shell as a drinking-cup, or we can transfer it to mean the *shell* or *skull* of the head, or the *scale* of a fish, or a tile for roofing, and so on. The difficulty is to know where to stop. To *skull*, for instance, is to *keep under cover*, and I might instance as many words more. See Wedgwood, under the heads *Skulk*, *Skull*, *Scale*, *Shell*, *Sheal*, &c. WALTER W. SKEAT.

## EALING GREAT SCHOOL.

(3rd S. xi. 105.)

Surely, as a friend to humanity, and as a princely contributor to the ends of science, the name of Felix Booth may well find place in the category of Ealing "men of mark." In *Boothia Felix* that munificent and liberal-minded gentleman has raised to his name a monument "ære perennius," and "N. & Q." cannot ignore him.

Morrison, the son of the far-famed Chinese scholar Dr. Morrison, and himself probably the first Chinese scholar of the day, was at Ealing in my time. And is not Huxley, the geologist, one of the Ealing Huxleys?

You name Sir Henry Creswicke Rawlinson; and right worthy of note, as a distinguished Ealing *alumnus*, is this wondrous man, who, by dint of perseverance never-to-be-sufficiently-estimated, and of lofty determination, has unlocked the secrets of ages long gone by, and unfolded for perusal the mysterious scroll of Moses' primeval history. But surely his brother George, an eminent classical scholar and the translator of Herodotus, should not be omitted from the category of Ealing "men of mark."

I have every reason to believe that the present Viceroy of India was at Ealing in my time. Age, place of birth, time of entry upon the stage of the world, all concur in assuring me that Lawrence, my contemporary, was either the present Viceroy or his brother Sir Henry Lawrence—whose untimely death, pending the siege of Lucknow, we all deplore.

Of the highly-gifted family of Selwyn, there were five members at Ealing in my day, *viz.* Dr. William Selwyn, Margaret Professor of Divinity, Cambridge; Dr. George Selwyn, Bishop of Lichfield; Thomas Selwyn, a very clever scholar, of whom I have lost sight; and two younger brothers.

The Denmans were there with me: Thomas, the present Lord Denman, and Joseph the admiral; also Colonel the Honourable Mr. Bosville-Macdonald, Aid-de-camp to the Duke of Cambridge during the Crimean struggle, and his late brother, Godfrey, Lord Macdonald.

Why not note also, that M. Isidore Brasseur—aforettime an officer under the first Napoleon, and

of late years, French tutor to H. R. H. the Prince of Wales and the junior members of the Royal Family—was one of our French tutors at Ealing?

The Brothers Mayhew have largely contributed to inform the public mind, and to give knowledge to "the million." Edward, one of these pains-taking brothers, and a very clever draughtsman, was one of the Ealing *alumni*.

Mr. Gordon, accredited Her Majesty's Envoy Extraordinary and Minister Plenipotentiary, near the court of Wurtemberg, was, if I mistake not, at Ealing School in or about the year 1823-1824: during the period at which the Westmacotts and the Howards (sons of the Royal Academician), were also there.

Your correspondent W. errs not in his computation of the number of pupils at one period frequenting Ealing Great School. As far as my memory serves me, I should say that at or about the period of the construction of the "New Buildings" (dormitories), and the opening of the new dining-hall, situated on the thither side of that noble fives' court (where we have seen goodly play), Dr. Nicholas had beneath his care upwards of three hundred youths. I have alluded to the fives' court. Probably there were few better players of that fine game in England than Mr. Francis Nicholas, Mr. Stradwick, Mr. Henry, and some of the senior pupils of the school. And few, if any, were the fives' courts in England which could surpass our court at Ealing.

The writer of these sparse and imperfect memoranda left Ealing School in the year 1825; and has spent nearly the whole of the intervening period in foreign and distant lands. Yet dear to him is the memory of his Ealing days—grateful to his spirit are many of the associations connected with Ealing School—soothing to his soul is the mind-glance, from time to time given, at many of those beloved companions who at that time constituted his world. And it was with a feeling of poignant regret that he heard lately, from a friend and former school-fellow, that the ploughshare had passed over Ealing halls—that the railway had invaded its cricket-ground; and that the one thing extant, to lead the mind back to the Ealing School of yore, was the bathing-pond in yonder meadow. Eheu! Eheu! "Sic transit gloria mundi."

A "CAPTAIN" OF 1825.

Buenos Ayres, April 24, 1868.

#### THE LATIN LANGUAGE: ITALIAN DIALECTS.

(4th S. i. 535.)

I believe the fullest account of the primitive Latin language (the Etruscan) will be found in the work of Lanzi, *Saggi sopra le Lingue Morte d'Italia*, in two volumes. It is repeatedly quoted, and with high commendation, by one of the best

judges on such a subject, Payne Knight, in his *Prolegomena in Homerum*, § 97-136, and 173, and in *FLAΦH, FEΠΠΩ, and ATΦΩ* in the long § 152 on the Digamma.

I do not know the date of Lanzi's work, but it is later than 1778 [1789.]

INDEX.

The Illyrii (including the Liburni, Siculi, and Veneti), the Iberi (which includes the Sicani), and the Celtae (including the Umbri), at times unknown rolled slowly from the Danube and the Alps to occupy the west and south of Europe, anterior to the Grecian settlements from Arcadia, rather from Peloponnesus (the Pelasgi), or from Asia Minor (the Tyrrheni = Etruscans) in the foot of Italy. In Homer's time Italy was a dark fable-land. 1. The language of the Illyrians shows their Thracian origin, who entered Italy fifteen centuries before Christ. The Liburnians were from Croatia; the Siculi from Dalmatia; the Heneti or Veneti from north of the Po (Herod. i. 196); the name means "inhabitants of the coast." 2. The Iberians from the vicinity of Genoa. (Thucyd. vi. 2; Diodor. v. 6.) 3. The Celts or Gauls inhabited the north of Italy, but were preceded in their occupation of South Italy by the Illyrians and Iberians. The Roman writers designate the Celts, Ombri, Umbri, Ambrians. A valuable relic of the language of the South Umbrians we possess in the Eugubian Tables, partly Etruscan and partly ancient Latin. (Lanzi, iii. 657.) The best works on this subject are the *Récherches* of Fréret, *Mem. Acad. Inscrip.* Part xviii., *Hist.* p. 72; and Adelung, *Mithridates*, ii. 448, where (p. 467) he has given the titles of works to be consulted.

T. J. BUCKTON.

Wiltshire Road, S.W.

I give a few of the works which treat on the ancient languages of Italy:—

Glossarium Italicum in quo omnia vocabula continentur ex Umbricis, Sabinis, Oscanis, Volscis, Etruscis ceterisque monumentis quæ supersunt collecta, et cum interpretationibus variorum explicuntur. By F. Fabretti. Fasc. 1 to 6. 4to. Taurin, 1863.

Mommesen, Unter-Italischen Dialekte. 4to. Leipzig, 1850.

Klenze, Philologische Abhandlungen. 8vo. Berlin, 1839.

Steub, Ueber die Urbewohner Rhätians. Munich, 1843.

Lanzi, *Saggio di Lingua Etrusca*. 3 vols. 8vo. Rome, 1789.

Lepsius, *Tyrrhenische Pelasger in Etrurien*. 8vo. Leipzig, 1842.

C. O. Müller, *Die Etrusker*. 2 vols. 8vo. Breslau, 1828.

Of those works that treat of the modern dialects, perhaps the best are—

Biondelli, *Saggio sui Dialetti Gallo-Italici*. I. Dialetti Lombardi. II. Dialetti Emiliani. III. Dialetti Pedemontani. 3 vols. 8vo. Milano, 1853-1855.

Boerio *Dizionario del Dialetto Veneziano*. Venezia, 1860.

Cherubini, Vocabulario Milanese-Italiano. 4 vols. vo. Milano, 1856-1861.

Sant' Albino, Gran Dizionario Piemontese Italiano. 4to. Turin, 1860.

Spano, Vocabulario Sardo-Italiano. 2 vols. 4to. Cagliari, 1854-1856.

Your correspondent will also find some curious information in a small work by P. Risi:—

Dei Tentavi fatti per spiegare le Antiche Lingue Italiane e specialmente l'Etrusca. 8vo. Milano, 1863.

CRAUFURD TAIT RAMAGE.

The best work on the Italian dialects in general with which we are acquainted, is—

Zuccagni-Orlandini, Raccolta di Dialecti Italiani, con illustrazioni etnologiche. Firenze, 1864. 8vo.

Its first 225 pages are devoted to the dialects of "Alta Italia."

A curious comparative view of the Italian dialects, as they existed in the sixteenth century, is afforded in Salviani's—

Avvertimenti della lingua sopra il Decamerone. Venezia, 1584-6. 2 vols. 4to—

where one of Boccaccio's stories is given "in lingua Fiorentina di mercato vecchio"; and the dialects of Bergamo (which Coryate calls "rude and grosse"), Venice, Forlì, Istria, Padua, Genoa, Mantua, Milan, Bologna, Naples, and Perugia.

MOLINI AND GREEN.

27, King William Street, Strand.

VULCAN DANCY (4th S. i. 510.)—This expression occurs in a curiously-rhymed *esdrújulan* lyric of Milton's time, and your correspondent at New York asks what is "Vulcan Dancy"? which none of the critics hitherto have attempted to explain. The ingenious remarks that follow his inquiry towards the solution of the difficult question are deserving of the study and research of antiquaries; but deep learning frequently misses the etymological proofs that simple classical conjecture may accidentally hit off from the remembrance in early education. When a boy at school, with no small amusement I read the First Book of Homer as my introduction to the higher Greek classics. The writer of that romance describes Vulcan officiating as cup-bearer at the banquet of the Gods [in English]:—

"Vulcan with awkward grace his office plies,  
And unextinguish'd laughter shakes the skies."

Pope, in the translation, has not expressed the exact meaning of διὰ δόματα ποικίλοντα in the original, the awkward movement from the limping gait of Vulcan Ἀμφιγυίεις—lame in both legs. How his legs were maimed by his being hurled from heaven for insulting Jove, is specially recorded by Homer, and doubtless Jove laughed the more

at the hobbling cup-bearer that he had suffered from his former audacity. My simple conjecture is that the *esdrújulan* allusion in the Miltonic lyric was taken from the writer's recollection of Homer's description—as graceful as a "dancing bear;" we say, in modern parlance.

I take it to be a burlesque dancing, such as Vulcan exhibited from lameness in hastily bustling about at the merry banquet, and having no resemblance to the *cordax* whatsoever that may have been; or the lascivious *cancan* which ballet-dancers on the stage here now, after the manner of the nautch-girls in India, have taken to imitate.

To have discussed this question "in the Vulcan dancy" would have taken too much space in "N. & Q.," where notes sent ought always to be short and pithy, that all your correspondents may have "a say" in turn.

QUEEN'S GARDENS.

In the new edition of Bishop Percy's folio MS. by Hales and Furnivall (vol. ii. p. 30) the following is giving as the truer version:—

"In a Melancholly fancy,  
Out of myselfe,  
Thorrow the *welkin* dance I;  
All the world survayinge,  
Noe where stayinge;  
Like unto the fierye elfe," &c.

where "fierye" seems a mistake for "fairy."

WALTER W. SKEAT.

1, Cintra Terrace, Cambridge.

In reply to the query on the subject of these and the following words, I answer the right words are—

"In melancholy fancy  
Out of myself,  
To the *welkin* dance I,  
All the world," &c.

I have the words written down in the time of my great-grandmother. She sang the song, my grandmother sang it, my mother sang it, and I have sung it, as long as I can remember, to the same words.

L. M. M. R.

INEDITED PIECES: "THE LIE" (4th S. i. 529.) MR. SKEAT tells me that my No. iv., "Tell them all they lie," has been printed before, in (besides other places), Scrymgeow's *Poetry and Poets of Great Britain*, p. 78, where it is wrongly attributed to Joshua Sylvester—and in *Specimens of the British Poets*, Suttaby, London, 1809, vol. i. p. 34, where it is attributed to Sir Walter Raleigh, but wrongly, as MR. SKEAT believes. "The Soul's Errand" is the former title of the poem. Can any reader of "N. & Q." say who is the real author of it?

F. J. FURNIVALL.

MR. FURNIVALL is mistaken in calling "The Lie" inedited. In one form or other it has often been printed. That it is Raleigh's cannot now be

doubted. See Collier's *Bibliographical Account*, &c. ii. 224. N. R.

The version of the poem of "The Lie" (Harl. MS., 2296, fol. 135), which Mr. FURNIVALL communicates under the above heading, is printed in a note to the edition of Francis Davison's *Poetical Rhapsody*, published by the late Sir H. Nicolas in the text of that work, is taken from the edition of 1611—

"from the belief that that edition was the last which was published during the life-time of the original editor, and consequently that it received his final corrections."—*Pref.*

In the note to vol. ii. a second copy is printed from Harl. MS., 6910, fol. 141:—

"The various readings between which, and that inserted in the *Rhapsody*, are little more than verbal ones, and apparently arose from carelessness."

Of the third copy (Harl. MS., 2296, fol. 135), Sir H. Nicolas writes:—

"Besides an alteration in the arrangement, two whole stanzas have been added; but from its contents, it seems to have been a wanton interpolation, and clearly did not form part of the poem as written by its author."

This opinion appears borne out on a comparison of the added stanzas: the seventh, "Tell London of her stewes," and the last, "Lett Cuckouldes be remembered," with the remainder of the poem as printed in the text. At any rate, the last stanza is out of place, the foregoing stanza being evidently intended to conclude the poem. An important misreading occurs in the first lines of the tenth stanza:—

"Tell Physick of her bouldnes:  
Tell skill it is *prevencion*."

In the copy of the text these lines run:—

"Tell Physic of her boldness:  
Tell Skill it is *pretension*."

Other errors might be pointed out; but it is enough to specify the work where are to be found the three versions of this poem, of which Sir H. Nicolas speaks as probably possessing more merit than any in the collection reprinted by him. A note, vol. i. p. 24, relates the history of the poem, and its disputed authorship. N.

THE WHITE HORSE OF HANOVER (4th S. i. 461). Since you were kind enough to insert my query, I have been informed on good authority that the arms of the Prince of Wales are regulated by royal warrant, and that the white horse is not emblazoned upon them. I am not the less obliged to NEPHRITE for his reply. Unable to answer his question positively, I venture to offer a light. The family of Brunswick was divided in early days into the branches of Brunswick and Lüneburg. Each probably assumed a different coat of arms. In 1634, on the death of Friedrich Ulrich, Duke of Brunswick, the elder branch became extinct, and the title devolved on the eldest of

the Lüneburger, August of Wolfenbüttele, who founded the family of Brunswick Wolfenbüttele. The Dukedom of Lüneburg was then transferred to a junior member of the family, Wilhelm; who, in assuming the title, added to it that of his house, Brunswick, and as his cousin called himself Brunswick Wolfenbüttele, he may have styled himself Brunswick Lüneburg (Hanover); but as Lüneburg was his original name, he may have preferred retaining the arms of that duchy in the first quartering.

When Hanover was independent, every white horse foaled in the electorate (or kingdom) belonged to the sovereign, redeemable by a very small fine. Whether the King of Prussia retains this privilege or not, I do not know.

SEBASTIAN.

TAULER AND LUTHER (4th S. i. 525).—I can give EIRIONNACH some information about the copy of Luther's second edition of the *Theologia Teutsch*, which was catalogued by Kerslake. It appeared in juxtaposition with a copy of the *Aldine Homer* of 1517, enriched with a host of Melancthon's autograph notes, and presented by him to Luther in 1519, and with Erasmus' copy of the *editio princeps* of Herodotus. The price asked for the *Theologia* was, I think, about 20*l.* The three books were sent to me by Kerslake on inspection. I was thoroughly satisfied with the genuineness of the autographs in the Homer and the Herodotus, which I retained, and still possess; but I felt perfectly certain, after comparing the handwriting, asserted to be Luther's, with the best facsimiles of authentic letters I could discover, that the notes were assuredly *not* written by him. The principal evidence in their favour was a note in a not very modern handwriting:—"N.B. Autographum Lutheri." I have no idea what has since become of this volume. I may mention that I believe genuine autographs of Luther in books to be extremely uncommon; whilst those of Melancthon are notoriously frequent (I possess twelve volumes containing indisputable annotations of his), and that inscriptions in books of the sixteenth century to which are appended Luther's name, *apparently as a signature*, must be looked at with a very critical eye, as they are in almost every instance merely *quotations* from the great reformer's writings jotted down by some contemporary admirer. Melancthon had the *cacoethes scribendi*, not only in his own books, but in those of all his friends, and was fond of adding his autograph signature in every conceivable variety of abbreviation (sixty at least are on record in his correspondence) to the notes which he scribbled so profusely, but Luther's pen was much less freely used.

JOHN ELIOT HODGKIN.

ERRORS OF LITERAL TRANSLATION (4th S. i. 543).—HERMENTRUDE will find that *prayer* is not

the primary sense of devotion. A reference to "A Companion to the Altar" often bound up with old prayer-books will show that there is a distinction between the two:—

"By the addition of those Psalms and Proper Lessons annexed to each particular prayer and meditation the communicant may enlarge his devotions to what degree or length he pleaseth."—*Preface*.

"Those public prayers AND devotions which we offer to God in our churches."

These passages clearly show that although devotion may in a general sense include prayer as an offering of ourselves to God, it embraces in consistence with its etymology a great deal more, as for instance the *alms* and *oblations* of the prayer for the church militant.

These words *alms* and *oblations* are themselves another instance of the conjunction of a restricted and more general word which would include the former. Alms are confined to money, but oblation includes an offering of anything; for instance, I once saw a clergyman, when receiving the communion immediately after his marriage, present a piece of sacramental plate.

If I were asked by a child the meaning of *loyalty*, I would croon to it, *i. e.* "murmur softly" (See Halliwell, *sub voce*), Sir Walter Scott's song in the *Fair Maid of Perth*:—

"Oh, bold and true,  
In bonnet blue,  
That fear or falsehood never knew;  
Whose heart was LOYAL as his word,  
Whose hand was faithful as his sword."

GEORGE VERE IRVING.

THE PRIOR'S PASTORAL STAFF (4th S. i. 535, 564.)—Will F. C. H. kindly inform me what then was the meaning of the mallets in the bearings of abbeys in Tonge's *Heraldic Visitations*, at pp. 19, 60, 66, 67, and 71? P.

A SUPPOSED AMERICANISM, "GUESS" (4th S. i. 481.)—Instances of the use of this word, in the same signification as that considered so characteristic of the Americans, are not far to seek among ourselves. Pegge, in his *Supplement to Grose's Provincial Glossary*, has—

"Guess, to suppose. *I guess so.*—*Derb.*"

But it is not only of local use in this sense. J. R. Bartlett, in his *Glossary of Words and Phrases usually regarded as peculiar to the United States*, Boston, 1859, cites Chaucer:—

"Her yellow hair was braided in a tress  
Behind her back, a yard long, I guess."

*The Heroine.*

Later still, I find in Locke:—

"He, whose design it is to excell in *English Poetry*, would not, *I guess*, think the way to it were to make his first Essays in *Latin verses*."—*Some Thoughts concerning Education*, 1693, p. 208.

Once more:—

"Whence so marked and decided a contradiction in the results of observations made upon so simple a matter, as the time in which fever makes its attack, could happen, we are unable to guess."—*British Critic*, vol. v. p. 24.

We occasionally still hear the curious phrase: "A different guess sort of a man."

WILLIAM BATES.

Birmingham.

WEDDING-RING (4th S. i. 510.)—The *thumb*, I have somewhere read, was in ancient times consecrated to Venus, and hereon courtesans wore their rings. A lingering tradition of this fact may not improbably have been the cause in later days of the transference to this member of the wedding-ring, which, at the ceremony of marriage, had been duly placed upon the fourth finger of the left hand of the bride. That it *was* so placed, even if removed afterwards, we may gather from the following inquiry and answer in the *Notes and Queries* of a century and a half ago:—

"Q. I desire you will in your next be pleas'd to resolve me in the following question: From whence the custom of our wearing the wedding-ring upon our thumb, since, when we are married, it is put upon our fourth finger?"

"A. We take it to be nothing else but a corruption of that custom of wearing the ring on the fourth finger."—*The British Apollo*, 3 vols., 12mo, 1726, p. 270.

Whatever the Puritans thought of the said custom, they would probably be inclined to let it take its chance, in the consideration of the question as to the propriety of wearing a ring at all. This, says Butler, the "Saints" were desirous of getting rid of, as savouring of heathen times and creeds:—

"Others were for abolishing  
That tool of matrimony, a ring,  
With which th' unsanctified bridegroom,  
Is married only to a thumb," &c.

*Hudibras*, part III., canto ii. line 303.

In a note upon this last line, Grey tells us that—

"Thumb is put for the *rhyme's sake*, for the fourth finger of the left hand; the ring being always put upon that finger by the bridegroom."

Now, if this sapient explanation had been needed, Butler would surely have given it himself—like the stone-cutter who, engraving an epitaph, having stated that its subject—

"Died at the age of twenty-one,"—

felt himself bound to add, that "it should have been twenty-four, but that this would not rhyme with stone!"

As to the use of the wedding-ring in Jewish marriages, I may refer JOSEPHUS to the *History and Poetry of Finger Rings* (8vo, Redfield, U.S., 1855, p. 205): the author of which interesting volume, Mr. Charles Edwards, states that he had difficulty in getting a correct account. Some particulars will also be found in *A Succinct Account*

of the *Rites and Ceremonies of the Jews, &c.*, by David Levi, 8vo, London (circ. 1790)—a work to which subsequent writers on the same subject have been indebted.

WILLIAM BATES.

Birmingham.

SUNDRY QUERIES (4th S. i. 436.)—

3. "Him every morn the all-beholding Eye," &c.—  
is from *Thalaba*, ii. 29.

S. H. M.

FOREIGN OR SCOTCH PRONUNCIATION OF LATIN (4th S. i. 24, 204, 424, 512.)—Whilst discussing this subject, it may not be uninteresting to mention an anecdote of a Scotch bishop's Latin in 1511, which I quote from that very amusing book, Andrews' *History of Great Britain* (London, 1795, 4to, vol. i. part II. p. 213, note 115); where, referring to the visit of Andrew Forman, Bishop of Murray, to Rome in 1511, whither he was sent on a mission by James IV., it says:—

"At Rome he entertained at dinner the Pope and cardinals. Being expected to say grace he, who was not a good scholar, and had not good Latin, began rudely in the Scottish fashion, saying 'Benedicite,' believing that they should have answered 'Dominus'; but they answered 'Dammuse,' after the Italian fashion. This put the good bishop by his intendment, so that he wist not how to proceed, but happened out in good Scotch in this manner: 'To the Devil I give all you false carles, *in nomine Patris*,' &c. &c. 'Amen,' quoth they; at which the bishop and his men leugh. The prelate afterwards explained the jest to his holiness, who laughed heartily at having said Amen to Forman's uncouth anathemas."

Andrews quotes Lindsay as his authority.

J. P.

DRAMATIC CURIOSITIES (3rd S. vi. 347.)—When Alex. Duval brought out his comedy, *Maison à Vendre*, Charles Vernet, the great punster, meeting him in the lobby the day of first performance, said to him in a serious tone: "Tu es un mauvais plaisant, tu nous a indignement trompé." "Eh! comment cela, donc?" muttered Duval, with astonishment. "Comment? parbleu," replied Vernet; "tu annonces *Maison à vendre*, et nous ne trouvons qu'une Piece à louer!" (to praise, as well as to let).

P. A. L.

QUEEN ELIZABETH'S BADGE (4th S. i. 508, 565.)—On a fine historical letter in French, wholly in Queen Elizabeth's handwriting, addressed "A mon bon frere le Roy tres chrestien," etc., which I possess, is a small seal, with silk and silver threads (to fasten the letter): a globe or sphere, in high relief, without a motto—meaning probably, with Shakespeare, that "Britain is a world by itself"; and again:—

"In the world's volume  
Our Britain seems as of it, not as in it:  
In a great pool a swan's nest."

P. A. L.

AUSTRIA (4th S. i. 533.)—I do not think the writer of the distich is known, but it was made to

commemorate the good fortune of the princes of the imperial family of Austria, in marrying rich heiresses. An ingenious parody upon it was prefixed to a very witty pamphlet, published in the early part of the French Revolution in the year 1791, entitled:—

"Discours prononcé à la Barre de l'Assemblée Nationale,—contenant le projet d'un Citoyen actif, pour le rétablissement des Finances."

The proposal was a new tax, put forth with amusing wit, ingenuity, and eloquence, the nature of which will be gathered from the following clever parody of the original distich on the title-page:—

"Bella parent alii, tu felix Gallia merdas;  
Nam quæ Mars alii, dant tibi regna nates."

F. C. H.

CHARLES II.'S FLIGHT FROM WORCESTER (4th S. i. 549.)—I have the book referred to by CUTHBERT BEDE. I regret to say I have not so high an opinion of it as he has. It is written in that tone of moralizing and sentimentalizing, against which the feeling of this country is at last, I think, roused. We want accuracy and facts. The book does not seem to me to have been "most carefully written." The writer refers to the work "lately republished" of "the Rev. E. Hughes." This, I suppose, is the scholarly and carefully edited work of "J. Hughes, Esq. A.M.," called *The Boscobel Tracts* republished in 1857, which contains the pieces mentioned by the writer. (Preface, iv.)

At p. 66 we are informed that "Well has the poet Wharton sung," where I suppose the great Oxford name of Thomas Warton is meant. On p. 65, the Wiltshire "Cyclopean monuments of Avebury" are mentioned, the true name being Avebury; and it appears that the writer considers Avebury and Stonehenge to be the same place.

"The last act in the Miraculous Storie of his Majesty's Escape" was published uncurtailed in 1833 in *An Historical and Descriptive Account of the Coast of Sussex . . .* by J. D. Parry, M.A., from the MS. then recently acquired by the British Museum. The book quoted by CUTHBERT BEDE, published in 1859, says (Preface, iv.) "lately found," &c. Col. Gunter's story should be read as it stands untouched in Mr. Parry's work. No mention is made of the "Elenchus Motuum nuperorum in Angliâ."

I wish that I could prevail upon CUTHBERT BEDE to publish for our benefit the drawings which he has made of the places of great interest mentioned by him. A small set to bind up with the *Boscobel Tracts* would be invaluable.

D. P.

Stuarts Lodge, Malvern Wells.

LANE FAMILY (4th S. i. 447, 517.)—I imagine that the suggestion of SIR T. E. WINNINGTON

hits the mark, and that if either of the Charleses visited Knightsford, it was the First and not the Second. Your learned correspondent D. P. suggests that I should publish a "good lithograph" of my water-colour drawing of the Old House; but such publications are rarely remunerative, though I should be very willing to lend my drawing to anyone who thought well to publish it at his own expense. I would also point out to D. P. that I treated the tale of Charles the Second's visit as "a local tradition." Some years since, Mr. Granger, bookseller of Worcester, (whose library of the Cromwellian period is most extensive, and who has made a close study of the events connected with the battle of Worcester), demonstrated to me that the "local tradition" relative to the disguised king's visit to the Lanes' house at Knightsford, was mere fiction. Mr. Granger thus corroborates D. P.'s remark, that the suggestion I quoted from Mr. Noake's book "cannot be maintained." CUTHBERT BEDE.

MASSILLON (4th S. i. 460).—If LORD LYTTLETON will refer to Sante-Beuve's *Causeries du Lundi*, tome ix. pp. 21-24, the imputation alluded to will be found related and commented on with all the light that can probably be discovered for elucidating and refuting the calumny, to which Massillon himself appears to allude in his sermon, "Sur l'Injustice du Monde envers les gens de bien," and more particularly in another sermon, "Sur la Médisance." J. MACRAY.  
Oxford.

BIBLIOGRAPHY OF TOBACCO (3rd S. xi. 314; 4th S. i. 449).—To the list of references given by H. TIEDEMAN, the following should be added,—  
"Der deutsche Tabacksbau und die Tabackssteuer."

Two articles under this heading are contained in the numbers for April 15 and May 1 of the German periodical, *Unsere Zeit*. J. MACRAY.  
Oxford.

"PLEA FOR LIBERTY OF CONSCIENCE" (4th S. i. 434).—Will your correspondent FITZHOPKINS kindly inform me where the tract entitled *A Plea for Liberty of Conscience, &c.*, published at Birmingham, 1868, can be obtained, as it does not appear to be known to the trade in Birmingham, where I have applied for it? EDWIN BARRETT.  
Handford Road, Ipswich.

LETTER OF LORD NELSON (4th S. i. 432).—MR. HOLT is mistaken in calling this "an unpublished letter." It is in Sir Harris Nicolas's *Dispatches and Letters of Lord Nelson*, vol. v. p. 270. S. H. M.

GARMANNUS: "DE MIRACULIS MORTUORUM" (4th S. i. 530).—Southey grossly exaggerated the peculiarity of Garmann's volume in calling it "a thick, dumpy, and almost cubical small quarto." My own copy, in its original vellum binding,

measures eight and a half inches by six and a half, and is three inches thick. It may seem trifling to mention such details; but if a volume is to be described as a curiosity it should be described correctly. Southey says it contains "some 1400 closely printed pages." There are really 1500 pages, 256 of which, to the editor's credit be it said, consist of index. K. P. D. E. is not quite correct in copying the titlepage. It begins with the author's name as "*L. Christ. Frid. Garmanni.*" That the volume was edited after the author's death by his son, *Stadtphysikus* in Schneeberg, is thus stated: "Editum à L. Immanuele Heinrico Garmanno, Autor. Fil., Poliatro Sneebergensi." K. P. D. E., by the way, misunderstanding the term *Stadtphysikus*, calls the father "state physician" of the town of Chemnitz, and writes his name "Frederich," which is not the German spelling. The son, towards the end of the preface contributed by him to his father's book, notifies an intention to publish a treatise of his father's, bearing this very quaint title,—*Pneumatopægnion, sive de halitus humani salubritate et noxa*. Was this ever printed? No but Garmann was buried at Chemnitz, where he died.

JAYDEE.

SOLAR ECLIPSE (4th S. i. 510).—I have only an odd volume containing the Life of Joao de Barros, and the index to the four Decades of his *Asia* (Lisbon, 1778). In the latter is a reference that may possibly be useful to your correspondent, "Grand Eclipse do Sol, juizo que facem delle. Tomo 2, parte 1. pagina 52." E. H. A.

P. VIOLET (4th S. i. 485, 545).—I have a head of a nymph painted by Pierre Violet, and dated 1808, five years later than Nagler's date.

THOS. K. CHAMBERS.

"SANCTUS IVO" (4th S. i. 554).—I fear it will be no easy matter to find the entire prose in honour of St. Ivo, or Yvo, of which CORNUB. has given the first three lines. It has escaped the research of the indefatigable collector, Père Ch. Cahier, who in his *Caractéristiques des Saints*, has the following note on St. Yvo, p. 107:—

"On connaît la prétendue prose, que je n'ai jamais vue mais qui avait ces vers, dit on:—

" . . . Sanctus Ivo,  
Advocatus, et non latro,  
Res miranda populo!"

"Ce que je puis citer pour l'avoir vu, c'est une antienne du second nocturne dans son office (Breviaire de Quimper, gothique, in-16):

"Yvo, is pro quo advocas  
Promptum sentit auxilium;  
Nam invenis, dum advocas (*invocas* ?),  
Tibi Deum propitium."

The saint so celebrated was St. Yvo of Treguier in Brittany, who was called the advocate of the poor, and pleaded all causes without any fee. He died in 1303. F. C. H.



WALTER PRONOUNCED AS "WATER" (4th S. i. 243, 519.)—A very early instance is the following:—

"Byhold opon Wat Brut whou bisiliche thei pursueden."  
*Pierce the Ploughman's Crede*, l. 657.

Here *Wat* is the reading of the Trinity MS., but the British Museum MS. and the early printed edition of 1553 both have *Water*, which represents Walter at full length. The short form *Wat* is spelt without an *l*. Similarly the common old English word for *fault* is *faute*, and for *assault* is *assaut*. In French *u* is commonly substituted for *l* in this way.

WALTER W. SKEAT.

1, Cintra Terrace, Cambridge.

HEART OF PRINCE CHARLES EDWARD STUART (4th S. i. 559.)—The bronze statue of Prince Charles Edward Stuart was discovered, not in the old Greyfriars churchyard, as is stated by W. H. C., but in a wooden case which lay in a kind of lumber closet attached to what was then called the Old Church in St. Giles's Cathedral. When first found it was supposed to be a statue of the then (1810 or 1811) reigning monarch, King George III., on which supposition only, of course, it was placed in the niche where it stands in the Council Chamber of Edinburgh, for it would have been a kind of petty treason to put up a statue of the Pretender in the prætorium of the Scottish metropolis. The profile is certainly not unlike that of King George; but there seems no reason to question that it is meant for Prince Charles Edward Stuart, a conjecture which is confirmed both by its obvious resemblance to him, and by the mysterious concealment in which it was found, and as to which there exists no clue or explanation. It is still professedly exhibited as George III., but with a significant wink which is well understood.

G.

Edinburgh.

THE DIARY KEPT BY THE CARDINAL DUKE OF YORK'S SECRETARY (4th S. i. 559.)—Reference has been made to this diary in an article entitled "The Heart of Prince Charles Edward Stuart." The question was asked by your correspondent W. H. C., "Who has this diary?" I answer that it is now in possession of his Lordship the Earl of Orford, who has informed me that he purchased the manuscript in Rome a few years ago. His lordship has had it translated into English, with a view to its publication. I have perused it with great interest. The MS., however, seems to be imperfect in many places.

J. DALTON.

St. John's, Norwich.

DISTANCE TRAVERSED BY SOUND (4th S. i. 516.) I may mention, when living in the neighbourhood some years ago, I was told by those who had heard it that the noise of the bombardment of Antwerp in 1832 was heard distinctly on the beach at Southwold, Suffolk. The explosion of

powder-mills at Hounslow, which took place in 1851 or 1852 (I am writing from memory), was felt in the same neighbourhood; and when riding with a friend, a naval man, on the north coast of Norfolk in 1855, he suddenly pulled up his horse, and said, "Listen! The fleet saluting in the Downs as it sails for the Baltic"; and he counted the number of guns fired in the salute to an admiral, which he said was correct. I noted the day and hour, and saw that the fleet had sailed at that time in the newspaper of the following day. I heard the guns distinctly myself.

Φ.

"SO THICK A DROP SERENE" (4th S. i. 457.)—The author of *The Transposer Rehearsed* does not know "what dark meaning he [Milton] may have had in calling this *thick drop serene*." MR. PAYNE having passed this statement unchallenged, perhaps I may be allowed to supply a short note from his own book: "In reference to the *gutta serena* . . . or *amaurosis* . . . with which he was afflicted" \*—a form of blindness.

A. H.

LES ÉCHELLES (4th S. i. 315, 371, 472, 567.)—Virgil, in *Æn.* x. 653, uses the words "scalis" and "ponte" in the same sense as stated—

"Forte ratis . . . . .  
Expositis stabat scalis, et ponte parato."

In the new *Fœdera* (vol. ii. p. 805) there is a mandate of Edward III. entitled "De ponte Novi Templi Londonii reparando," which directs the reparation of the "pons, per quem transitus ad aquam prædictam" [the Thames]: meaning, no doubt, the landing-place itself, or what is now called the "stairs." And in the Inner Temple Records we find that in 18 Jac. I. "the Bridge and Stayres to the Thames were made." (Dugdale's *Origines*, p. 147.)

D. S.

### Miscellaneous.

#### NOTES ON BOOKS, ETC.

*Caius Julius Caesar's British Expedition from Boulogne to the Bay of Apuldore, and the subsequent Formation of Romney Marsh.* By Francis Robson Appach, M.A. (J. Russell Smith.)

The landing of Cæsar in Britain was an event fraught with so much importance to the history of this country, that it cannot be matter of surprise that it becomes the frequent subject of historical investigation. The idea on which the present volume is founded—namely, that Romney Marsh was not in existence at the time of Cæsar, first struck Mr. Appach in the early part of the year 1864, as he was one day standing on the cliff which forms the eastern extremity of the Isle of Oxney; and, on subsequently testing the assumption, that in Cæsar's time the sea filled the whole Bay of Apuldore, with the *Commentaries*, our author found it in every respect consistent with the narrative. While, on examining the opposite coast of France, he found that Boulogne, as it must have been in ancient days, completely answered the description which

\* *Studies in English Poetry*, third edition, p. 327.

Cæsar gives of the port from which he sailed. Mr. Ap-pach supports these views with considerable ingenuity and learning, and has produced a little volume which well deserves the attention of all who feel an interest in the eventful incident it is intended to illustrate.

*The Journal of Philology.* Edited by W. G. Clark, M.A., Public Orator; J. E. B. Mayor, Fellow of St. John's; and W. A. Wright, Librarian of Trinity College. (Macmillan.)

No better evidence of the value and importance of this new half-yearly *Journal of Philology* could be given than that which is furnished by the names of the three accomplished scholars to whom its management has been entrusted. It may be regarded as a Second Series of the *Journal of Classical and Sacred Philology*, which ceased to appear in 1860; and its object may well be defined as that of Philology in its wider significance, comprising not only the criticism of language, but every topic connected with the Literature and History of Antiquity. Thus the papers will treat not only of language and literature, sacred and profane, but of the manners, arts, and institutions, the mythology and philosophy of all ancient nations.

*A Supplement to the Imperial Gazetteer: a General Dictionary of Geography, Physical, Political, Statistical and Descriptive.* Edited by W. G. Blackie, Ph.D. Illustrated with Views and Plans of the more Remarkable Cities, Ports, and Harbours. (Blackie & Son.)

Messrs. Blackie claim, and we dare say justly, though not having seen the work we must speak with reserve, for their *Imperial Gazetteer* the merit of exhibiting a satisfactory view of the state of geographical information at the time of its completion. The present *Supplement*, which has been compiled not only from the published labours of recent travellers through all quarters of the globe, and from a careful examination of the journals of the various Geographical Societies, but from much noteworthy information furnished by private correspondence, may justly lay claim to the merit of posting our geographical knowledge down to the latest moment. As such it is indispensable to the possessors of the original work; and will be found a very useful supplement to any other work of similar character.

*A General Catalogue of Books, arranged in Classes. Offered for Sale by Bernard Quaritch.*

Though not in the habit of calling attention to Booksellers' Catalogues, the one before us is so remarkable for its extent (it consists of nearly 1100 pages, and describes some fifteen thousand books, the majority of great rarity and value), that we feel bound to bring it under the notice of all admirers of fine books, and of students in all classes of literature.

**THE HANDEL FESTIVAL.**—The anticipations of those who looked upon the present Festival as destined to be crowned with marked success, in an artistic sense, have been realised to the full. The manner in which "God save the Queen" was given at the rehearsal on Friday week gave the key note to the triumph which has marked each day's performance. The "Hallelujah Chorus" and the "Dead March" on the same day, were probably the most perfect specimens of Choral and Orchestral execution ever heard in this or any other country. It is impossible that they should be surpassed. As we anticipated, the *Selection* on Wednesday proved particularly attractive; for while *The Messiah*, which was never executed with so much precision and effect as it was on Monday, drew together a delighted audience of upwards of nineteen thousand, more than twenty-one thousand gathered together to listen to the varied specimens of the Great

Master, which constituted the attraction of Wednesday. *The Israel in Egypt*, with its galaxy of matchless Choruses, will, we trust, have proved equally attractive, so that the Festival may be as remunerative as it has proved creditable to those by whom it has been so well conceived and admirably carried out.

## BOOKS AND ODD VOLUMES

WANTED TO PURCHASE.

Particulars of Price, &c., of the following Books, to be sent direct to the gentlemen by whom they are required, whose names and addresses are given for that purpose:—

SCORRELL, ACTS AND ORDINANCES OF THE LONG PARLIAMENT. Folio. 1658.

HUSBAND, EDW., COLLECTION OF REMONSTRANCES, ADDRESSES, ORDERS BETWEEN KING AND PARLIAMENT. 4to, 1643. The same, folio, 1643. Surtees Society Publications: 1-7, 9-12, 14-23, 25-32.

Wanted by Edward Peacock, Esq., Bottesford Manor, Brigg.

BIBLES. Folio and 8vo, 1775 to 1779. 4to, 1653.

TESTAMENTS. 1532. Any early Bibles and Testaments.

Catalogues of Booksellers, when issued.

A CONSIDERATION ON THE SITUATION OF GREAT BRITAIN WITH RESPECT TO THE UNITED STATES. 1783 or 1784, or then about. By R. Champion; but may not have the author's name.

COMPARATIVE REFLECTIONS ON THE PAST AND PRESENT POLITICAL, COMMERCIAL, AND CIVIL STATE OF GREAT BRITAIN; with some Thoughts concerning Emigration. London, 1787. 8vo. By R. Champion; or any edition and any work by R. Champion.

Wanted by Mr. Francis Fry, Cotham, Bristol.

BURER'S ROYAL DESCENDS. 2 Vols. Large 8vo.

HENNING'S THEATR. GENEALOGICUM. 4 Vols. fol. Magdeburg, 1598.

DUBLIN UNIVERSITY MAGAZINE. Any Volumes.

Wanted by Mr. Gibson, 3, Hardinge Street, Islington, N.

YESTERDAY AND TO-DAY. By Cytus Redding, 3 Vols.

Wanted by Artist, Post Office, Glasgow.

THE BILLOW AND THE ROCK. By Miss Martineau.

Wanted by Mr. C. Forbes, 7, Devonport Road, New Road, Hammersmith.

SIMSON'S ELEMENTS OF THE CONIC SECTIONS. 1817.

SHERATON'S CABINET-MARKER'S DRAWING-BOOK. 2 Vols. 4to. 1793-4.

BRWICK'S BOOKS OF QUADRUPLES.

— SELECT FABLES.

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— BIRDS. 2 Vols.

BOMBRASIERI FURIOSO. Illustrated by Cruikshank.

GRIMM'S TALES. 2 Vols. Ditto.

Wanted by Mr. Thomas Beet, Bookseller, 15, Conduit Street, Bond Street, London, W.

## Notices to Correspondents.

UNIVERSAL CATALOGUE OF BOOKS ON ART.—All Additions and Corrections should be addressed to the Editor, South Kensington Museum, London, W.

CURIOSIS. The General Index to our Third Series is at press, and so far advanced that we hope it will be ready for delivery by the end of this month or beginning of next.

ERRATUM.—4th S. i. p. 568, col. i. line 24, for "distinct" read "distant."

Answers to other Correspondents in our next.

A Reading Case for holding the weekly Nos. of "N. & Q." is now ready, and may be had of all Booksellers and Newsmen, price 1s. 6d.; or, free by post, direct from the publisher, for 1s. 8d.

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LONDON, SATURDAY, JUNE 27, 1868.

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## Notes.

NOTES ON CERTAIN THEOSOPHISTS  
AND MYSTICS.\*

## TAULER AND HIS SCHOOL.

The earliest English disciple of Tauler known to us is Dr. Everard. Unfortunately very little is known of this remarkable man, as may be seen from the following query made by the Messrs. Cooper of Cambridge, Nov. 7, 1857:—

"John Everard, of Clare Hall, Cambridge, B.A. 1600; M.A. 1607; D.D. 1619, is author of 'Three Bookes, translated out of their Original: First, *The Letter and The Life, or The Flesh and The Spirit*; secondly, *German Divinitie*; thirdly, *The Vision of God*, written 1638.'—MS. Univ. Libr. Cambridge, Dd. xii. 68. We trust that some of your correspondents may be able to furnish additional information as to this person, who is casually mentioned in Wood's *Athen. Oxon.* i. 313."—"N. & Q." 2<sup>nd</sup> S. iv. 366.

This appeal to "N. & Q." was unsuccessful: with the Messrs. Cooper and your Keighley correspondent I looked eagerly for a reply, but in vain; and I daresay the authors of the *Athenæ Cantab.* were not more successful elsewhere, but I have not seen the volume which has since been published, and which contains, I suppose, a notice of this obscure worthy.

The "three bookes" referred to by the Cambridge writer must be *MS.* not *printed* works; and

it is observable that the date he appends to one of them is the date when it was "written." The appearance of Randall's version\* of the *Theologia Teutisch* may have prevented Dr. Everard's being published by his executors. They published a small portion of the first work named, under the following title:—

"The Two Mighty and Wonderful Mysterious TREES of EDEEN in the Garden of ELOHIM, *Inconita* Unknown ever since Man was driven out of Paradise until admitted to return in again: viz. The Tree of Knowledge of Good and Evil, and The Tree of Life in the midst of the Paradise of God. Taken out of a Book called *The Letter and the Life, or The Flesh and the Spirit*. Translated by Dr. Everard."

This piece, which occupies only twenty pages, was appended to the first volume of the second edition of Dr. Everard's works published in 1659. The entire work, translated by another hand, was published in 1657:—

"The Mumial Treatise of TENZELIUS, being a natural account of the Tree of Life and of the Tree of Knowledge of Good and Evil, with a mystical interpretation of that great Secret, to wit, the Cabalistical Concordance of the Tree of Life and Death, of Christ and Adam. Translated by N. Turner φιλομαθής. London, 1657."

Tauler's work is founded on "*Taulerus*" and "*the GERMANE DIVINITY*," which are thus quoted in the 2<sup>nd</sup> and 4<sup>th</sup> pages of Dr. Everard's version.

With regard to the third translation of Dr. Everard's referred to by the Cambridge writer—namely, *The Vision of God*, it was perhaps a translation of the *Tractatus De Visione Dei* by Joannes Scotus Erigena. This treatise has never been printed. Mabillon mentions a MS. copy which he found at Clairemarie, near St. Omer, and gives the opening sentence: *Omnis sensus corporei ex conjunctione nascuntur animæ et corporis*. Gale tells us he endeavoured, but without success, to get a copy of this work when preparing his edition of *J. S. E. De Divisione Naturæ* published at Oxford in 1681. (See the *Testimonia*,

\* Randall's version has long been so rare that a century ago its existence was unknown to the devout and learned Hartley of Winwick. In his *Short Defence of the Mystical Writers* against the scurrilous attacks of Warburton, he says: "It deserves mention here, that a little book called *Theologia Germanica*, containing a summary of the principles of Mystical or Spiritual Theology, which well deserves a translation into English, was highly esteemed and recommended by Luther, and was doubtless of good use to him in his great work of the Reformation. It passed thro' a new edition under the hands of that celebrated mystical divine John Arndt; and is extolled by Dr. H. More, by the name of that *Golden little Book which first so pierced and affected him*." After Gerard Groot, he speaks of "two other famous mystical divines, Ruysbroek and Tauler, who by their preaching and written instructions greatly helped forward the work of vital Godliness, and still preach to the heart in their writings."—*Short Defence*. Lond. 1764, pp. 472-3.

In the preface to his *True Christianity*, Arndt speaks of his quotations from Tauler, who was one of his favourite authors.

\* Continued from 4th S. i. 528.

&c. prefixed, p. 8, unnumbered.) Dr. Everard was well acquainted with the works of Scotus, and, as well as I remember, follows Scotus' Latin version in the following tract:—

“The Mystical Divinity of Dionysius the Areopagite, written to Timothy. Translated into English by Dr. Everard. London: Printed by John Owsley for Rapha Harford, at the Bible and Hart in Little Britain. 1657.”

Besides the translations from Hermes\* and Tauler already noticed, it may be convenient to note here two others. One is a collection of dry metaphysical axioms from some Neo-Platonist of the school of Scotus and Tauler. They have the original Latin annexed, and are thirty-one in number:—

“Certain grave and notable Sayings, whereby the Diligent Disciple of Christ may examine himself, and know what is to be thought or determined of the true and inward Union to the Only and Supreme Good, that we may depart from ourselves, and being dead to our own will, may live to God alone and to His Will.”

“*Demus est unicus, et unitas existit, et manet ab Eo solo: nec tamen de Eo, alioquin enim decresceret fieretque minor, 17, 28. Semen Dei vel Imago Dei qua libertatem cupit.— Hoc est et vocatur, redire ab omni dissidente in unicum; quod per omnem vitam studendum est: qui vult, potest; qui id non credit, tentet.*”

I have given two specimens of this mystical jargon, in hopes that some one may be able to identify the author. The next translation of Dr. Everard's is entitled—

“The Sayings of a certain Divine of great note and name: viz. the judgment of John Denqui concerning the Holy Scriptures made in his Recantation, not long before his death, and printed.”

All we know of Dr. Everard's personal history is derived from the editor's address “to the Reader.” He appears to have been rector of St. Martin's-in-the-Fields, “his benefice there being 400*l.* a-year.” At this period, and before his mystic conversion, “when he was but a bare, literal, University preacher, as he afterwards called himself,” he got into trouble for preaching violently against the match with the Infanta of Spain proposed for Prince Charles, denouncing “the great sin of matching with idolaters.” For repeated offences of this kind he was six or seven times committed to prison. The editor says that “he was the only noted man that opposed and preached against” the match; but Bayley, Bishop of Bangor, was thrown into the Fleet prison at this period (July, 1621), it is believed for the same offence. Dr. Everard was eventually deprived of his benefice, and was never out of trouble † to the end of his days, being constantly brought up before the High Commission Court “for doctrine, and for conventicles kept by him,” and such like charges. The poor man had to

give attendance “from Court to Court, and from Term to Term;” there seems to have been a standing case against him, which he vainly tried to have brought to an issue. For this purpose he had several interviews with Archbishop Laud, which are described at full length and with curious details. But “his cause was depending even till he fell sick” and lay on his deathbed, when he lingered till “Strafford and Canterbury” were “put under the Black Rod, and then he was gathered to his fathers.”

After Dr. Everard had become a disciple of Tauler and a professed Mystic, he seems to have almost wholly abstained from political and polemical subjects. A few exceptions may be noted: thus in one of his sermons, vol. i. p. 238, he alludes to his being told to “*Prophesie no more at Bethel, for it is the King's Chapel, and it is the King's Court, but get you into America.*” In vol. ii. p. 178, he refers to “the High Commission and Star Chamber.” At p. 182, to the *Book of Sports*; at p. 189, to the desire of kings to be “monarchs without control; but in this nation,” he adds, “they have been hitherto kept off from this absolute power.” Again, at p. 427, he compares the devil to “some cruel *Marshal* insulting over his prisoners, tho' the king's best subjects: he lays them at his pleasure, neck and heels, he casteth them into noisome dungeons, and saith—‘I'll bring down the proudest of you all. What, know you not me? I have his Majesty's Commission for what I do.’”

Tauler and Dr. Everard did not realise the practical effect of much of their teaching: their habitual depreciation of means and ordinances were by no means counteracted by an occasional repudiation of those *Free Spirits* and *Familists* who, without any circumlocution, avowed themselves to be above ordinances. Thus Dr. Everard came to be “vilified by the foul names of Anabaptist and Familist, and the Ranters came to hear him, supposing he had justified them.” His friend and editor confesses that “some of his acquaintance and followers abused the precious truths he taught, inasmuch that he was constrained to threaten prosecution of them to punishment, and forbade their following or hearing him.” He tells us himself, that it was said in derision of him “that there was none came running out of the city [to Kensington] to hear me, but a company of Tinkers, Coblers, Weavers, poor beggarly fellows.” However, from the style and character of his discourses, he evidently had an intelligent audience, though no doubt it comprised a curious mixture of people. On one occasion he introduces a special exhortation to “Lords and great ones,” on which the editor observes:—

“Divers Earls and Lords being then present, Earl Holland, Earl Mulgrave, &c. and many other great ones his intimate acquaintance.”—vol. i. p. 192.

\* “N. & Q.” 2<sup>nd</sup> S. v. 118.

† King James used facetiously to call him *Dr. Never-out*. I need not quote the passage, as it is given in “N. & Q.” 2<sup>nd</sup> S. v. 60.

Dr. Everard's discourses appear under great disadvantage: they were extempore utterances "preached to the capacity of his auditors," not written down beforehand, but "taken from his mouth by a notary, and afterwards owned and approved by himself;" moreover, they were published in the most miserable way, with poor blind type and wretched paper. Such as they are, the editor says, "thou must accept of these or none, for here is all can be hoped for or expected; and we had much ado to keep them out of the Bishops' fingers, the Pursuivant upon search for anything of his missed them very narrowly." They were published in two parts or volumes thus entitled:—

"THE GOSPEL-TREASURY OPENED; or the Holiest of all Unvailing: Discovering yet more the Riches of Grace and Glory, to the Vessels of Mercy. Unto whom only it is given to know the Mysteries of the Kingdom, and the Excellency —

Of { Spirit }  
 { Power } above { Letter  
 { Truth } { Form  
 { Shadows.

In several Sermons preached at Kensington and elsewhere, by JOHN EVERARD, D.D. deceased. *The Second Edition*, much enlarged. Whereunto is added, The Mystical Divinity of Dionysius the Areopagite, with Collections out of other Divine Authors, translated by Dr. Everard, never before printed in English. London: Printed by J. O. for Rapha Harford, at the Bible and Heart in Little Britain. 1659." Svo."

Rapha Hartford, or Harford, the editor, prefixes some interesting prefatory matter, and we have *An Approbation* written by Thos. Brooks, and subscribed also by Matthew Barker, two eminent and excellent Puritan divines. This *Approbation* will no doubt be included in the edition of Brooks' Works which is being issued under the careful editorship of Mr. Grosart. Brooks quaintly says:—

"Let me intreat thee, Reader, that as thou readest this Book, to read also thine own Heart; and by this thou mayest come to find thine heart in the book, and the book in thine heart; and [this] will make thee *fall upon thy face*, with that *Idiot*, and *worship God*, and *report, God is in this Word of a truth*, 1 Cor. xiv. 25."

This *Approbation* is followed by an *Imprimatur* signed "Joseph Caril, Decemb. 6, 1652," and by "Testimonies freely given by Mr. John Webster, and by Mr. John Cardel, in their public preaching at Allhallows, Lombard Street." Next we have some verses on the author's *Picture*, subscribed *W. C.* and *L. D.* My copy unfortunately wants the portrait. We are told by the editor that Dr. Everard "was a man of presence and princely behaviour and deportment, and of a choice, courageous, and discerning spirit." Several of his sermons were "preached for Mr. Hodges at the public Meeting-place at Highgate." Is anything known of this Mr. Hodges?

In his sermons, Dr. Everard quotes by name Plato and Plotinus, p. 248; Proclus on the Eu-

phemism of the Greeks, ii. 380; Origen, i. 139; Dionysius, i. 375, ii. 25; S. Austin and S. Bernard, and "the Primitive Fathers" frequently; and twice he refers to "that godly speech of St. Francis" of Assisi, "that he called every creature his *brother*," ii. 69, 229. He also quotes anonymously from Epictetus, i. 327, and various other writers. While his style is grave and devout, our author not unfrequently uses homely proverbs; thus in one place he says: "I have known many old priests who, as for experience in grace, *could not so much as say Boe to a goose*, as the proverb is: but I upbraid no man, for I know grace is God's gift," ii. 266. Again: "'Tis said in a proverb, *Who so hold as blind Bayard*, but we may as truly apply it to *Opinion*," i. 51. Cf. pp. 162, 225, 306, 345.

With all drawbacks and disadvantages, Dr. Everard's discourses have a great and peculiar value of their own, and contain some of the very best specimens of mystic piety in the English language. Though they follow Dionysius, Scotus, and Tauler in speculations on Being and Non-being, inviting us to lay aside all beggarly elements and accidents, and "see how God in all His creatures works;" yet their pervading character is not metaphysical, but spiritual and practical. The discourses "Of suffering and reigning with Christ" contain the essence of the whole book, and, under the figure of the Six Steps of Solomon's Throne, contain the most complete account we possess in English of the devout Mystic's Progress in the Inward and Spiritual Life. As Dr. Everard's works are very rare (notwithstanding three editions), and very little known, I shall quote a few short passages as specimens. The first extract reminds one of some remarks on the personal pronoun "I" which occur, I think, in Hare's *Guesses at Truth*:—

"All that thou callest *I*, all that *Selfness*, all that *Arrogancy*, all that *Propriety*, that thou hast taken to thyself,—all this must be brought to nothing. Whatsoever creates in us *I-ness* or *Self-ness*, or our own applause or estimation, this is *pulvis et cinis*, nay, worse than *dust* and *ashes*,—lies and vanity; for take away these, and we are glorious creatures, the workmanship of God Himself; but these things, *Iness* and *Selfness*, *Pride* and *High-thoughts* being let in,—these make us deformed, these make us like the Devil himself. . . . This word or letter *I*, tho' it be a very small one, yet it is very comprehensive, and includes in it a world of iniquity, both towards God and our neighbour and ourselves; and indeed is the very source and fountain of all wickedness." vol. i. 290.

"We have need of Patience, that we may be moulded to God's Will, that we may be as pliable to His Will, as wax is to the seal; and then we shall be sure always either to please God, or God shall please us, or both: then all shall be at peace; for if we were come to this, that nothing that God doth did displease us, then nothing that we did should displease God. He that hath attained the practice of this *Life I* speak of, he is a man always satisfied. But so far as we come short, when we desire anything, and God gives it not, then we fall at wars with

God, and censure His proceedings, having harsh and rebellious thoughts of Him."—vol. i. 318.

"When a man is come to that *Life* we spake of, then he hath real dominion over all the creatures, and is *made little lower than the Angels*. Oh how happy and how free doth such a soul live!—Nothing is a rod to him, nothing a judgment. Let God do what He will with him, he can see no anger, no frowns in anything; but all that comes, is to him mercies and loving-kindnesses. He can see a great deal of comfort in God's rods: *Thy Rod and Thy Staff*, saith David, *they comfort me*. Then the rod is no rod, but a favour and a mercy; for he hath expanded, opened, and given up himself solely to God and His will. This is the soul that lives with God, and lives in God, this soul is at rest, and none else but this soul: for he hath in part possession of the Kingdom of Heaven already, and the Kingdom of Heaven possession of him, he having received the first fruits, even while he is in the body: and now [that] is fulfilled, and the days are come that the Bride speaks of in the Canticles, *For lo the Winter is past, the Rain is over and gone, the Flowers appear on the earth, the time of the singing of Birds is come, and the voice of the Turtle is heard in the land*: i. e. There is no other voice heard in his soul, nor in all the Earth (to him) but *Peace, Peace*—which possession he knows he shall never be deprived of, but shall have the full possession and the full enjoyment thereof, for ever and ever, in his Father's due time. O my dear Friends, to what a blessed Tranquility and Serenity of spirit is this soul attained! These are to him blessed and halcyon days."—vol. ii. 474, 487–90.

I shall but add a striking passage on the Symbolism of Angels in Christian Art:—

"God he is a pure Spirit, only *Form* without any manner of *matter*; and all the Creatures, the further off from Him, the more *matter* [they have], and the nearer, the less. For example, *Angels* are pictured with *complete bodies*; yet, to show that they are further off from *matter* than *men*, therefore they have always *wings*. And *Arch-angels*, they being nearer the Nature of God than *Angels*, are pictured with *bodies cut off by the middle with wings*. But *Cherubims*, having less *matter*, and nearer God himself than either, are pictured *only with heads and wings, without bodies*. But *Seraphims*, being furthest off from man, and nearest of all to God, they have *no bodies nor heads nor wings at all*, but only represented by a certain *Yellowish or fiery Colour*."—vol. ii. 345. Cf. p. 63.

Amongst the many diaries and journals drawn up in the seventeenth century, perhaps some notice of Dr. Everard may be found. The whole of this note on Tauler's school has been written in the hope of drawing the attention and exciting the interest of as many as possible in the life and writings of Dr. Everard, and as a first step to a new and readable edition. It is mentioned in "N. & Q." 2<sup>nd</sup> S. vii. 457, that Mr. Roberts of Kidderminster lately reprinted in a little tract (to be had for five stamps) Dr. Everard's *Parable of Two Drops reasoning together*. Let me recommend this to the notice of those who desire to know more of the works of one who deserves to be placed in the very first rank of English Mystics and Spiritual writers.

EIRIIONNACH.

## PARODIES.

The following parodies may amuse some of your readers, and will, I think, be new to many of them. They appeared anonymously, and will soon pass into oblivion if not preserved in the amber of "N. & Q.":—

H. J. FENNELL.

Dublin.

### "THE TWO HUNDRED.

"(After Tennyson's 'Charge of the Light Brigade.')

"[See report, in Dublin morning papers of the 4th instant, of the excursion of the Members of the Institute of Mechanical Engineers to the Vartry Waterworks, and the entertainment given to them by Sir John Gray, M.P., and Mr. John Jameson.]

"Half-past nine, August three—

Half-past nine—onward!

Off to the Vartry Works

Went some two hundred.

Off to the Vartry Works,

Where the good water lurks,

Down on the Wicklow line,

Thinking of how they'd dine;

'Toasting,' with best of wine,

Off—with the weather fine—

Went the two hundred.

"'Forward!' said Sir John Gray,

On to the station, Bray,

There, there was some delay.

Some of the party said

'Waller has blundered.'

But they were wrong, to doubt—

Forty-three cars set out,

On from the station there,

Into the mountain air—

Through Wicklow's mountain air—

Drove the two hundred.

"Arrived at the Vartry stream,

Inspected each shaft and beam;

Saw how the men with spade

Embankments and puddle made:

Crowds there of every grade

Admired and wondered.

Gray—like an engineer—

Explained what was strange or queer:

All the works, far and near,

He showed the two hundred.

"Then through the Vartry pipes,

As niggers bend to stripes,

Right through these monster pipes.

Like string through a bodkin,

Sir John led a lot of us,

Making small shot of us;

The first man he caught of us

Was our *London Times*—Godkin.

"Done with the Vartry Works,

Flashed all our knives and forks;

To work, like some 'hungry Turks,'

Went the two hundred.

Soup, fish, meat, fowl and ham,

Ice, jellies, pies and jam;

At this wild mountain cram

All the guests wondered.

"Champagne to the right of them,

Champagne to the left of them,

Champagne around them,

Popping and spurting.

Toasts then came from the chair,  
Toasting the ladies fair,  
But not a female there,  
Therefore no flirting.

"Good wine of every sort,  
Speeches with joke and sport;  
Then they went back again,  
But not the two hundred.  
Some of them went astray  
O'er hills and far away,  
But, getting home next day,  
Made up the two hundred.

"W. S."

PARODY ON "THE BURIAL OF SIR JOHN MOORE,"

"Not a laugh was heard, not a joyous note,  
As our friend to the bridal we hurried;  
Not a wit discharged his farewell shot,  
As the bachelor went to be married.

"We married him quietly to save his fright,  
Our heads from the sad sight turning;  
And we sighed as we stood by the lamp's dim light,  
To think he was not more discerning.

"Few and short were the words that we said,  
Though of wine and cake partaking;  
We escorted him home from the scene of dread,  
While his knees were awfully shaking.

"Slowly and sadly we marched him down,  
From the first to the lowermost storey;  
And we never have heard or seen the poor man  
Whom we left alone in his glory."

NOTELETS ON THE BOTANICAL NAMES OF  
SOME PLANTS.

Amongst the botanical names of plants there are few more generally known than *Fuchsia*, *Dahlia*, *Calceolaria*, and *Lobelia*. We find their names in scientific works and in the mouths of cottagers, a sure sign of their widely-spread renown; but few of the latter, or even of our friends in towns who admire those universal favourites, know much about the derivation of their names. Hearing of a *Wellingtonia* or of a *Banksia*, we know directly whose names honour those two plants; but, with the exception of the *dahlia*, we have to go back to more distant times to find out who were the men whose names we so frequently utter with pleasure.

Beginning then with *Dahlia*, we all know that it would be easy to fill a volume with descriptions of this proud but cold-looking plant, and with the details of its culture. But although it has become such a general favourite, we know but little of its first introduction into Europe. The first kind of *Dahlia* known to Europeans was discovered by Alexander von Humboldt, in Mexico (1799), and sent by him to Professor Antonio Cavanilles, a distinguished Spanish divine and botanist, who, after having accompanied the Duke of Infantado's children into France as their preceptor—remaining there for more than twelve years, engaged in the study of various sciences—was soon after his

return appointed director of the Royal Gardens at Madrid, where he died in 1804. This amiable and learned man wrote a very interesting work on botany, in six volumes, with 600 plates, designed and engraved by himself, and hereby had become acquainted with Humboldt when the latter passed through Spain, in 1799, on his scientific journey to South America (1799-1805). Humboldt, it is said, expressed the wish that the plant should be called *Cavanillesia*, but the Spanish botanist himself gave to the genus the name of *Dahlia* (*Dahlia superflua*), in honour of the Swedish professor Dahl. The latter, says *The Botanist*, No. 22, 1839:—

"Was a contemporary of Linnæus, whose chief botanical work appears to have been a small pamphlet, containing some supplementary observations on a few Linnæan genera: a splendid compliment to a man of little note, when compared to the uninteresting or obscure genera dedicated to many of our modern botanists of first-rate talent."

Cavanilles sent a root of the new plant, in the same year of its arrival in Europe, to the Marchioness of Bute, whose acquaintance he had made in France, a lady who was passionately fond of flowers, and who kept the *dahlia* sent to her in a greenhouse. Some years afterwards, in 1804, Lady Holland brought some other roots of the same kind from Madrid, apparently not knowing that it had already been introduced into this country. This was still the same *Dahlia superflua* of Cavanilles; and from this species all the varieties known in our gardens have been raised. Humboldt had also sent some of the seed from Mexico to France, and young plants, raised from this seed, were brought from France to England in 1802. A few varieties have been raised from this kind, but they are much smaller, and not so rich in colour. The name of *dahlia* itself, it seems, did not satisfy the savants and botanists of that day, for Wildenow, the director of the Botanical Gardens at Berlin (whom Humboldt had invited to Paris in 1811, to classify and describe the multitude of plants brought by him from South America) thought it too much like *Dalea*, a name given by Thunberg to a small leguminous genus. Wildenow then called it *Georgina*, in honour of Georgi, a German botanist, who resided for many years at St. Petersburg; but De Candolle afterwards recommended the name of *dahlia* should be retained, as the words *dahlia* and *dalea* are both spelt and pronounced differently. The Germans, however, still call the *dahlia* *Georginen*.

Like the dahlias, the fuchsias are natives of South America; and like the *dahlia*, too, were first generally treated as greenhouse plants. They were first introduced into this country in 1783, and it is true that the kind then brought from South America—*Fuchsia coccinea*—should be kept in a greenhouse. The hardier *Fuchsia gracilis* was

not introduced till 1823, and immediately grew freely and beautifully in the open air. This elegant flower bears its name in honour of Leonhard Fuchs, or, as he called himself, according to the fashion of those times, Fuchsius, a German physician and botanist, who was born in Bavaria in 1501. He received his education at Ingolstadt, and afterwards settled in Tübingen, where he practised for more than forty years. The Emperor Charles V. ennobled him, and took a great interest in his writings. Johnson, who edited Gerarde's *Herball*, in 1633, says in his introductory remarks to that work:—

“In this time lived Leonhartus Fuchsius, a German physician, being also a learned and diligent writer, but he hath taken many of his descriptions as also vertues word for word out of the antients, and to them has put figures; his general method is after the Greeke alphabet, and his particular one thus:—First, the names in Greeke and Latine, together oft-times with the Etymologies, as also the German and French names; then the kinds, after that the forme, the place, time, temperature, then the vertues,” etc.

This was the *Historia Plantarum*; but Fuchsius wrote besides this work many others, on medicine, anatomy, surgery, &c.

Those pretty flowers, the Calceolaria tribe, are mostly natives of South America (Chili) too. Humboldt introduced some of them, but they were little known in England until 1830, when Mr. Penny, of the Millford Nursery, made the happy attempt of hybridising them. The result was a happy one, he obtaining amongst others that brilliant *Calceolaria Youngii* still found in some collections, though the varieties of the hybrids have become innumerable. The name of *Calceolaria* was given to them in memory of Francis Calceolarius, an apothecary of Verona, who lived in the latter half of the sixteenth century. He was the author of *Iter Baldi*, or the description of a journey from Verona to Mount Baldus, a work first published by Petrus Andreas Matthiolus, in 1568. The latter himself, in honour of whom the *Ten-week Stock* has been called *Matthiola*, was a much-thought-of botanist, who principally lived at Verona. He wrote both in Italian and in Latin. His two greatest works are his *Commentaries on Dioscorides*, first printed in Italian, and adorned with 957 large cuts; and afterwards rewritten in Latin, and printed at Venice, in 1568; and his *Epitome*, a work on botany, containing 921 small cuts.

One of Matthiolus' scientific contemporaries was Matthias Lobel, whose name we apply to that charming genus of plants called *Lobelia*, of which Mrs. Loudon says that “nothing can exceed the beauty of them.” Matthias Lobel was born in Flanders, but principally lived in London, where he died in the beginning of the seventeenth century.

A little earlier than Lobel, Adam Lonicerus, a physician of Frankfurt-on-the-Maine, published,

in 1551, a *History of Plants*, which he afterwards improved from the works of Matthiolus. By his name we are reminded of a beautiful genus of shrubs, *Lonicera*, allied to *Caprifolium*, our honeysuckle or woodbine. Adam Lonicerus, who was born at Marburg, became professor of mathematics in his native town until he removed to Frankfurt, where he held the office of physician to the once famed Senate for more than thirty years. Linnæus gave his name to a genus of plants, though there arose afterwards a dispute among the botanists, many of whom wished to call it *Caprifolium*, as the French still call it *Chevrefeuille*, and the Germans *Geißblatt*.

About the same time, another German botanist, who latinised his name into Jacobus Theodorus Tabernamontanus, wrote a *History of Plants* in the German (then called *Dutch* or *High Dutch*) language, the plates of which were afterwards used by Gerarde in his *Herball*. A genus of trees and shrubs, with white fragrant flowers, resembling those of the common jasmine, though much larger in size, introduced from the East and West Indies, is called *Tabernamontana*.

The pretty plants *Tradescantia* (how very pretty is, for instance, *Tradescantia Zebrina*) bear their name in memory of John Tradescant, a Dutch naturalist and traveller, who settled in England; and after having established a botanical garden at Lambeth, was appointed gardener (in the sense of the Hookers being *gardeners* to Queen Victoria) to Charles I. He died in 1652, and his son John, who only survived his father ten years, published, under the title of *Museum Tradescantium*, a description of his father's collection of curiosities and antiquities, which have since become the nucleus of the Ashmolean Museum at Oxford.

The *Thunbergias*, which have lately become such universal favourites (especially the yellow and the white ones), and the blue, gold-coloured, white or purplish blossoms of which we admire in the greenhouses or in the open air, remind us of a Swedish physician and traveller, Charles Peter Thunberg, a pupil of the great Linnæus, whom he succeeded in the professorship of botany at the University of Upsala. He was employed in 1775, by the Dutch East-India Company, to proceed in a medical capacity to Japan, from whence he introduced some of those pretty flowers that bear his name. He was allowed to explore the universities of that interesting country; proceeded from thence to Ceylon, and returned to Sweden, where he died in 1828.

The *Hortensia*, as the French and the Germans call that magnificent Chinese flower, the *Hydrangea*, obtained this specific name in honour of Hortense, the wife of a French sea-captain, who first brought this shrub from China to France in 1790. Sir Joseph Banks introduced it into England, importing it, too, from China, in 1790, about the



same time as the magnificent tree Peony. It soon became a great favourite amongst all classes, and was the pet-flower (*Liebingsblume*) of the beautiful Queen Louisa of Prussia and of Goethe. It is still a favourite of cottagers, especially in the North of Lancashire, in Cumberland, and Westmoreland. Some twenty years ago the blue hydrangeas were very much admired, partly, perhaps, says Mrs. Loudon, from the difficulty of obtaining them; but both the pink and the blue ones have lately become scarce, being only half hardy plants, and being, moreover, surpassed by other flowering shrubs of a less delicate nature.

The name of *Bauhinia*, which we apply to a genus of stove shrubs—the *Mountain Ebony*—reminds us of two brothers, celebrated botanists, of the name of Bauhin or Bauhinus. This plant is remarkable for the leaves being always produced in *twins*, on which account this genus was thus named in compliment to John and Gaspard Bauhin. They were both born at Basle—John in 1541 (d. 1613), and Gaspard or Caspar in 1560 (d. 1624), and were physicians as well as botanists, as was frequently or almost always the case in former times. John was the author of a very good *Historia Plantarum*, and Gaspard of *Phytompar*, *Pinex*, and other works. His *Phytompar*: or *Index of Plants*, was a work of forty years' labour, and very highly praised by all botanists of the seventeenth century; as he, says Johnson, the editor of Gerarde, "gives the synonymas or several names of each plant, given by each late writer, and quoteth the pages," &c.

One day I may resume the *Notelets*, for—

"Pansies, lilies, kingcups, daisies,  
Let them live upon their praises;  
Long as there's a sun that sets,  
Primroses will have their glory;  
Long as there are violets,  
They will have a place in story!"\*

HERMANN KINDT.

STEVENSON: STEVESON: STEPHENSON.—Several years ago two brothers had occasion to sign their names on business matters, and noticing that when one signed he used a medial *a* as well as a final *n*, I inquired of him why his brother used only the final *n*. He replied that he really could not tell, but he believed his own mode to be correct, although he knew his brother signed the other way, and some of the family he thought spelled it Step-hén-son. He particularly emphasised the accent on the second syllable, and naïvely added, "I have looked in the dictionary, but could not find which was correct."

As the above happened in Derbyshire, and is a curious instance of how the orthography of a family name may vary even in the same genera-

tion, I thought it might be suitable for the pages of "N. & Q." and send it for insertion accordingly.

J. BEALE.

Spittlegate, Grantham.

THE AUTHORSHIP OF THE "DE IMITATIONE CHRISTI."—On mentioning, some time ago, to a German, that the following sentence of the *De Imitatione Christi* had been always unintelligible to me—"Si scires totam Bibliam exterius . . . quid totum prodesset sine caritate et Dei gratia?" my friend informed me that this sentence was regarded by the Germans as a proof that the author thought in German and then translated his thought into Latin. In German the passage would be—"Wenn du die ganze heilige Schrift *auswendig wüsstest*," . . . u. s. w.—"If you knew the whole Bible by heart, &c.; the literal translation of which into Latin is "Si scires, &c." D. J. K.

COOBE.—I do not attribute a knowledge of the classics to the Australian aborigines, but wish to note a singular coincidence between the well-known native cry and the following from Ovid:—

"Huc coëamus, ait, nullique libentius unquam  
Responsura sono, Coëamus, rettulit Echo."  
*Metam.* iii. 383.

W. T. M.

Earley.

ADRIAN'S ADDRESS TO HIS SOUL.—Will you accept one more attempt at a literal translation of the well known lines?—

"Animula, vagula, blandula,  
Hospes, comesque corporis  
Que nunc abibis in loca?  
Pallidula, rigida, nudula,  
Nec, ut soles, dabis joca."

Little gentle, wandering soul,  
Long the body's friend and guest,  
Where, escaping all control,  
Wilt thou seek thy final rest?  
All denuded, rigid, cold,  
No more sprightly, as of old.

F. C. H.

NEW SLANG OLD.—We remember how, when at school, it was thought quite an accomplishment in the young gentlemen who were fast of tongue to be able to silence a talkative comrade with the phrase "button your lip." To my surprise I find the expression in the Commentary upon Scripture of a grave divine of more than two hundred years ago. On Matthew xxii. 46, old Trapp says:—

"How easily can God button up the mouths of our busiest adversaries, yea, and plead for us in their consciences, as he did for Mr. Bradford and many more of the martyrs, whom, as they could not outreason, so neither could they but conceive well of the martyrs' innocence, triumphing in their persecutors' consciences."

A. B.

\* Wordsworth.

**Queries.**

A-BECKET.—Would some of your correspondents inform me where à-Becket's chasuble is now, and where his mitre? also where is the "Syon cope" preserved? F. S. A.

AMELIORATE.—Whence comes the *a* at the commencement of this word? If we take it from the French *améliorer*, whence did the French take it? DUBIUS.

BOARDS OF CONSERVATORS.—Thanks to Frank Buckland, many are stirred up to preserve trouts and salmons in our rivers. Boards of conservators are now being established, and each board is to have its common seal. Would it not be well that in "N. & Q." the seals of the several boards should be recorded?

Bath. R. WILBRAHAM FALCONER, M.D.

CORNELIUS VALERIUS ULTRAJECTINUS.—Will any of your correspondents inform me whether the Latin treatises on Logic and Rhetoric by this author, printed at the press of Arnold Birkmar of Cologne, in the latter half of the sixteenth century are of any value intrinsically or for being of uncommon occurrence? D. Y. W.

"LE CATÉCHISME DES ANGLAIS."—In turning over a book lately, I found the following fragment of a catechism written in a beautifully neat French hand. Is anything known of the author?

"*Catéchisme des Anglais pour l'expulsion des Français sous Napoléon I.*

- D. Dis moi, mon enfant, qui es tu ?  
 R. Anglais ; par la grace de Dieu.  
 D. Quel est l'ennemi de notre félicité ?  
 R. L'Empereur des Français.  
 D. Combien a-t-il de natures ?  
 R. Deux : la nature humaine, et la diabolique.  
 D. Combien y a d'Empereurs des Français ?  
 R. Un véritable, en trois personnes trompeuses.  
 D. Comment les nomme t-on ?  
 R. Napoléon, Murat, Manuel Godoi.  
 D. Lequel des trois est le plus méchant ?  
 R. Ils le sont tous trois également.  
 D. De qui dérive Napoléon ?  
 R. Du péché.  
 D. Murat ?  
 R. De Napoléon ; et Godoi de la formation des deux autres.  
 D. Quel est l'esprit du prémier ?  
 R. L'orgueil et le despotisme.  
 D. Du second ?  
 R. La rapine, et la cruauté.  
 D. Du troisième ?  
 R. La cupidité, la trahison, et l'ignorance," &c. &c.

J. WOODWARD.

GOLD ENAMELLED COFFIN.—Can any one explain what was the use of a gold enamelled object like a little coffin with a skeleton in it which was found at Tor Abbey, in Devonshire, and is now in the Museum at South Kensington? (No. 8854.)

The work is said to be of about the middle of the sixteenth century. A. O. V. P.

**GREEK MOTTO.—**

Συνώμοσαν γὰρ ἔχριστοι τὸ πρὶν πῦρ καὶ θάλασσα.

These are the words I believe that were felicitously chosen by the present Bishop of Rochester as a motto for a prize composition at Oxford, of which the subject was the recent adoption of "machinæ vi vaporis impulsæ." Whence are they taken? I cannot find them in the *Prometheus Vincit*, where I thought they were.

E. H. A.

PORTRAIT OF WALTER GRUBBE, Esq.—About twenty years since there was in the possession of Mr. Robert Wray, of 22, Queen Square, Bloomsbury, a whole-length portrait of Walter Grubbe, Esq., and a large dog, with his name and date of the year on the dog's collar, which collar is still in the possession of Walter Grubbe's representatives. The picture was said to have been painted by Sir Godfrey Kneller; but of the Byngs, whose heirs were the Wrays, there was Robert or Edward Byng, an artist, who painted several portraits of Wiltshire people, and who is said to have been a pupil of Sir Godfrey, if not a near relative, and whose portraits closely resembled the style of that painter. As he had property in the parish of Potterne, Wilts, where Walter Grubbe resided on his estate, it is probable that Byng painted this portrait as a friend or neighbour of the gentleman represented. Can any correspondent of "N. & Q." inform me whether this painting can still be traced by its present possessor, or into whose hands any pictures possessed by Mr. Robert Wray may have passed at his death some few years back? My inquiry as to Robert or Edward Byng, the portrait-painter, has, as yet, received no reply; but the question I now ask may perhaps be easy to answer. E. W.

RICHARD CHAMPION.—Can any of your readers give me any information which will assist to elucidate the life of William Champion? He was of a family of good standing in Bristol, and was an American merchant. Watt's *Bibliotheca* states that he was the proprietor of the porcelain works in Bristol, and he is well known to have made in Bristol the finest porcelain probably ever manufactured. The last few years of his life he resided at Camden, in South Carolina, where he died. Any particulars as to his china works, his political or commercial life, or his residence in America, will be gratefully received by

FRANCIS FRY, F.S.A.

Cotham, Bristol.

MOTTO OF THE ORDER OF ST. JOHN.—Baron von Lowhen, in his *Analysis of Nobility*, alludes to the motto of the order as being "Nil supra nec

infra." Was this ever in use instead of the ancient one, "Pro fide," or "Pour la foy"?

J. WOODWARD.

LIONEL MORDAUNT.—I know on the best authority that thirteen sheets of a novel or story of *The Life and Adventures of Lionel Mordaunt* were published about 1825. They were printed by White, and were written by Jameson, the husband of Mrs. Jameson. If any of your readers could show me this fragment I should feel obliged.

RALPH THOMAS.

OPENSHAW OF OPENSHAW, CO. PAL. LANCA-SHIRE.—Can anyone help me to the arms of the above family? Their crest appears to be a lion rampant (argent?), holding between its paws a cross-glorry (or?)

ESLIGH.

NAME OF PAINTER WANTED.—I possess a picture about three feet seven inches by two feet eleven inches within the frame. The person represented is a member of the society of Jesus, seated in a chair. The right hand rests on the elbow of the chair, and the left hand grasps a thick pair of gloves, of a very different make to the "lavender kids" worn by some of the clergy of the present day. The hands are admirably painted. The sitter wears a biretta. There is by his side a table having a crimson cover. On the table is an open book with some leaves partly turned down, and such is the appearance of the book that a spectator would, upon going near the picture, imagine he could read written marginal notes. Behind the figure is a curtain and a window. There is a peculiar brown tint over the picture which has been much admired, and the portrait has evidently been painted by a very superior artist. Can any reader of "N. & Q." decide who the portrait represents, or by whom it was painted?

R. D. DAWSON-DUFFIELD, LL.D.

PARLIAMENTARIAN MARRIAGE REGISTERS.—Is there any register of marriages performed by the chaplains of the Parliamentarian Army? "Mr. Dall," in 1646, married Ireton and Bridget Cromwell in the Lady Whorwood's house in Holton, Oxon., and the register is in existence. Are there any others by the same chaplain in Oxfordshire or elsewhere? Required the register of marriage of Colonel Richard Deane and Mary (Grimsdiche?) about 1645-1650. The inquirer will be happy to pay a treble fee for such *certified* register.

I. B. D.

THE REV. THOMAS SEARLE, of Stoney Stratford, published, about 1834, a book called *The Sick Visitor's Assistant*. He was also author of *Sacred Dramas*. What is the date of this last publication, and what are the titles of the dramas? \* I think Mr. Searle was a dissenting

[\* Mr. Searle published in 1834, *Esther, a Sacred Drama, with Miscellaneous Pieces*.—ED.]

clergyman, but perhaps some of your readers can give me more definite information regarding him.

R. INGLIS.

SOUTH'S SINGULAR MONUMENT.—In the *History of the County of Lincoln, &c.* by Thomas Allen, Esq. and other gentlemen, 1833-4, is the following extract, page 196, vol. ii. :—

"Kelstern is distant about four miles north-westward from Louth, on the turnpike road between that place and Market Rasen. In this parish was formerly a seat belonging to a family named South.

"The church, which is a small uninteresting edifice, contains in the north wall of the chancel a singular monument, erected by Sir Francis South, Knight, to the memory of his wife, Elizabeth, who died in 1604; this monument is curiously ornamented with emblematical figures and inscriptions. It is embellished with a female figure, sitting in an upright posture; her left hand, which rests upon a pedestal, holds an hourglass, and her left foot is placed upon a skull; and at the foot of the pedestal is a child in a coffin. On one of the spandrels of the arch is a rising sun, with the motto 'Occidit ut oriatur,' and on the other the dial of a clock, without hands, with 'Qualibet expectus tamen.' On the cornice of one of the pilasters is a naked boy with a spade, with the motto 'Nil sine labore,' and in the other a Hymen with his torch inverted on a skull, and 'In alto requies.' At the back of the figure is a tablet containing an epitaph in Latin verse.

"On the other side of the chancel is a tablet to the memory of the second wife of Sir Francis, who died in 1620. Above the tablet are the arms of South impaling those of Irby, and on each side is a female figure weeping."

Berry's *Encyclopædia Heraldica*, vol. ii., shows that the arms of South were, Ar. two bars gu., confirmed to John South of Ferraby, Lincolnshire, by Camden, Clarendieux, June 22, 1602; and the arms of Irby, Ar. fretty sa., if nothing more; but as the description does not state which Irby, without inquiry it cannot be decided.

As the estate lapsed from the South family under very peculiar circumstances, if any correspondent of "N. & Q." could supply not only full particulars but a transcript of the Latin epitaph, it might prove interesting to readers generally.

J. BEALE.

Spittlegate, Grantham.

SULTAN DYING OF ENNUI.—Where can I find a story which was issued by the projectors of the periodical called the *Welcome Guest*? It was about a Sultan who was tired of every thing, and was said to be dying of *ennui*. Many had tried to amuse him but had failed, the penalty for which was each had his head cut off.

Birmingham.

W. WILLEY.

THREE WORDS OF A SORT.—I was at Nottingham the other day, and heard a person, in describing the evidence of a certain party, make use of the expression, "She could not say three words of a sort." Whether the phrase be new or

old, can any correspondent of "N. & Q." state the precise signification, and where it is current?

J. BEALE.

Spittlegate, Grantham.

**ZOETROPE, OR WHEEL OF LIFE.**—There has been lately much discussion as to the date of the invention of the zoetrope, or wheel of life, and I enclose you a description of it from a printed book published some years since. Will any of your correspondents, interested in such matters, kindly give me any information they may possess as to the exact title and date of the work from which this is an extract? By so doing they will oblige.

"The apparatus is merely a hollow cylinder, or a moderately high margin, with apertures at equal distances, and placed cylindrically round the edge of a revolving disk. Any drawings which are made on the interior surface, in the intervals of the apertures will be visible through the opposite apertures, and if executed on the same principle of graduated actions will produce the same surprising play of relative motions, as the common magic disk does when spun before a mirror. But as no necessity exists in this case for bringing the eye near the apparatus, but rather the contrary; and the machine when revolving has all the effect of transparency, the phenomenon may be displayed with full effect to a numerous audience."

ENQUIRER.

### Queries with Answers.

**STERLING: ROBERT.**—May I trouble you with the enclosed two short queries?—

1. *Sterling*. What is the most generally received etymology of this word?

2. *Robert: Rupert*. Are these two names identical?

Penge.

EDWARD SMITH.

[The word *sterling* was evidently applied originally to the metal rather than to a coin. The following extract from Camden illustrates the origin of this word as applied to money:—"In the time of his sonne King Richard the First, monie coined in the east parts of Germanie began to be of especiall request in England for the puritie thereof, and was called *Easterling* monie, as all the inhabitants of those parts were called *Easterlings*, and shortly after some of that countrie, skilful in mint matters and alloyes, were sent for into this realme to bring the coins to perfection, which, since that time, was called of them *sterling* for *Easterlings*."

If our correspondent had been a plodding student in the earlier volumes of "N. & Q." he would never have put the question whether Robert and Rupert are identical. In our 1<sup>st</sup> S. vi. 218, that ripe scholar, Dr. S. R. Maitland, has given a list of no fewer than two hundred varieties of spelling of the word Robert: among others we find "ROBERT, Rubret, Rupet, Rupert, Rudepert, Rudopert, Ruopert, Ruacpert, Rupreth, Rupreht, Ruprah, Rupraucht, Ruprecht, Ruerecht, Rupprecht, Roupreht." But before Dr. Maitland, that indefatigable antiquary, Dr. Samuel Pegge, had enlightened us as to the identical

names of Robert and Rupert. He tells us, that "*Rupert*, for so Caius, p. 139, calls *Robert* Gaguinus, and see the *Sorberiana*, p. 86, where Prince Rupert, nephew of our King Charles I. is called Robert, as also Heylin's *History of St. George*, p. 251; Brian Twyne often, and others. In Misson, ii. 415, you have lastly *Rübertus*."—*Anonymiana*, edit. 1809, p. 294.]

**STURMY FAMILY.**—I wish to ask for some particulars of the family of Samuel Sturmy, born 1633, the author of the *Mariner's Magazine*. I am told that in the *Glossary* of Henry Spelman (1626) under "Admiralli Boreales" occur these entries:—

"18 Edw. II. Johan. Sturmy constitut. 15 Aug. al 5.

"19 Edw. II. Jo. de Sturmy, Borealis Admiral.

"20 Edw. II. Johan. Sturmy, boreal."

What more is known of the Sturmy family?

E. H. K.

[A brief account of the Esturmy, or Sturmy family, the lords of Wolf Hall, near Burbage, co. Wilts, is given by Fuller, *Worthies of England*, iii. 343, edit. 1840. The Esturmys were possessed of a very extensive property at Wolf Hall, and were lords of the noble forest of Savernake, which, as it is said, they held by a large hunter's horn, tipt with silver, and which is now in the possession of the Marquis of Aylesbury, who is also lord of the forest, Wolf Hall, &c., which devolved to him by an intermarriage between the Bruces and Seymours. A pedigree of the family of Esturmy is printed in Hoare's *Wiltshire*, vol. i. p. 117, Mere Hundred; see also vol. v. p. 73, Frustfield Hundred. Captain Samuel Sturmy was born at Gloucester, Nov. 5, 1633, and died in 1699. Vide Granger's *Hist. of England*, iv. 82; Collinson's *Somersetshire*, iii. 151; and *Gent. Mag.* lxiii. (1.) 320.]

**THE MANSION HOUSE.**—I see it stated in Conder's *Historical Review of the Progress of Religious Liberty during the last two Centuries*, that the cost of erecting the Mansion House was defrayed out of the accumulated fines levied upon Dissenters elected to fill the office of sheriff, and refusing to serve owing to the Test and Corporation Act being still in force. Was this so? The writer (p. 16) speaks of Bishop Burnet again distinguishing himself by arguing strenuously in favour of Lord Stanhope's Bill for the relief of Dissenters in 1718, though the Bishop died in 1715.

E. H. A.

[The fines for refusing to serve in the office of sheriff we are assured, were paid into the general city cash—there does not appear to have been any distinct fund for them. The fine is 413*l.* 6*s.* 8*d.* with an additional 200*l.* if the lesser fine is not paid within a certain time. In 1734, there were fined thirty-five persons, and eleven excused. In 1806 the fines amounted to 10,306*l.* 13*s.* 4*d.* and to 9,466*l.* 13*s.* 4*d.* in the year 1815.]

**GEMMEL, GEMMELL, GAMEL**, is an old Ayrshire name. Whence the origin? Is it in any way connected with the heraldic charge, bars *gemelles*? Is it a corruption of *Campbell*, or could it have

any affinity (supposing vassalage) to the *annulets* on the Eglinton coat of arms, in allusion to the *gimmel* or betrothal ring? Lastly, is it simply *gimmel*?  
Sp.

[The first mention of the family in the records is on July 28, 1632, *Inquis. Speciales*, Ayr, Nos. 280, 281, when Andrew Gemmil was returned to his grandfather, described as portioner of Auchinmaid. The derivation is probably from the Scotch *Gemle*, a long-legged, and also an old man.]

QUOTATION.—Where are these words to be found?—

“Now fitted the halter, now traversed the cart,  
And often took leave, but was loath to depart.”

J. B. T.

[By Matthew Prior, “The Thief and the Cordelier,” lines 19, 20.]

### Replies.

#### DANTE’S “INFERNO.”

(4th S. i. 468.)

Vellutello has made some calculations which may furnish a general notion, although the figures are erroneous: thus, the diameter of the circle of the idle he makes 315 miles; the first circle of hell, 280; the second, 245; the third, 210; the fourth, 175; the fifth, 140; the sixth, 72; the seventh, 70; the eighth, 35; and the ninth,  $3\frac{1}{2}$  miles. He also assigns their depth with equal precision. The first five of which are 14 miles; the seventh, 70; and the eighth, 140. Unfortunately for him, these figures fall far short of the total depth, which is the earth’s semi-diameter, or 3958 miles English. But if short in his measure here, he has gone far beyond all the bounds of nature on canto xxix. 8, where his method of calculation makes the circumference of the circle 57,671,682 miles: consequently six thousand times greater than that of the earth. Dante’s measurements belonged to the transcendental calculus, beyond the reach of a landsurveyor. Tarver, who adheres strictly to his text, gives a description which may be thus condensed. We are to conceive then an immense circular space, divided into a certain number of concentric circles which descend, the second below the first, the third below the second, &c. This gives the form of an amphitheatre, of which the tiers are more or less wide and more or less elevated. But as the whole terminates in a pit of profound depth, it may serve to imagine a funnel or cone, of which this pit is the inverted apex. Such cone being placed in the interior, so that its apex corresponds with the centre of our globe, and its mouth, or inverted base, turned towards our hemisphere, of which Jerusalem shall occupy the middle point, it will follow that a line proceeding from Jerusalem will pass the centre; and being prolonged

till it touches the circumference of the earth on the other side of the centre, or the antipodes of Jerusalem, that will be the place of Dante’s Purgatory. This line passes through the middle of the funnel, and marks the centre of each circle. The following are the circles and references to the respective cantos:—

The Entrance: Idle and Careless, ii. 1; iv. 7. (Acheron.)

First circle: Limbo, virtuous men not Christians, Homer, Plato, Caesar, &c., iv. 38. (Elysium.)

Second circle: Voluptuous, v. 1, 39. (Minos.)

Third circle: Gourmands, vi. 114. (Cerberus.)

Fourth circle: Avaricious and Prodigal, vii. 104. (Plutus.)

Fifth circle: Angry and Passionate, vii. 127. (Styx.)

Sixth circle: Heretics, viii. 29. (Minotaur.)

Seventh circle: Division I. Tyrants, Assassins, Brigands, xii. 100.

” ” II. Suicides, &c.

” ” III. Atheists, Usurers, &c., xiv. 8, 76, 80, 124; xvi. 105; xvii. 91. (Phlegethon.)

Eighth circle: Fraud, xviii. 9, 70.

” Pit I. Seducers.

” II. Flatterers, xviii. 110.

” III. Simonists, xix. 41.

” IV. Magicians.

” V. Public Prevaricators, xxi. 136; xxiii. 43.

” VI. Hypocrites.

” VII. Thieves, xxiv. 119; xxvi. 13.

” VIII. Evil Counsellors.

” IX. Schismatics, xxvii. 133; xxix. 8.

” X. Forgers and Falsifiers, xxx. 52.

Ninth circle: Treason, xxxi. 7, 142; xxxiv. 68, 81, 90.

T. J. BUCKTON.

I have much pleasure in complying with the request of your correspondent REBECCA HICK, by giving her the information she requires.

A brief description of the form of the *Inferno* of Dante may be found in Wright’s *Translation of the Divine Comedy*, London, 1854; and, indeed, one may say that almost every good edition of Dante Allighieri’s poem contains a more or less minute description of it. In the Barbera edition, with Fraticelli’s comments, there is a diagram of the *Inferno*, and still better plans may be found in various Italian editions. But very few commentators seem to have thought it necessary to state how this *Inferno* was formed, and from what part of the *Commedia* they derived their information as to its construction. These facts I consider essential to a just comprehension of the whole plan, and I will now proceed to mention them.

Dante supposes that, when Lucifer was cast down out of heaven, he struck the earth with such violence as to make a vast circular chasm down to the earth’s centre,\* where he is frozen

\* Dante followed the Ptolemaic system, which supposes that the earth is at rest in the centre of the universe; and states that the displacement caused by the fall of Lucifer, making the earth rise in the opposite hemisphere, formed the mount of Purgatory.

in eternal ice. This concavity, or pit, is imagined by Dante to be covered superficially by a kind of vault formed by nature; which removed, renders the infernal gulf visible from the top to the bottom, presenting the figure of an inverted cone, and looking much like the interior of an amphitheatre—a fact which tends to strengthen the opinion of those who believe that the amphitheatre of Verona has suggested to Dante the idea of his *Inferno*. The construction of the *Inferno* is minutely described and explained by Dante in the eleventh canto. Here we learn that this cavity reaches from the surface of the earth down to the centre; that it is divided into nine concentric circles, gradually diminishing in circumference. The seventh circle has three rounds, or *gironi*; the eighth, ten fosses; and the ninth circle, four receptacles for traitors: in the last of which, the triple-visaged Lucifer—

“Da ogni bocca dirompa co' denti,  
Un peccatore a guisa di maciulla,  
Si che tre ne facea così dolenti.”

*Inferno*, xxxiv.

In the twenty-ninth canto, Dante has stated that the ninth fosse of the eighth circle is twenty-two miles in circumference; in the thirtieth, that the tenth fosse is eleven miles in circumference, and half a mile in width; and in the thirty-first and thirty-fourth cantos, he has informed us of the approximate height of Lucifer. But besides these, and the depth of the *Inferno*, Dante has given no other dimensions. Yet, from certain data found in the poem, Antonio Manetti has made a profile and plan, with measurements, of the *Inferno* of Dante, in which he allowed a certain number of Italian miles to each circle. His scheme was first published in the form of a dialogue in 1506; an abridged description of it will be found in the splendid illustrated edition in square fol., Florence, 1817.

G. TOSCANI.

9, Hill Road, Abbey Road, N.W.

#### THE COMYNS OF BADENOCH.

(4th S. i. 563.)

The following notices may interest ANGLO-SCOTUS, if he have not met with them before; and perhaps he will be good enough to reply to the queries accompanying them.

According to Burke and Betham, the male line of the Comyns of Badenoch ended with John and William, sons of that John whom ANGLO-SCOTUS calls “the Red,” though I find this term applied by some writers to an elder member of the family. These brothers, John and William, both died in 1314-5, and their sisters, Joan and Elizabeth, were their heirs. Who, then, does ANGLO-SCOTUS mean by the Red Comyn’s “grandson Admorus,” in whom he says that his male descendants failed? The Red Comyn cer-

tainly had a grandson Ademar, but he was the son of his daughter Joan, and I do not therefore see how the *male* line can be said to have failed in him, especially since his brother David left a son.

These two heiresses, Joan and Elizabeth, demand a few words. Joan, who was born May 10, 1296-7 (Inq. P. Mort. of her brother John), married before 1307 David Earl of Athole, and died between June 24 and July 24, 1326. (*Ibid.*) She left three, if not four, sons. These were David (born *circa* Dec. 1307, died 1335); Ademar, above mentioned (living in 1355, and described as “Scutifer Cameræ Regis”; his wife’s name was Mary, and his daughter Isabel married Ralph de Euer (*R. Pat.* 50 Ed. III.); and Robert (living 1338 *R. Pat.* 12 Ed. III.) There is also an Emeric mentioned in *R. Pat.* 20 Ed. III., but it is possible that he may be identical with Ademar.

Elizabeth Comyn, the younger sister, born Nov. 1, 1299, or 1300 (Inq. of John) married, first, Richard Talbot of Goderich Castle, before Feb. 6, 1327, and after Apr. 20, 1325; and secondly, John de Bromwich, in or about 1370. (*R. Pat.*) She died very soon after her second marriage, as her Inq. Post Mort. was taken in 1371-2.

In *Rot. Ec., Pasc.* 15 Ed. III., I find the name of “Joan Comyne de Boghan.” Who was this lady? By an entry in *R. Pat.* 24 Ed. I., I also find that John Earl of Buchan (representative of the younger branch of Badenoch) had a brother Alexander, and three years later (*R. Pat.* 27 Ed. I.) there is mention of his wife Joan. These Joans may possibly be identical, but the latter must have been a very old woman in 1341.

Again, who was the John Comyn who (as I learn from *R. Pat.* 45 Ed. III., Part 1.) had been in Lombardy with Lionel Duke of Clarence, and returned to Ireland about the Feast of St. Martin (Nov. 11.) He held the manor of Kynsale, and was “recently deceased” on May 10, 1371. His wife Amabilia survived him, and he left four daughters, coheirs, Margaret, Milisenta, Joan, and Elena. Was this John a Comyn of Badenoch or Buchan, and if either, whose son was he? Could he be the son of the Alexander and Joan noticed above?

Lastly, was John Comyn who died June 24, 1315, eldest son of the Red Comyn, the same who married Margaret Wake de Lydel, afterwards Countess of Kent? HERMENTRUDE.

#### GLASS-MAKING IN ENGLAND.

(4th S. i. 534.)

According to the Acts of the Bishops of York, S. Wilfred (died 702) was the first to use it in England by bringing French workmen over for the purpose. “Artifices lapidearum et vitrearum

fenestrarum primus in Angliam ascivit." S. Benedict Biscop, Abbot of Wearmouth, Bede tells us, brought over glass-makers from France in 715, to make the windows of his church and monastery. Glass was not applied to the windows of domestic buildings in this country till the thirteenth century. Mr. Hudson Turner tells us that glass drinking vessels were so rare in England at this time that Henry III. had but one glass cup, which was presented to him by Guy de Roussillon. The king sent it to Edward of Westminster, the famous goldsmith, with directions to take off the glass foot, and to mount it on one of silver gilt; to make a certain handle to it, answering to the foot, and to surround it with silver gilt hoops. There is not a particle of evidence to prove that glass was manufactured in this country before the fifteenth century, though the art of colouring and enamelling it for church windows was generally employed here during the Middle Ages. Large quantities of glass were obtained from the Flemings in exchange for wool; and even as late as the seventeenth century the drinking glasses ordinarily sold in England were made at Venice from patterns sent out by our glass dealers. In the Addit. MS. 855 (Brit. Mus.) a collection of patterns for beer and other glasses, with copies of letters sent by a London dealer to his agent at Venice in 1667, may be seen.

Edward, the king's glazier (*vitrearius*) at Windsor, had an annual pension from Henry III. A master glazier was attached to the royal household in the time of Henry VI., who granted to John Prudde "the office of glaserie of oure werkes," to hold as "Rogier Gloucestre" had held it, "with a shedde called the Glazier's logge standing upon the west side within oure palyos of Westm." (Privy Seal, 19 Henry VI.) He was the same John Prudde who covenanted to paint the windows of the Beauchamp Chapel at Warwick in 1439: *he was to use no "glasse of England."* This, which is the earliest specific mention of English glass, shows that it was not much esteemed. (Dugdale's *Warwickshire*, p. 355.)

Mr. Turner draws attention to a writ of Richard II. in the year 1386, empowering one Nicholas Hoppewell to take as much glass as he could find or might be needful in the counties of Norfolk, Northampton, Leicester, and Lincoln, "as well within liberties as without, saving the fee of the church," for the repair of the windows founded at Stamford in honour of the king's mother, Joan, Princess of Wales. He had also authority to impress as many glaziers as should be requisite for the work. If it was necessary to search four counties for glass to restore a few windows, there could not have been much in the country. In the reign of Edward I. the price of glass was three-pence halfpenny a foot including the cost of glazing, or about four shillings and fourpence of

modern currency. (Account of the Bailiff of the Earl of Lincoln, c. 1295.)

JOHN PIGGOT, JUN. F.S.A.

Z. Z. will find in Winston's *Hints on Glass Painting*, i. 342, *et seq.* an account of the expenses of the painted glass for St. Stephen's Chapel, Westminster. He will find there an account of the persons employed on the work, of their wages, and of the names of the chief artists employed, and will be led to the conclusion that a manufactory of glass existed at that time in England. Further, the names of the artists employed in drawing the cartoons—John de Chester, John Lincoln, Hugh de Lichesfeld—seem to show that they were of English families, and that the manufactory which supplied this glass was English in every sense of the word. W. G.

#### PARIS BREVARIUM.

(3rd S. ix. 238.)

#### "AUCTORES HYMNORUM.

"B.—BESNAULT (Sebastianus), Parochus Ecclesie S. Mauricii, in suburbio civitatis Senonensis. Obiit die 29 Aprilis, 1724.

C.—COFFIN (Carolus), patriâ Remensis, Universitatis Parisiensis Rector. Obiit die 20 Junii, 1749, ætatis 73.

Commir.—COMMIRE (Joannes), Societatis Jesu Presbyter, Turonis oriundus, Lutetia in Collegio Ludovici Magni à vitâ cessit, anno ætatis 67, die 25 Decembris, 1702.

Fortunat.—FORTUNATUS (Venantius-Honorius-Clementianus), prope Tarvisium in Italia natus, Galliam petiit, et Pictavorem Episcopus, ætate jam provecâta, creatus est. Seculo septimo ineunte obiit.

Guet.—GUYET (Carolus), ð Societate Jesu, scriptis de rebus liturgicis, præsertim de Festis propriis locorum. Obiit anno 1684.

G. Ep. S.—GUILLELMUS DE LA BRUNETIÈRE du Plessis-Gesté, patriâ Andegavensis, Vicarius generalis Parisiensis, deinde Episcopus Santonensis, cujus sedem tenuit annos 26, boni pastoris partes adimplens. Obiit anno 1702.

G. Vict.—GOURDAN (Simon), Presbyter Parisinus, et Canonicus regularis, sanctissimè vitæ in Abbatia S. Victoris, in quâ obiit anno 1729, ætatis 93.

H. Vabr. Ep.—HABERT (Isaac), Doctor Sorbonicus Ecclesie Parisiensis Canonicus Theologalis, Episcopus Vabrensis renuntiatus est anno 1654; vitâ decessit die 11 Januarii, 1668.

J.—JANNET (Joannes-Philippus), Clericus Parisinus, plurimos composuit hymnos, qui in Breviario Viennensi et aliis inserti sunt. Annos natus 75, obiit anno 1817.

Muret.—MORET (Marcus-Antonius), in agro Lemovicensi natus anno 1526, in omni litterarum genere peritus, multa opera, præsertim critica et poetica, edidit. Romæ sacris Ordinibus initiatus, philosophiam et theologiam docuit; æque in urba obiit die 4 Junii, 1585.

N. T.—LE TOURNEUX (Nicolaus), Presbyter Rotomagensis, Breviario Cluniacensi operam dedit, multosque libros de theologia et pietate vulgavit, quorum alii damnati sunt, alii cautè legendi. Obiit Parisiis anno 1686.

Petau.—PETAU (Dionysius), Aurelianensis, Societatis Jesu Presbyter, eruditione clarissimus. Annos natus 69, Parisiis obiit die 11 Decembris, 1652.

*Prud.*—Aurelius PRUDENTIUS Clemens, Cæsaraugustæ in Hispania natus, floruit temporibus Theodosii Magni et filiorum ejus. *Ætate provecus decessit circa annum 412.*

*S. M.*—SANTEUL (Claudius), Presbyter Parisinus, cognomento Maglorianus, nonnullos hymnos composuit. Natus anno 1628, vitâ decessit anno 1684.

*S. V.*—SANTEUL (Joannes), Claudii frater, Subdiaconus, et Canonicus regularis S. Victorii, carminibus ac præsertim hymnis clarissimus. Divione obiit, die 3 Augusti, 1697, annos natus 67.

*S. Th. Ag.*—S. THOMAS Aquinas. Obit anno 1274. Vide in Breviario ad diem 18 Julii.

*Viv.*—VIVANT (Franciscus), Lutetiæ oriundus, Canonicus et Cantor Ecclesiæ Parisiensis, atque Universitatis Cancellarius, in rebus liturgicis peritus, pietatis laude conspicuus. Obit anno 1739, ætatis 77.

ROBINET (Urbanus), Doctor Sorbonicus, Canonicus et Vicarius generalis Parisiensis, Breviarium Rotomagense digessit. Natus in Armorica anno 1683, obiit Parisiis die 29 Septembris, 1758. Ipsi tribuuntur hymni Communis Presbyterorum *Jam satis fluxit, et O Sacerdotum; necnon Præsentationis B. Mariæ Quàm pulcrè, et Infans.*"

The preceding list occurs at p. 38 (Pars Verna), of an edition of the *Breviary of Paris*, published at Paris in four volumes 12mo, in 1836, "sumptibus societatis bibliopolarum editorum Liturgiæ Parisiensis." A. G. Westminster.

#### MODERN INVENTION OF THE SANSKRIT ALPHABET.

(4th S. i. 125, 463.)

In February COL. ELLIS proposed two queries regarding the antiquity of the Sanscrit alphabet, to which I sent a reply showing that all the Indian alphabets were derived from a normal type, the so-called Lât character, which was in use some centuries before the Christian era. I quoted the writings of the late James Prinsep—first of Indian palæographers—in support of that view. I also showed from the evidence of the oldest records extant, inscribed on stone and copper, and from internal evidence deduced from the form of the characters themselves, that the Lât alphabet was of indigenous origin, and not derived from any foreign source.

Since that note was written I have met with a confirmation of these views in a correspondence between the Asiatic Society of Bengal and Mr. Edward Thomas, the able editor of *James Prinsep's Archaeological Essays*—himself a large contributor to the elucidation of Indian antiquities. In a letter to Mr. Grote of Calcutta, Mr. Thomas states as the result of his investigations, that "the Aryans left their homes long after the other nations of the world had achieved a large amount of civilization." He adds—

"I am quite clear about the adaptation of the Bactrian alphabet from the Phœnician, and am equally convinced of the originality of the conception of the Lât alphabet

which was primarily designed for Dravidian or Scythic forms of speech."\*

With regard to the other alphabets to which COL. ELLIS refers, Mr. Thomas considers—1. That the Persian cuneiform originated from the Assyrian cuneiform, and it from an original Turanian type; 2. That the Greek and Latin were derived from the Phœnician; 3. That the Bactrian was a reconstruction and extension of the Phœnician; 4. That the Debanagari was appropriated to the Sanscrit from the pre-existing Lât character, which was originated to meet the requirements of the Dravidian dialects; 5. That the Pehlevi was a later adaptation of the most recent Phœnician; 6. That Zend was the offspring of the Pehlevi, but elaborated by a totally different method from that followed in the formation of the Semitic Bactrian.

The only point of difference between Mr. Thomas and other oriental philologists is with regard to the Dravidian origin of the Lât alphabet—a matter not affecting COL. ELLIS' theory, as, whether of Dravidian or Aryan invention, it is equally Hindu.†

Assuming that the supposition hazarded at p. 125 "may be regarded as an established fact," COL. ELLIS proceeds to found on it the novel conclusion that several terms common to Sanscrit and to Greek, Latin, German, and English, have been derived from the latter, and not *vice versâ*, as has hitherto been held.

Admitting that the Sanscrit or Lât character, although not derived from any previously existing alphabet, may yet be of later origin than some of these, it by no means follows that the Sanscrit words referred to have been borrowed from the languages of Europe. The hymns of the Vedas have been traced to the earliest age of which we have any knowledge. Max Müller considers that the only compositions to be compared with them in age are portions of the Old Testament, but that "in the Aryan world the Veda is certainly the oldest book."‡ In another place he observes, that Sanscrit, "although not the primary source of the great family of the Indo-Germanic languages, is still the oldest among many sisters, in so far as it has preserved its words in their most primitive state."§ Not only the roots common to all these tongues, but the mythic legends extant among the people using them, are traced to that earliest Aryan race, which, dwelling in Central Asia, sent out its offshoots, north to Scythia, south to India, and west to Europe. The list of words given at p. 125 (the etymons of some of which are not admissible) might be largely extended; but it seems

\* *Proceedings of the Asiatic Society of Bengal for 1866*, p. 138.

† *Ibid.* for 1867, p. 33.

‡ *Chips from a German Workshop*, ii. 5.

§ *Ibid.* pp. 20, 74.



unnecessary to dwell further on what has long been admitted by all the best philologists, and confirmed by all history. W. E.

PREBENDS OF ST. PAUL'S CATHEDRAL.

(4th S. i. 540, 569.)

Your correspondent A. H. asks me one or two questions to which I am glad to be able to reply. Had my first communication been a little more extended, I might have saved him the trouble which he has taken in the matter; but I did not expect, when I transcribed the list, that it would excite as much interest as I find, from letters that have reached me, it has excited.

The names Hesdone and Hiwetone should be Nesdone and Niwetone; the error, however, is not that of the printer but of the transcriber. The *N* used in the original manuscript is so much like an *H* that I read it as being really an *H*, and did not discover the mistake till too late. The error is, I trust, pardonable as Nesdone is occasionally written Hesdone in old documents.

Kentisseton is correctly printed, and represents Cantlers, *alias* Kentish Town.

A. H. is quite correct in saying that Haliwelle corresponds with Finsbury.

It is hardly necessary for me to say that in Dugdale's *History of St. Paul's Cathedral*, edited by Sir Henry Ellis, will be found a series of lists of the names of the prebendaries who have occupied each prebendal stall.

I have compared the list of Psalms now printed in "N. & Q." with the inscriptions over the stalls in St. Paul's Cathedral, and I find that they exactly correspond. The inscriptions, however, are in one or two instances more detailed than the headings of the Psalms in the MS. list; and I am able to say that the section of the psalter commencing with the psalm "Omnes gentes" was to be recited by the prebendary who occupied the stall of Cadington Major; whilst the section commencing "Miserere mei Deus" fell to the lot of him who held the prebendal stall of Cadington Minor.

It may be perhaps as well that I should add the names of the stalls as they stand upon the present labels in the choir of the cathedral. On the Dean's or south side, reading from west to east, the stalls bear the following names:—Finsbury, Chamberlainwood, Holbourne, Harleston, Portpool, Mora, Cantlers *als* Kent-Town, Twiford, Mapesbury, Oxgate, Sneatinge, Wenlocksborn, Brownwood, Rugmere, Ealdstreet. On the north side, reading from west to east:—Totenhall, Cadington Minor, St. Pancratius, Reculversland, Weldland, Hoxton, Ealdland, Islington, Wildsen, Consumpta per Mare, Broomesbury, Nesden, Newington, Cadington Major, Chiswick.

Sir Henry Ellis prints in the Appendix to Dugdale's *History of St. Paul's*, No. xlv. p. 371, a list giving the "nomina Prebendariorum Ecclesiæ S. Pauli Londin." (Lel. Coll. vol. i. p. 501.) It is worth a note that the order in which the names in this list occur is identical with that of the list printed in my previous communication; the spelling of the names differs widely.

It may often perplex persons who are searching into the prebendal lists to find the same prebend designated by different names. I close the present note with a few of these variations:—

Bromesbury, Brandesbury, Brunnesbyri.  
 Brownswood or Brandeswoode.  
 Holywell *alias* Finsbury, Haliwelle.  
 Isledon or Islington.  
 Cantlers or Kentish Town.  
 Mapesbury or Maplebury.  
 Neasdon, Hesdon, or Measdon.  
 Newington, Newton, or Newton Canonicorum.  
 Reculverland, Racolvelsland, Raculvesland, Radecolveresland, Raculvesden, Raculveresland, or Raculveslonden.  
 Totenhall, Totehall, Tottenham.  
 Wenlakesborn, Wenlokesborn, Wallokesborn, Wenlakesbyri, Willekolkisbury.  
 Wildland, Weldland, Wildelondene.

The greater part of these variations are noted in the lists of the incumbents of the several stalls in Dugdale's *History*; the remainder I have met with amongst the cathedral muniments, and doubtless many more varieties of spelling might easily be discovered. W. SPARROW SIMPSON.

JAMES TEARE, THE FATHER OF TEETOTALISM.

(4th S. i. 553.)

Perhaps you will allow me to add to MR. KINDR'S communication on James Teare, that a more detailed account of his life is given in the *Alliance News* of March 21, 1868. From this article (which is signed with the initials of T. H. Barker, Esq., the Secretary of the Alliance) we learn that it is intended to issue a memoir of Mr. Teare, with selections from his addresses.

"Honest James Teare's" connection with the early history of the teetotal movement is already on record in the following curious fragment of autobiography:—

"The History of the Origin and Success of the Advocacy of the Principle of Total Abstinence from all Intoxicating Liquors. By James Teare, one of the originators of the Total Abstinence System. Eleventh Thousand. London, n. d. 8vo, pp. 38."

Those who desire to make themselves acquainted with the early progress of a movement, which has attained such gigantic proportions, should read the pamphlet just named, and also the following, which gives a concise but reliable *resumé* of the facts connected with the commencement of the agitation:—

"The Origin of Teetotalism. [By the Rev. Dawson Burns.] From *Meliora* for June, 1864. Manchester, 8vo, pp. 16."

Mr. Teare was certainly not the first either to practise or preach the doctrine of total abstinence. There have been "teetotalers" in all ages, from the days of "Anchimolus and Moschus, sophists in Elis, who drank nothing but water." (*Athenæus* translated by Yonge. Lond. 1854, p. 76). Demosthenes was for a time a water drinker.

There is also Andrew Toraqueau, on whom this biting epigram was written:—

"ON ANDREW TORAQUEAU,

Who is said to have produced a book and a child every year, till there were twenty of each; or, as some say, thirty. And, with his being a water drinker, was the occasion of the following humorous epitaph:—

'Here lies a man, who drinking only water,  
Wrote twenty books, with each had son or daughter.  
Had he but used the juice of generous vats,  
The world would scarce have held his books and brats.'

*Songs of the Press* . . [By C. H. Timperley],  
London, 1833, p. 85.

Passing by such notable men as Milton, Johnson, and Franklin, and eccentrics like Roger Crab, and coming nearer to our own times, we have George Nicholson, the printer—a provincial Aldus, who was a patron of Bewick, Craig, and Corbould, who, for the last forty years of his life, abstained both from animal food and intoxicating liquors. His little anonymous treatise, *On the Conduct of Man to the Lower Animals*, is a highly interesting work, and forms a lasting memento of his humane disposition.

Another distinguished water-drinker published the following:—

"Some Enquiries into the Effects of Fermented Liquors. By a Water Drinker. Second Edition. London, 1818. 8vo."

This was written by Basil Montagu (the son of Lord Sandwich and Miss Reay), well known as the editor of the edition of Bacon's *Works*, published by Pickering. It consists chiefly of extracts from various writers on the evils of intemperance.

In 1829 was formed the Dublin Temperance Society. Dr. Harvey having sought the assistance of Dr. John Cheyne in its organisation, he replied in a characteristic letter, which was published anonymously as "by a Physician" merely, entitled—

"A Statement of Certain Effects to be apprehended from Temperance Societies. Dublin: printed by R. D. Webb. 1829."

The first tracts published by them were:—

1. "A Letter on the Effects of Wine and Spirits. By a Physician [Dr. Cheyne]. Printed for the Dublin Tract Society. 1829. No. 1.

2. A Second Letter. By the Same. 1829. No. 2.

3. "Political Evils of Intemperance. By J. H. [Dr. Harvey?] Dublin, &c. No. 3.

4. "Remarks on the Evils, Occasions, and Cure of Intemperance. By W. U. [Rev. William Urwick, D.D. Dublin, &c. No. 4."

Dr. Urwick, in this tract, after dwelling on the evils of drunkenness, says:—

"The prescription I have to offer is simple, within the reach of all, and invariably efficacious if it be applied. It is the total, prompt, and persevering abstinence from all intoxicating liquors." (Burns, p. 10.)

From this passage it will be seen that Dr. Urwick had promulgated the doctrine of "teetotalism" three years before it was adopted by James Teare.

After quoting a document issued by Mr. Teare, setting forth his claims to be considered as the originator of the total abstinence movement, Mr. Barker observes:—

"No doubt many individuals in various parts of the world, at various times, have held and advocated some, if not all, of the above principles; but it would appear that James Teare was the first who gave distinct, emphatic, persistent utterance to these truths as the only basis of a true temperance reformation, and who gave up his life to their advocacy and establishment." (*Alliance News*, March 21, 1868.)

WILLIAM E. A. AXON.

Joynson Street, Strangeways.

I may remark that this claim is one not capable of being sustained if advanced in any exclusive sense. There is ample historical evidence of a long succession of abstainers from the earliest times, embracing some of the most celebrated names in scriptural and secular annals, down to the close of the last century; after which we find, in the writings of Dr. Trotter, Dr. Darwin, Dr. Beddoes, and Mr. Basil Montagu, &c., much lucid and learned advocacy of total abstinence from all inebriating drinks. It remains true, however, that no important associated movement took place for the spread of this principle till 1826, when the American Temperance Society was formed at Boston, Massachusetts. Similar institutions arose in the British Isles a few years later; but the "pledge," or "declaration," at first adopted, was one of abstinence from distilled or ardent spirits only. Some of the members went further, and practised abstinence from alcoholic beverages of all kinds; and in Preston, where a society was formed in 1832, this course was privately pursued, and even publicly advocated, before Mr. James Teare made it the subject of an address. Mr. Teare did not even assist in the first organised efforts on behalf of this total (or teetotal) temperance plan; but he deserves great credit, and will ever be gratefully remembered, for the boldness and energy with which he proclaimed the then unpopular doctrine over extensive districts of the United Kingdom. His temperance labours continued, with few intermissions, down to the summer of 1867. D. B.

It is a mistake to call the late Mr. James Teare the Father of Teetotalism. The idea and practice of total abstinence from all intoxicating drinks were originated in Paisley several months before the Preston movement in the same cause. In Chambers's *Miscellany of Useful and Entertaining Tracts*, No. 23, "The Temperance Movement," p. 25, is the following statement:—

"It was felt that if these associations (Temperance Societies) should continue in existence, and be of any practical value, their fundamental principle must be extended; that the pledge of abstinence must exclude the use of any liquor whatsoever containing intoxicating qualities. These opinions were made the grounds of an association established in Paisley, January 14, 1832. On August 23, 1832, a similar pledge was drawn up in Preston by Mr. Joseph Livesey, and subscribed by himself and several others."

It is stated by the article quoted from a Manchester paper that Mr. Teare on June 18, 1832, for the first time took the ground of entire abstinence from all intoxicating liquors, and thus inaugurated the teetotal movement. From the foregoing quotation it will be seen that Mr. Teare, while before the Preston total abstainers, was behind those of Paisley.

W. M.

Paisley.

TAULER AND LUTHER (4th S. i. 591).—Your correspondent says:—

"I felt perfectly certain, after comparing the handwriting, asserted to be Luther's, with the best facsimiles of authentic letters I could discover, that the notes were assuredly *not* written by him. The principal evidence in their favour was a note in a not very modern handwriting:—'N. B. Autographum Lutheri.'"

Setting aside on this occasion, all reference to "facsimiles," two books are now before me: the copy in question of the *Theologia Teutsch*, and another of Luther's publications. The latter not only contains the handwriting of Luther, but also the written testimony of the person who "in suis ipsius ædibus Vuitenbergæ" saw him write it, that it is "ejus chirographum."

A comparison of the two leads to a conviction, though I refrain from your correspondent's very positive style of expressing it, perhaps quite as strong as his, but in the opposite direction.

What he calls "a note in a not very modern handwriting," is an original memorandum, much too old to be influenced by the autograph trade; evidently intended to record a then living tradition that it was "NB avtographum Lutheri."

Your correspondent is also incorrect in the circumstances of his narrative. "The three books" were *not* sent to him "on inspection"; and his communication to you also shows that he misunderstood, or has forgotten, the conditions under which the one book was, at his particular request, entrusted to him.

Bristol.

THOMAS KERSLAKE.

DOUGLAS HAMILTON, DUKE OF HAMILTON AND BRANDON (4th S. i. 580).—I find by one of my common-place books that the lines on the Duke of Hamilton were written by Dr. Pett. I presume Dr. Phineas Pett, principal of St. Mary's Hall, Oxford: a very able and eminent man, in his day—my early days. The duke died in 1799, at the age of forty-three. He was celebrated as the most handsome man of his time, and full of attractions and accomplishments; an object of great admiration among the leading beauties of the day, before which he fell, and drew from the poet the sad warning:—

"And the rash youth who runs his rash career,  
May tremble at the lesson taught him here."

One seated at my side while I write remembering him well when a girl, and speaks with rapture of his accomplishments.

SEPTUAGENARIAN.

VOLTAIRE (4th S. i. 587).—I have the originals of both these letters, and they have been already published by Sir Robert Phillimore in his *Life of George Lord Lyttelton*.

LYTTELTON.

HOGSHEAD (4th S. i. 554).—Minsheu, writing 250 years ago, when many words may have been nearer to their origin, asserts that there is in Brabant a measure called *ocks*, and that *ocks-houd* meant a vessel which could hold an *ock*. Adeling, in explaining the corresponding German word *oxhoff*, says expressly that the word was imported from the Dutch: which is clear, as the word was significant in Dutch, and unmeaning in German. The Swedish word is *oxhufvid*; and I have repeatedly heard the word pronounced in the midland counties of England *ok-shutt*. From this concurrence, it is probable that the initial *h* is an interpolation of us English; and that neither *hog*, nor *head*, nor *hide* really enter into the composition. It is merely an Anglicised form of *ockshold*.

Johnson was sure to derive *hogshead* from *hog* and *head*, just as he derives *isinglass* from *ice* and *glass*.

J. C. M.

The great point in etymology—but the lesson will never be learnt—is, that we should be guided by *facts*, and not by *guess*. The guess *hog's-hide* is very ingenious, but against it we must set these facts. The first is, that, in Dutch, the word for a hogshead is *okshoofd*; the second is, that the Swedish is *oxhufvid*; and, thirdly, the Danish is *oxhofved*. Hence *hogshead* is a corruption, not of *hog's-hide*, but of *ox-head*. The suggestion *hog's-hide* does not explain things at all; because it leaves the Dutch, Danish, and Swedish words quite untouched; and indeed, if we are to guess at all, *ox-hide* would be, undoubtedly, *half* right. Permit me, then, to put the query in a form more likely to produce a true answer. How comes it

that the Swedish word *oxhufvud* means both an *ox's head* and the measure called a *hogshead*? It is clear that an *ox*, not a *hog*, is the animal meant.

WALTER W. SKEAT.

1, Cintra Terrace, Cambridge.

I suspect that Johnson is quite correct in his derivation of this word from *hog's head*, although he does not give its real source. I believe that it originated in the act of parliament 1484, which granted to Richard III. the tonnage and poundage during his life, and arises from a custom-house mark then introduced. It is well known that one of the devices of this king was the boar, as witness the well-known lines,—

"The cat, the rat, and Lovel, that dog,  
Rule all England under the hog."

Hence came the brand, which may either have consisted of the head alone, or if the *whole animal* was represented, may refer to its position on the end or head of the barrel; while subsequently it might easily pass on to a name for the cask on which the device was placed. I am inclined to think that another well-known custom-house mark, that of the *broad arrow*, must be referred to the same source. In the earliest instances of this which I have seen the three converging lines are always surmounted by a horizontal one drawn through their *apex*. Now what is this but a rude representation of another device of King Richard's, viz., the *beacon*? The perpendicular line represents the central support, the two converging ones the ladders by which the platform, indicated by the horizontal one, was reached. An example of both these will be found among the royal devices which ornament the windows of the members' staircase leading from Westminster Hall to the lobby of the House of Commons.

GEORGE VERE IRVING.

IRISH BALLADS (4th S. i. 554).—I am unable to oblige Mr. REDMOND with a reply to his first query, but I am glad to have the pleasure of giving him a copy of the song alluded to in his second query as follows:—

"The night before Billy's birth-day,  
Some friend to the Dutchman came to him;  
And though he expected no pay,  
He told the policeman he'd do him:  
'For,' said he, 'I must have him in style;  
The job is not wonderful heavy,  
And I'd rather sit up for a while  
Than see him undress'd at the levée,  
For he was the broth of a boy.'

"Then up to his highness he goes,  
And with tar he anointed his body;  
So that when the morning arose,  
He look'd like a sweep in a noddy.  
It fitted him just to the skin,  
Wherever the journeyman stuck it;  
And after committing the sin,  
'Have an eye,' said he, 'Watch, to the bucket,  
For I have not done with him yet.'

"The birth-day being now very nigh,  
And swaddling clothes made for the hero,  
A painter was sent for to try  
To whitewash the face of the Negro.  
He gave him the brush to be sure,  
But the first man so deeply did stain him,  
That the whitewash effected no cure;  
Faith the whole river Boyne would not clean him,  
And still he remains in his dirt."

All information relative to the subject of this ballad will be found in Gilbert's *Dublin*, vol. iii.  
LIOM. F.

THE CUCKOO (4th S. i. 533).—H. SCOTT'S quotation apparently refers to the old Norfolk proverb little known out of the neighbourhood where it is supposed to have had its origin, Wilby, Norfolk, one mile east from Eccles Road Station, and 107 miles from London! Probably the nurse referred to was a native of that village. It is entitled "The Wilby Warning." The correct reading is as follows, and I have little doubt that the cuckoo and mooncall are the same:—

"When the weiring shrieks at night,  
Sow the seed with the morning light;  
But 'ware when the cuckoo swells its throat,  
Harvest flies from the mooncall's note."

M. B. PICKERING.

Maida Hill, W.

BURNS'S "TAM O'SHANTER": "FAIRIN" FOR "SAIRIN" (4th S. i. 508, 565).—I have before me the original MS. of Lady Nairn's song, "Caller Herrin," in which is the following couplet:—

"Wha'll buy my caller herring,  
Bonny fish and dainty faring?"

The word "faring" or "fairin" is now rare; it was formerly common in the east of Scotland. But presents given and received on Martindays (*Fairs*) are still called "fairin." From many a kindly neighbour have I in early life obtained *fairin*.

CHARLES ROGERS, LL.D.

Snowdown Villa, Lewisham, S.E.

If Mr. SETH WAIT will take the trouble to refer to the two-volume edition of Burns's *Poems*, published in 1793—three years before the poet's death—he will find the word "fairin" printed as it first appeared in Grose's *Antiquities*. It is also given in the glossary attached to the same edition, and explained as "a fairing, a present." This fact ought to settle all speculation on the subject. The word is very frequently used by the peasantry of the north of England and the south of Scotland *ironically*, in which sense Burns undoubtedly uses it. I see that Jamieson gives the word "sairin," but I never heard it used in ordinary conversation.

SIDNEY GILPIN.

L'HISTOIRE POÉTIQUE (4th S. i. 564).—MR. AXON has overlooked this in Barbier (No. 12,694). And see Quérard (*La France Littéraire*, iii. 293), who upon the former's authority attributes the editing to Banner and Barillon.

OLPHAR HAMST.

KING ALFRED'S REMAINS (4th S. i. 555).—Mr. PIGGOT should consult the *Liber Monasterii de Hyda*, edited for the Master of the Rolls by Edward Edwards, Esq., p. lxxvii. and *The Archæologia*, vol. xiii. p. 309. K. P. D. E.

MORTLAKE POTTERIES: TOBY JUGS (3rd S. xii. 523; 4th S. i. 160.)—There were two potteries at Mortlake. The older one was established by William Saunders, who made delfware about 1742. This date is taken from Lysons' *Environs*, 1792, i. 387, and seems (because Wm. Saunders married in that parish on March 25, 1748,) to be more correct than "about 1749), which is the period mentioned for the same event in Rees' *Cyclopædia*, 1819. The business of making delf and earthenware was continued by his son; afterwards by Wagstaff & Co., who were there in 1819; then by Prior, and finally by Gurney. This occupied the site of the present Maltings built about 1817, being on the waterside, somewhat to the north-west of the church. In 1759 Benjamin Kishere was one of the leading hands in the factory belonging to Saunders, and his son Joseph was apprenticed there. This Joseph built on the road, but on the side opposite to the older pottery, a manufactory for white stoneware, which was in existence (when the *Supplement* to Lysons was written) about 1810, and in his hands in 1819. His son William succeeded to him, and the pottery was in work in 1831; a row of houses now occupies its site.

The "Toby" jug was not made only at Kishere's (evidently established after 1792), but also at Saunders's. Your correspondent must be in error in thinking that any person named Searles worked a pottery at Mortlake between the years 1740 and 1830. Another writer must also be in error in ascribing the name "Toby" to the song which he mentions, which surely could not have been written so early as even 1796, before which year the jugs had, I believe, ceased to be novelties. A. S.

NOYE AND NOYES (4th S. i. 566).—In reply to W. N., I beg to say that my authority for the statement that the last of the Noyes of St. Buryan had emigrated to America was a communication to that effect (but without any such details as are desired by W. N.) received from the incumbent of St. Buryan, to whom I had written for information. In reply to T. M., I can only say that if he will state what further information he desires I shall be happy to furnish him with any that I possess.

I should be glad to know what authority can be found for the statements on the subject of the Noye and Pendre families quoted from Hals, Gilbert, and Lysons; and if no more detailed information can be derived from the same sources? Unsupported statements in county histories are not to be relied on implicitly. MEMOR.

PETER BURCHET, AN AVENGER OF THE GOSPEL (4th S. i. 569, 561.)—By an odd coincidence I had just made a note about Peter Burchet when your number with another note about him arrived.

Camden (*Hist. of Queen Elizabeth*, p. 199) speaks of him as one of those queer religious maniacs who were persuaded that it was lawful to kill those who opposed the Gospel. He wounded Admiral Hawkins with a dagger in the public street, mistaking him for Hatton, "whom he had heard to be an enemy of the Innovators." Being sent to the Tower, he killed one of his gaolers with a billet of wood. Thus he avenged "the gospel" of Puritanism.

Hun hanged himself in the Lollards' Tower at St. Paul's. I say he was *felo-de-se*, after having carefully read every word extant about him.

J. H. B.

Oxford.

PROVERBS (4th S. i. 437, 547).—The citation from Ray's *Proverbs* accords too nearly with the old—I do not assume to say, the *older*—saws of our French neighbours' forbears—

" Filles et mères donnant et prenant sont amées."—*Proverbes Gall. 13<sup>e</sup> Siècle.*

" Pour donner et pour prendre,  
Sont mère et fille bien ensemble."—*Ibid. 15<sup>e</sup> Siècle. Le Livre des Proverbes Français*, vol. ii. *Roux de Lincy*—to be parodially connected with the significant Anglo-Hibernian hint adverted to by R.

E. L. S.

ALLUSION IN "HERNANI" (4th S. i. 534).—L'allusion que votre correspondant n'a pu pénétrer dans le vers de *Hernani* se rapporte à un passage du Romancero espagnol et à la légende des *Sept Enfants de Lara*. Il pouvait d'autant mieux se renseigner qu'il a été dernièrement publié à Londres un excellent ouvrage sur la littérature espagnole que M. Mérimée cite dans son livre sur Don Pedro. Je ne puis être plus précis, n'ayant pas le livre sous la main. CH. A. M. THIBEAU.

The presence in Oxford at the present time of the distinguished French scholar and antiquary, M. Francisque Michel, has enabled me to obtain from him a solution of the difficulty in the lines from *Hernani*, in reply to H. de C. The allusion is to the Spanish ballads on the Seven Lords of Lara, who lived in the time of Garcia Terrandez, the son of Fernan Gonzalez. Ticknor says that some of these ballads are beautiful, and the story they contain is one of the most romantic in Spanish history. The Seven Lords of Lara, in consequence of a family quarrel, are betrayed by their uncle into the hands of the Moors, and put to death; while their father, by the basest treason, is confined in a Moorish prison, where by a noble Moorish lady he has an eighth son, who at last avenges all the wrongs of his race. On this story there are about thirty ballads, some very old, and

exhibiting either inventions or traditions not elsewhere recorded, while others seem to have come directly from the "General Chronicle."

J. MACRAY.

Oxford.

POEM ON A SLEEPING CHILD (4th S. i. 535).—The vast knowledge of M. Michel on all subjects connected with his own literature, and that of the South of Europe in general, obligingly furnished me with a reply to send to you when I showed him "N. & Q." M. Michel says that the short poem in question is from the poems that pass under the name of *Clotilde de Surville*, but which are now, by the best critics, pronounced to be forgeries. The verses commence—

"O cher enfantelet, vrai pourtraict de ton père,"

and are headed "Verselets à mon premier né." A great resemblance has been traced between them and the romance of Berquin, "Dors, cher enfant, clos ta paupière." J. MACRAY.

Oxford.

ST. SIMON: LETTRES D'ÉTAT (3rd S. xii. 414; 4th S. i. 281, 448, 521).—In the *Mémoires complets et authentiques du Duc de Saint Simon* (published by M. Chéruel), Paris, Hachette, 1856, p. 155 of the first volume, I find the following note:—

"Les lettres d'état étaient accordées aux ambassadeurs, aux officiers de guerre et à tous qui étaient obligés de s'absenter pour un service public. Elles suspendaient pour six mois toutes les poursuites dirigées contre eux. Ce délai expiré, elles pouvaient être reprises."

It is almost identically the definition I gave, quoted from the *Dictionnaire de Bescherelle*.

Thus far for the meaning of the *lettre d'état*. Let us now turn to St. Simon himself for an answer to your correspondent's last questions.

Page 155, the duke says:—

"L'embaras devint grand et notre affaire se regardait comme déplorée, lorsqu'un des gens d'affaires, élevant la voix, demanda si personne de nous n'avait de lettres d'état, chacun se regarda et pas un d'eux n'en avait. Celui qui en avait fait la demande dit que c'était pourtant le seul moyen de sauver l'affaire; il en expliqua la mécanique et nous fit voir que quand elles seraient cassées au premier conseil de dépêches, comme on devait bien s'y attendre, la requête de M<sup>e</sup> de Richelieu se trouverait cependant introduite et l'instance liée au conseil en règlement de juges. Sur cette explication je souris, et je dis que s'il ne tenait qu'à cela, l'affaire était sauvée, que j'avais des lettres d'état et que je les donnerais, à condition que je pourrais compter qu'elles ne seraient cassées qu'à l'égard de M<sup>e</sup> de Luxembourg."

The above exposes the case: the object was to gain sufficient time to allow the *signification* (serving) of the Duke de Richelieu's *requête* to be made.

Now, at p. 156, I see:—

"Gussort, fameux conseiller d'état, d'Orléans et quelques autres magistrats très-riches, nos créanciers, avaient voulu mettre le feu à mes affaires, qui n'avaient fait

prendre des lettres d'état pour me donner le temps de les arranger."

This shows clearly how, why, and when St. Simon, who was then in the army, had himself taken these *lettres d'état*.

Lastly, at p. 157, I find:—

"Il fut conclu que le lendemain jeudi, veille du jour que nous devions être jugés, mon intendant et mon procureur iroient à dix heures du soir signifier mes lettres d'état au procureur de M<sup>e</sup> de Luxembourg et au Suisse de son hôtel et que le même jour je m'en irais au village de Longues, à huit lieues de Paris, où était ma compagnie, pour colorer au moins, ces lettres d'état de quelque prétexte."

This explains how, with a sham absence, a legal use could be made of the letters.

I trust D. S. and L. H. L. will be satisfied with St. Simon's own words, and I am at their disposal to clear up any other obscurity. This I should, however, prefer doing in French, which is more familiar to me than English. PARIS.

BALIOL FAMILY (4th S. i. 189).—ANGLO-SCOTUS, in his note on "the Robber Earl of Mar" (*anté*, p. 471), speaks of the Baliol family as "Seigneurs de Bailleul" in French Flanders.

In a history of St. Valéry-sur-Somme (which I have) and the neighbouring cantons, by M. Ernest Prarond, Member of the Society of Antiquaries of Picardy, under the title of Mons-Boubert, formerly two villages now united into one, situated near the left bank of the Somme between Abbeville and St. Valéry, M. Prarond speaks of Jean de Bailleul Roi d'Écosse, whom some of the historians of Ponthieu supposed to have been born at the château of Mons. After giving a sketch of his life, M. Prarond goes on to say—

"Jean de Bailleul alors obtint la liberté de revenir avec son Fils dans son pays natal, où il mourut. Le Père Ignace fixe la date de sa mort en 1305.

"D'un autre côté un titre, dont nous avons trouvé la copie nous-même dans les papiers de M. Traullé et que M. Louandre a cité dans sa biographie d'Abbeville, établirait que Jean de Bailleul vivait encore en 1313. Ce titre commence ainsi:—'Nous Jehans par la grâce de Dieu Roi d'Écosse et Sire de Bailleul en Vimeu' . . . et finit par ces mots:—'ce fust fait l'an de grâce mcco et treze le quart jour du mois de March.' Dix-sept villages, dit M. Louandre, relevaient de la puissante châtellenie de Bailleul, selon les gens du pays, mais aucun d'eux ne sait qu'elle fut le domaine d'un Roi."

M. Prarond then gives a sketch of the life of K. Edward de Bailleul, son of K. John, quotes a manuscript note of M. Louandre to the effect that John de Bailleul was not Seigneur of Mons en Vimeu, but that he took the titles of "Sire d'Hélicourt et de Bailleul en Vimeu;" and concludes his notice thus:—

"Ce qu'il y a de certain, c'est que Jean de Bailleul Roi d'Écosse retint toujours le cri de sa maison, Hellicourt.

"Voir d'ailleurs M. Louandre, *Histoire d'Abbeville*, t. i. p. 209, et pour quelques difficultés relatives à Jean de Bailleul M. Le Ver, *Revue Anglo-Française*, t. iii.; voyez

encore M. Darsy, *Notice historique sur l'Abbaye de Sery*, p. 74.

I may add in explanation that M. Traullé was Procureur du Roi at Abbeville in the last century, and well versed in the study of antiquities. M. Louandre is author of a history of Abbeville and other works relating to the ancient province of Ponthieu; and that the village of Bailleul is a little to the right of the high road from Abbeville to Paris, soon after it passes from the right to the left bank of the Somme at Pont-Remy.

F. C. WILKINSON.

Lymington, Hants.

THE PILLORY (4th S. i. 570.)—Permit a subscriber to "N. & Q.," *ab initio*, to protest against the suggestion of a correspondent that you should print "a list of the names of persons subjected to this punishment in London from 1700." What purpose could this serve other than to gratify something worse than a morbid curiosity? Persons have been subjected to this degrading punishment (some perhaps wrongfully), whose descendants may now be living in positions of respectability and honour, and, moreover, may be readers of "N. & Q.," and why should unnecessary and undeserved pain be inflicted upon them? What would be thought at Sydney, N. S. W., of a proposition to print in its most popular periodical a list of all the persons who have "left their country for their country's good," for a voyage to Botany Bay? It may be as well that I should state that I have no *personal* interest in this matter.

D. S.

WALTER PRONOUNCED AS "WATER" (4th S. i. 519.)—I am sorry I cannot agree with MR. DECK's explanation of the rebus on Bishop Walter Lyhart. I should interpret the symbol as suggested by the surname alone. *Lye*, the first syllable, is a kind of water used for washing. It may probably come from *λύω*, Latin *luo*; Bailey says, from the Saxon *læ3*, Belg. *loogh*. In the days when anagrams, rebuses, and conceits of all kinds were in vogue, and the remotest allusions eagerly cast about for, the particular would be readily taken for the universal; thus water, used for a special purpose, would be understood as water simply. Hence *lye*, washing water, and *hart*, a stag, would, without much strain of the imagination, suggest the notion of that animal "lying in water."

EDMUND TEW.

QUARTERINGS (4th S. i. 460, 570.)—P. P. may well ask when certain correspondents of "N. & Q." will learn something of the rudiments of heraldry before they commit themselves to putting absurd questions. I have, over and over again, heard gentlemen talk about "quartering" their wives' armorial bearings with their own. Heraldry, like every art or science, is guided by its rules; and I really think that, before

people venture to address themselves to these pages, they ought at least to make themselves acquainted with some of the first and easiest of the laws of blazonry. It is not intended, I conceive, that these columns should be devoted to teaching the elements of the arts and sciences. That is done by books for beginners, compiled for the purpose. "N. & Q." is "A Medium of Intercommunication for Literary Men, General Readers," &c., and this title presupposes that correspondents know something of the subjects of which they treat. There are few people free from the vanity of thinking that they possess armorial bearings (though they do not know what); at the same time, it is remarkable how few there are who have made themselves acquainted with even the commonest principles of science. And as long as their vanity and their ignorance conduct them to those quacks, the advertising seal-engravers, to have their arms "found," it is not to be expected that they should ever acquire any sound knowledge on the subject. They ought to know that there is only one place in England where a coat of arms can be obtained, and to go to any other place is to get what is merely fictitious, and consequently worthless. But they are afraid of applying to the right place to know whether their ancestors bore arms, for fear of getting an unfavourable answer; and consequently they would rather go to a quack, whose interest it is to humour their weakness, and pay a few shillings (a good many shillings sometimes) to obtain a pretty picture, which they hope they can palm off upon their friends as something genuine. Whenever I detect any of my own friends falling away in this manner, I generally tell them to their faces that I pity them for allowing themselves to be duped by advertising humbugs. It is not until people will learn a little of the history, origin, purposes, and nature of heraldry, and the laws by which it has always been regulated, that they will cease to make such fools of themselves.

P. HUTCHINSON.

SIR JOHN DENHAM, THE POET (4th S. i. 552.)—The extracts from the Egham burial registers are very interesting as relates to the Denham family (only one, however, has reference to the poet himself), and they do not appear to have been before quoted.

The poet was born at Dublin in 1615: the only son of Sir John Denham, of Little Horsely in Essex, then Chief Baron of the Exchequer in Ireland, and of Eleanor, daughter of Sir Garret More, baron of Mellefont. This lady was Sir John's second wife. His first was the widow of Richard Kellefet, of Egham, chief groom in Queen Elizabeth's "removing gardrobe of beddes," and "yeoman of Her Majesty's standing gardrobe at Richmond."

The first extract, quoted by your correspondent F., relates to the last-named lady; the third to the mother of the poet; the fourth extract refers to a son of the poet, who died young.

Sir John Denham made his will in March, 1637, leaving his estate "wholly and freely" to his son. He died on the 6th of January, 1638, and was buried at the church at Egham, where his monument, with his effigy in a winding-sheet, is, I believe, still to be seen. Query, were the almshouses endowed by the old lawyer or the poet?

EDWARD F. RIMBAULT.

COTTELL OR COTTLE FAMILY (3rd S. xi. 376, 529; xii. 78.)—At these references some queries have been proposed relative to the ancient family of Cottell, but without, so far as I know, much result. Can any one give me information respecting the baptism, marriage, or death of a Symon Cottell, who went from one of the western counties, or Wilts, to Furland near Crewkerne, Somerset, in the year 1700? He was born, probably, between 1670 and 1680, married before 1799, and was living in 1722. Any parish clerk sending to the writer a certificate of either of these events shall receive a liberal gratuity.

JOHN MACLEAN.

Hammersmith.

PAINTER WANTED (4th S. i. 446.)—The source of the quotation which your correspondent B. H. C. makes, is evidently to be looked for in Shakespeare, though the lines themselves were probably constructed, as is commonly the case, by some friend of the engraver:—

"What is here?

Gold? yellow, glittering, precious gold? No, gods,  
I am no idle votarist. Roots, you clear heav'ns!  
Thus much of this will make black, white; fair, foul;  
Wrong, right; base, noble; old, young; coward, valiant.  
You gods! why this? what this, you gods? Why, this.  
Will lug your priests and servants from your sides:  
Pluck stout men's pillows from below their heads.  
This yellow slave  
Will knit and break religions; bless th' accursed;  
Make the hoar leprosie adored; place thieves,  
And give them title, knee, and approbation,  
With senators on the bench."

*Timon of Athens*, Act IV. Sc. 3.

W.

HURNE (4th S. i. 483.)—I wish to add a rider to my reply. It occurred to me, after writing, that a reference to the aquatic bird called the heron does not fully answer your correspondent's query: certainly the heron might formerly have been found in such marshy places as the districts mentioned; but the drainage of the Bedford level has, no doubt, altered all that.

There is an A.-S. root that will answer much better. In *Piers Plowman's Crede* we read, l. 182: "Housed in *hirnes*." This word is said to be equivalent to the modern *horn*, in the sense of a

corner or angle: corner is therefore, as I think, the word GRIME requires, but they all seem to me to be very closely related. Thus, in the old nursery rhyme, when we read that—

"Little Jack Horner,  
Sat in a corner,"—

we find that the alliteration amounts to a pun; in other words, that John Horner is only another name for John Corner. A. H.

EGYPT AND NINEVEH (3rd S. vi. 514.)—In spite of the well-known (in England, at least,) priority of Dr. Young in discovering a partial key to the mysterious hieroglyphic writing of the Egyptians, some French writers, apparently in utter ignorance of Dr. Young's labours in this field of research, continue to represent Champollion as the sole interpreter of the enigma: "Le point de départ des découvertes vient tout entier de Champollion." (See *Revue des Deux Mondes*, 1<sup>r</sup> Juin, article "Un Mot sur l'Archéologie Orientale."\*) In the whole course of the article (by M. Vitet, a distinguished art-critic), Dr. Young's name is not once mentioned. German writers are either better informed, or more impartial:—

"Champollion's Hauptverdienst besteht jedoch darin, dass er die von dem Engländer Young aufgestellte Hypothese über die Natur der Hieroglyphen einestheils berichtete und ergänzte, andernteils für die Lesung der altägypt. Inschriften fruchtbar machte." (See *Conversations-Lexikon*.)

The same work describes Dr. Young's attempts to form a hieroglyphical alphabet as on the whole successful, although incorrect in some of their applications; and as having undoubtedly been the cause of Champollion's renewed investigations, which proved so fruitful of happy results.

J. MACCRAV.

Oxford.

LYCH GATE (4th S. i. 394, 423.)—The very Saxon term, I think, proves them to be erections of a pre-reformation period. Dr. Johnson gives the following definition:—

"(Lice, Saxon). A dead carcase; whence lich-wake, the time or act of watching by the dead; lich-gate, the gate through which the dead are carried to the grave; Lichfield . . . so named from martyred Christians."

There was a lych-gate at Kirkburton (Yorkshire), until recent restorations (?) demanded it to be taken away. GEORGE LLOYD.

Darlington.

LOW SIDE WINDOWS (4th S. i. 586.)—If JOHN PIGGOT, JUN., will look into Rock's *Church of our Fathers*, t. iii. pp. 115, &c. he may find this subject treated at length.

\* The work which gives occasion to M. Vitet's remarks, which embrace also Nineveh, is by M. François Lenormant; and its title is *Manuel d'Histoire Ancienne de l'Orient jusqu'aux guerres Médiques*, 2 vol. in-18<sup>o</sup>, Paris, 1868.



The far-fetched, fantastical term "hagioscope," besides its newness, has the disadvantage of quite misguiding the liturgical student. Though harmless, the term "Low side window" is of recent coinage.  
O. DRINKLAKE.

ROMA: AMOR (4th S. i. 313).—The *New Monthly Magazine* for August, 1821, at that time edited by the poet Campbell, contains an interesting article upon Palindromes. In it the line—

"Roma tibi subito motibus ibit amor,"

is given, accompanied by the following hexameters:—

"Si bene te tua Laus taxat, sua laute tenebis  
Sole medere pede, ede, perede melos."

The three lines are said to be found in Quintilian.

UNEDA.

Philadelphia.

GIST (4th S. i. 579).—This law term is an abbreviation of *agist*, from the French *giste*, a lying place, from the verb *gésir*, to lie, and is applied to the lying, and consequently pasturing, of cattle. "If a man," says Blackstone (i. ch. 30), "takes in a horse or other cattle to graze and depasture in his grounds, which the law calls *agistment*." The hare's form in French is *giste d'un lièvre*. By metaphor, *gist* means that on which a case or argument rests. The *g* is pronounced soft, as in *ginger*.

T. J. BUCKTON.

*Gist* is derived from old French *giste*, abode (also a bed), from *gésir*, Provençal *jazer*, Latin *jacere*, to lie.  
JOHN PIGGOT, JUN.

ALTAR LIGHTS AT ALL HALLOWS', THAMES STREET (4th S. i. 146).—I suspect that for Thames Street should be read *Tower Street*. Altar lights were in use in the church of All Hallows Barking, in this street, up till about twenty years ago, when the handsome pair of candlesticks were stolen, together with other ornaments of the communion table. The lights would appear to have been retained here from the time of the Reformation in uninterrupted use, not for a symbolical purpose, but for utility, to give light to the upper part of the church at evening prayers, which were said daily in the chancel of this church during the early part of the last century. The stolen candlesticks were never replaced, and altar lights are consequently not now employed. A recent "ritualistic" publication includes this church in the list of those where such lights are retained, but this is a mistake.  
JUXTA TURRIM.

EALING GREAT SCHOOL (4th S. i. 588).—To the list of Ealing men of mark allow me to add the name of Charles Josi, an animal painter of great talent, some of whose pieces are little, if at all, inferior to Paul Potter's. His brother was Keeper of the Prints at the British Museum for many years, and very eminent in his line. Charles

Josi died at Lisbon about the year 1853, it is to be feared in straitened circumstances, but with ever-increasing power of pencil, as his last sketches in colour amply prove.  
C. A. W.

May Fair.

EMENDATIONS OF SHAKESPEARE (4th S. i. 576.) I send you my readings of the disputed passages adduced by DR. CARTWRIGHT, which you may perhaps think worth inserting in the very valuable columns of "N. & Q.":—

1. *Coriolanus*, Act III. Sc. 2.

"But with such words that are but rooted in  
Your tongue—so' but bastards and syllables  
Of no allowance to your bosom's truth;  
Now this no more dishonours," &c.

The reasoning strain throughout this passage speaks for my reading.

2. *Hamlet*, Act V. Sc. 2.

"As peace should still her wheaten garland wear,  
And stand at-one between their majesties."

For this sense of *at-one*, cf. the poet and contemporary poets *passim*; also "golden harvest," "golden crown."  
J. WETHERELL.  
Melgate House, Slingsby York.

LANCASHIRE SONG (4th S. i. 390, 517).—This song has long been printed, and I remember, when a boy, amusing myself and perhaps tormenting my friends by attempting to sing it from a printed sheet. The copy from which I quote is "No. 265, J. Harkness, Printer, 121 and 122, Church Street; office, North Road, Preston," and contains a variation or two worth noting. The first stanza runs as follows:—

"Good law, how things are altered now,  
I'm grown as fine as fippence!  
But when I used to follow t' plough  
I ne'er could muster threepence:  
But now! Why who's so spruce as I  
When goin to church o' Sundays?  
I'm not poor Will o' th' yate, by gu!  
But th' mon at Mester Grundy's."

The above avoids the repetition observable in the fifth stanza of the song as printed by Mr. AXON. "By gu" is still a very common expletive in most parts of Lancashire. I think I have seen a copy of this song in the late Mr. Harland's collection, and I know that he contemplated issuing several more volumes of *Lancashire Songs and Ballads* had his life been spared.

T. T. WILKINSON.

BURIAL SOCIETIES AMONGST THE ROMANS (4th S. i. 578).—I have been unable to find any notice of Hadrian's patronage of a burial society in Spartian, Dion Cassius, Aurelius Victor, or Eusebius, the ancient authorities, or in the modern of F. Gregorovius, *Geschichte des Kaisers Hadrian* (Königsberg, 1851), and J. M. Flemmer *De Itineribus et Rebus gestis Hadriani Imperatoris secundum numorum et inscriptionum testimonium* (Hannæ, 1836). Hadrian, as executor of the Roman law, had to enforce the

cost of burial on those who took the deceased's property, and where there was no property the pauper was buried by the state. The Roman law was enforced against extravagance in "funeral performances," which it is the object of burial societies, in the interest of undertakers, to promote at a time when parsimony is usually most incumbent.

B. T. J.

### Miscellaneous.

#### NOTES ON BOOKS, ETC.

*Index to "The Times" Newspaper, 1867. Autumnal Quarter, Oct. 1 to Dec. 31.*

*Index to "The Times" Newspaper, 1868. Winter Quarter, January 1 to March 31. (Palmer.)*

It may confidently be asserted that no one ever had occasion to turn over a file of the *Leading Journal*, without regretting that that daily register of the world's sayings and doings was not rendered more readily available for reference and use by an Index. Mr. Samuel Palmer, the well-known dealer in old books of Catherine Street, sharing the opinion of Lord Macaulay, that "The only true history of a country is to be found in its newspapers"—an aphorism which he quotes in his title-page—has devoted himself to the compilation of an Index to *The Times*. It is issued in Quarterly Parts; and from the two which have been already issued, we are enabled to pronounce it carefully done: useful to all who may want to refer to the columns for political, parliamentary, or legal information; births, marriages, or deaths; and, in short, indispensable to every library where *The Times* is filed, and still more so where it is not.

*Saint Patrick: Apostle of Ireland in the Third Century. The Story of his Mission by Pope Clementine in A.D. 431, and of his Connexion with the Church of Rome, proved to be a mere Fiction. With an Appendix containing his Confession and Epistle to Coroticus, translated into English. By R. Steele Nicholson, M.A., T.C.D. (J. Russell Smith.)*

The view which Mr. Nicholson takes of St. Patrick's connexion with Ireland is shown by his title-page. The book is not a Life of St. Patrick, but an argument to prove that St. Patrick commenced his labours as a Christian missionary in Ireland nearly two centuries before the year 432, the date usually, but as Mr. Nicholson asserts, incorrectly assigned to that event. The subject is an interesting and important one, in many respects: it has a bearing even upon the great political question of the day, and we commend those who are interested in it to examine Mr. Nicholson's little volume.

*Horace. The text revised by J. E. Yonge, Assistant Master, Eton. (Longman.)*

The favourable reception given to Mr. Yonge's recent octavo edition of Horace has led to the production of the present volume, which for purity of text, the novel feature of side references, and beauty of typography, deserves the attention of all scholars who are looking out for a pretty pocket edition of Horace.

**POLITICAL PAPERS OF THE REIGN OF GEORGE III.**—Messrs. Sotheby & Wilkinson will sell on Saturday the 11th of July, a remarkable Collection of Historical Papers, including much confidential Correspondence of George III. with the Duke of Leeds; many important Letters by the most eminent men of the time, and the "original rough drafts with various alterations and unpublished passages in the Autograph of the Duke of

Leeds; of the Letters of LUCIUS, which by many are believed to be from the pen of JUNIUS. These are the papers referred to by Mr. Bohn in the preface to the fifth volume of his edition of *Louendes*; and of course if the identity of LUCIUS with JUNIUS could be established—but there is much in such *if*—would settle the most vexed literary question of the present century—and prove JUNIUS to have been the Duke of Leeds, whose name, we believe, has never before been inserted in the list of claimants to that doubtful honour.

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