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NOTES AND QUERIES:

A MEDIUM OF INTER-COMMUNICATION FOR LITERARY MEN, ARTISTS, ANTIQUARIES, GENEALOGISTS, ETC.

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

No. 13.

Saturday, January 26, 1850.

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DOMINGO LOMELYN, JESTER TO HENRY VIII.

Shakespeare, in the *Second Part of Henry IV.* act v. sc. 3 makes Silence sing the following scrap:

"Do me right,
And dub me knight:
Samingo."

And Nash, in his *Summer's Last Will and Testament*, 1600 (reprinted in the last edition of Dodsley's *Old Plays*, vol. xi. p. 47.) has

"Monsieur Mingo for quaffing doth surpass,
In cup, in can, or glass;
God Bacchus, do me right,
And dub me knight,
Domingo"

T. Warton, in a note in vol. xvii. of the *Variorum Shakespeare*, says, "*Samingo*, that is *San Domingo*, as some of the commentators have observed. But what is the meaning and propriety of the name here, has not yet been shown. Justice Silence is here introduced as in the midst of his cups; and I remember a black-letter ballad, in which either a *San Domingo* or a *Signior Domingo*, is celebrated for his miraculous feats in drinking. Silence, in the abundance of his festivity, touches upon some old song, in which this convivial *saint*, or *signior*, was the burden. Perhaps, too, the pronounciation in here suited to the character." I must own that I cannot see what San Domingo has to do with a drinking song. May it not be an allusion to a ballad or song on *Domingo*, one of King Henry the Eighth's jesters?

"—*Domyngo Lomelyn*,
That was wont to wyn
Moche money of the kyng,
At the cardys and haserdynge."
Skelton's *Why come ye not to Courte*,
ed. Dyce, ii. p. 63.

None of the commentators have noticed this, but I think my suggestion carries with it some weight.

In the *Privy Purse Expenses of King Henry the Eighth* (published by Sir H. Nichols, in 1827), are many entries concerning this *Domingo*, most of which relate to payments of money that he had won from the king at cards and dice. He was evidently, as Sir Harris Nichols observes, one of King Henry's "diverting vagabonds," and seems to have accompanied his majesty wherever he went, for we find that he was with him at Calais in 1532. In all these entries he is only mentioned as Domingo; his surname, and the fact of his being a Lombard, we learn from Skelton's poem, mentioned above.

The following story, told of *Domingo*, occurs in Mr. (afterwards Sir John) Harington's *Treatise on Playe*, 1597, printed in the *Nugae Antiquae*, edit. Park, vol. i. p.222.:—

"The other tale I wold tell of a willinge and wise loss I have hearde dyversly tolde. Some tell it of Kyng Phillip and a favoryte of his; some of our worthy King Henry VIII. and *Domingo*; and I may call it a tale; becawse perhappes it is but a tale, but thus they tell it:—The kinge, 55 eldest hand, set up all restes, and discarded flush; *Domingo* or *Dundego* (call him how you will), helde it upon 49, or som such game; when all restes were up and they had discarded, the kinge threw his 55 on the boord open, with great lafter, supposing the game (as it was) in a manner sewer. *Domingo* was at his last carde incownterd flush, as the standers by saw, and tolde the day after; but seeing the king so mery, would not for a reste at primero, put him owt of that pleasawnt conceyt, and put up his cardes quietly, yielding it lost."

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Park was not acquainted with any particulars of this *Domingo Lomelyn*, for he says, in a note, "Query, jester to the king?"

The first epigram in Samuel Rowland's entertaining tract, *The Letting of Humours Blood in the Head-waine*, &c. 1600, is upon "Monsieur Domingo;" but whether it relates to King Henry's jester is a matter of some question.

EDWARD F. RIMBAULT.

MARLOWE AND THE OLD "TAMING OF A SHREW."

Having only just observed an announcement of a new edition of the works of Marlowe, I take the earliest opportunity of calling the attention of the editor to a circumstance which it is important that he should know, and the knowledge of which,—should it have escaped his notice, as it has that of all other writers on the subject,—I trust may not be too late for his present purpose. Without farther preface, I will introduce the subject, by asking Mr. Dyce to compare two passages which I shall shortly point out; and, having done so, I think he will agree with me in the

opinion that the internal evidence, relating to our old dramatic literature, cannot have been very much studied, while such a discovery as he will then make still remained to be made. The first passage is from the so-called *old "Taming of a Shrew"* (six old plays, 1779, p. 161.), and runs as follows:—

"Now that the gloomy shadow of the night,
Longing to view Orion's drisling looks,
Leaps from th'Antarctic world unto the sky,
And dims the welkin with her pitchy breath;"

the second is from *Doctor Faustus* (Marlowe's Works, vol. ii. p. 127.), which, however, I shall save myself the trouble of transcribing; as, with the exception of "look" for "looks," in the second line, and "his" for "her," in the fourth, the two passages will be found identical. Being, some years ago, engaged, in connection with the first of these plays, in the pursuit of a very different object,—in which I cannot say that I altogether failed, and the result of which I may take an opportunity of communicating,—I made a note of the above; and at the same time followed it up by a general examination of the style of Marlowe. And, to make a long matter short, I may say that in this examination, besides meeting with a dozen instances of the identity of the writer of passages in the *Taming of a Shrew* and of passages in Marlowe's two plays, *Doctor Faustus* and *Tamburlaine*, I found such general resemblance in style as left no doubt upon my mind that, if one of these plays be his acknowledged work, as indisputable will be his claim to the other two. I was not aware at that time of the evidence, in Henslow's *Diary*, of Marlowe's authorship of *Tamburlaine*; but, so far from considering it inferior, I was inclined to place it, in some important respects, at the very head of his plays.

I will not take up your space now with the parallel passages which I noted; but, should you wish it, and be able to make room for them, I will furnish you with a list. It is, of course, obvious that the one I have quoted proves nothing by itself; accumulated instances, in connection with the general question of style, alone become important. I will conclude, by giving a list which I have made out of Marlowe's plays, in favour of which I conceive there to be either internal or external evidence:—

"Lochrine.

Tamburlaine the Great (two parts).

Jew of Malta.

Doctor Faustus.

Edward the Second.

Massacre of Paris.

Taming of a Shrew.

Dido, Queen of Carthage (with Nash)."

SAMUEL HICKSON

St. John's Wood, Jan. 12. 1850

[We trust our correspondent will favour us with the further communications he proposes on this very interesting point.]

BEETLE MYTHOLOGY.

Mr. Editor,—I never thought of asking my Low-Norman fellow-rustics whether the ladybird had a name and a legend in the best preserved of the northern Romance dialects: on the score of a long absence (eight-and-twenty years), might not a veteran wanderer plead forgiveness? Depend upon it, Sir, nevertheless, that should any reminiscences exist among my chosen friends, the stout-hearted and industrious tenants of a soil where every croft and paddock is the leaf of a chronicle, it will be communicated without delay. There is more than usual attractiveness in the astronomical German titles of this tiny "red chafer," or *rother kaefer*, SONNEN KAEFER and VNSER FRAWEN KVHLEIN, the Sun-chafer, and our Lady's little cow. (*Isis* or *Io*?)

With regard to its provincial English name, *Barnabee*, the correct interpretation might be found in *Barn-bie*, the burning, or fire-fly, a compound word of Low-Dutch origin.

We have a small black beetle, common enough in summer, called PÂN, nearly hemispherical: you must recollect that the *â* is as broad as you can afford to make it, and the final *n* is nasal. Children never forgot, whenever they caught this beetle, to place it in the palm of their left hand, when it was invoked as follows:—

"PÂN, PÂN, mourtre mé ten sang,
Et j'te doûrai de bouan vin blianc!"

which means, being interpreted,

"PÂN, PÂN, show me thy blood,
And I will give thee good white wine!"

As he uttered the charm, the juvenile pontiff spat on poor Thammuz, till a torrent of blood, or what seemed such, "ran purple" over the urchin's fingers.

Paul-Ernest Jablonski's numerous readers need not be told that the said beetle is an Egyptian emblem of the everlasting and universal soul, and that its temple is the equinoctial circle, the upper hemisphere.¹

As a solar emblem, it offers an instructive object of inquiry to the judicious gleaners of the old world's fascinating nursery traditions. Sicilian Diodorus tells us that the earth's lover, Attis (or Adonis), after his resuscitation, acquired the divine title of PAPAN.² To hazard the inoffensive query, why one of our commonest great beetles is still allowed to figure under so distinguished a name, will therefore reflect no discredit upon a cautious student of nearly threescore years. The very Welsh talked, in William Baxter's time, of "Heaven, as *bugarth* PAPAN," the sun's ox-stall or resting-place; and here you likewise find his beetle-majesty, in a Low-Norman collection of insular rhymes:—

"Sus l'bord piâsottaient, côte-à-côte,
Les équerbots et leas PAPANS,
Et ratte et rat laissaient leux crotte
Sus les vieilles casses et même dedans."³

By the help of Horapollo, Chiflet's gnostic gems, and other repertoires of the same class, one might, peradventure, make a tolerable case in favour of the mythological identity of the legend of Ladybird—that is, the *sun-chafer*, or *barn-bie*, the *fire-fly*, "whose house is burnt, and whose bairns are ten," of course the first ten days of the Egyptian year⁴—with the mystical stories of the said black or dark blue lords of radiance, *Pân* and *Papân*.

The Egyptians revere the beetle as a living and breathing image of the sun, quoth Porphyry.⁵ That will account for this restless delver's extraordinary talismanic renown. I think the lady-bird is "the speckled beetle" which was flung in hot water to avert storms.⁶ Pignorius gives us the figure of the beetle, crowned with the sun, and encircled with the serpent of eternity; while another, an onyx in the collection of Abraham Gorlæus, threatens to gnaw at a thunderbolt.⁷

Reuven's book on the Egyptian Museum, which I have not seen, notices an invocation to "the winged beetle, the monarch ([Greek: tyrannos]) of mid-heaven," concluding with a devout wish that some poor creature "may be dashed to pieces."

Can any of your readers inform me what is meant by "the blood of the *Phuôn*?"

Yours truly,

?

St. Martin's, Guernsey, Jan. 9. 1850.

EXTRACTS FROM CHURCHWARDENS' ACCOUNTS OF ST. MARGARET'S, WESTMINSTER—WEIGHT OF BELLS IN ANCIENT TIMES—HISTORY OF A ROOD-LOFT.

I send you a few Notes, collected out of the Churchwardens' Accounts of St. Margaret's, Westminster.

1stly. Some regarding the weight of bells in ancient days:—

"1526. The first bell weith	cccc lb.
The second bell weith	ccccccxxj lb.
The third bell weith	ixCvj lb.
The fourthe bell weith	M.x lb.
The fyfthe belonging to our grete Lady Bretherhed	MvjCxiiij lb.
The sume of all the weight	MMMMVIIC Li lb.
"1592. The broken Tennor waied	xvjCxxj lb.
The new tennor ys.	xiiijC di
The greatest bell ys	xxjC and di at lvjs. the C.
The iiij bell ys	xvijC and di and xiiij lb.
The xiiij bell taken awaie was	xiiijC di.
The ij bell carried awaie was	viiijCiiij qters.
The new bell	viiijC di.
Som totall of the bells, yron, tymber, and workmanshipp	lxxxvi. vs. vd."

This appears to have been a sorry bargain, for soon after occur sad complaints of these bells, "very falsly and deceytfully made by Valentyne Trever." Perhaps your correspondent "CEPHAS" may explain the following entry:—

Duke Street, Westminster.—Miss Hawkins, in her *Anecdotes*, p. 186., speaking of Lady Lucy Meyrick, says, "On quitting her husband's family, she came to reside in Duke Street, Westminster, and lived in that house which had been *Prior's*, and which *exactly faces Charles Street.*"

Richmond Buildings, Soho.—Horne Tooke resided here in 1775. He afterwards removed to Frith Street.

Clare Market, originally called *New Market*, was established about the year 1660, by Lord Clare.

"The city and my lord had a great lawsuit, which lasted many years, to the great expence of the city; but from the inequity of the times the city and my lord agreed, and gave it up to the lord; and now it is become one of the greatest markets in the adjacent parts; and from the success of this noble lord, they have got several charters for the erecting of several others since the year 1660; as that of St. James, by the Earl of St. Alban's; Bloomsbury, by the Earl of Southampton; Brook Market, by the Lord Brook; Hungerford Market; Newport Market; besides the Hay Market, New Charingcross, and that at Petty France at Westminster, with their Mayfair in the fields behind Piccadilly."—*Harl. MS.* 5900.

London House Yard.—Here was formerly the town house of the Bishop of London, which, being consumed in the great fire, the house in Aldersgate Street, formerly called *Petre House*, was rented for the town residence of the bishop, since which it obtained the title of *London House*.

EDWARD F. RIMBAULT.

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OLD PAINTED GLASS

For poor ignorant people like myself pray insert the following, as perhaps some of your heraldic correspondents may afford some information for the benefit of your very humble servant,

F.E.

Newington, June 17. 1751.

To take an account of what Coats of Arms or other Paintings are in the windows of the House Mercer lives of Mr. Filmer.

Painted Glass in y' windows at Mr. Merser House is
As foloweth 5 Coots of armse in 3 windowse in y'
Kichen 2 Surkelor Coots of armse 6 Lians traveling
6 flours of Luse all Rede & a Holfe Surkel a top
With 2 flours of luce y' Glass painted Rede
Blew yoler & of a Green Shaye.

In y' Hall one ouel Pease of Painted Glass
In Chakers of yoler & Green & blew 10 yong
Hedge frougs

Two Pikse of Armse on Each Side
W.B. there was in this Rote on y'
Glass Lyfford but there is only now *ford*
y' 3 fust Letters ar Broken & Lost oute
One Pecs of y' Painted Glass in y' frount
Chamber window as foloweth

In a Surkel 6 flours of Luse 6 Red Lyans
Traveling 4 Rede Roses 2 Purpul Roses
With a Crowne a toupe with 2 flours of Luse &
A Crass and Beedse all Round y' Crowne.

In y' same window one more Cootse of arms
In a Surkel Devidet is as foloweth 3 yoler
Lyans *passant* Set in a Silver Coler 6 flours of
Luse

blew Sete in Green, y' Seoch Coots of arms on
Each Side y' thisel & Crown & y' 3 flours coming
out of the thistle

y' Cron yoler & y' flours y'e thisal of a silver Coler
3 *Leopards* Hedse Silver & Set in Silver
2 Roses of a purpul Couler one on Each Side
2 Spred Eaguls one on Each Side
& 2 Winge of a Goos in y' midel of y' arms
of a Goold culer & a vessel like a decanter between
y'm

A croun a toupe with 2 flours of Luse on
Each side of y'e Croun on Crass in y'e midel & 2
holfe

Crasses on Each Side with white Beadse
all Round y'e Crounde a toupe.

AELFRIC'S COLLOQUY.

The singular error which Messrs. Lye and Thorpe have fallen in the passage pointed out by Mr. Hampson in Aelfric's very interesting *Colloquy*, is the more remarkable as Aelfric himself afforded a complete illustration of the passage, in his *Glossary*, where we have "BULGA, *hýdig-faet.*" It is possible, therefore, that *higdifatu* is a mere error of the scribe. Now Du Cange, v. *Bulga*, cites this very passage from Aelfric's *Glossary*, and adds, "i.e. *vas ex corio confectum*," but his whole article is worth consulting. That the Latin word in the *Colloquy* should be *Cassidilia* is quite clear. Thus in an old MS. English Gloss on the Bible (penes me), the passage in Tobit, viii. 2., "Protulit de *Cassidili* suo," is rendered, "brouzt forth of his *Scrippe.*" Coverdale has it, "take

out of his *bagge*," and Luther, "langte aus seinem *Sücklein*," which word is exchanged for *büdel* in the Saxon version. In two old Teutonic Glosses on the Bible published by Graff (*Diutiska*, ii. 178.), we have the following variations:—

de cassidi burssa, de sacello t. sacciperio kiula
de cassili burissa, de sacello t. sacciperio kiulla.

Another Gloss in Graff's 1st vol. p. 192., on the word *Cadus*, may perhaps throw some light on the subject. The philological student need not be reminded of the wide application of the word *vas*, Lat., *fazz*, O.G., and *faet*. A.S.; but for my own part, I conclude that the shoewright intended to designate by *higdifatu* all sorts of *leathern budgets*. Every Anglo-Saxon student must be so sensible of the great obligation he is under to our distinguished scholar Mr. Thorpe, that I trust it will not be deemed invidious or ungracious to point out another passage in this *Colloquy* which seems to have hitherto baffled him, but which it appears to me may be elucidated.

To the question, "Hwilce fixas gefehst thu?" the fisherman answers, "Aelas aud hacodas, mynas, aud aelputan, sceotan aud lampredan, aud swa hwylce swa on waetere swymath, *sprote*."

Mr. Thorpe, in the 1st edition of his *Analecta*, says, "What is intended to be meant by this word [*sprote*], as well as by *salu* [the correspondent word in the Latin], I am at a loss to conjecture." In his second edition, Mr. Thorpe repeats, "I am unable to explain *salu* otherwise than by supposing it may be an error for *salice*. In his *Glossary* he has "spro't, ii. 2.? sprout, rod?" with a reference to his note. I must confess I cannot see how the substitution of *salice* for *salu* would make the passage more intelligible, and the explanation of *spro'te* in the *Glossary* does not help us. The sense required appears to me to be, *quickly, swiftly*, and this will, I think, be found to be the meaning of *sprote*. In the Moeso-Gothic Gospels the word *sprauto* occurs several times and always in the sense of *cito, subito*; and though we have hitherto, I believe, no other example in Anglo-Saxon of this adverbial use of the word, we are warranted, I think, in concluding, from the analogy of a cognate language, that it did exist. In regard to the evidently corrupt Latin word *salu*, I have nothing better to offer than the forlorn conjecture that, in monkish Latin, "*saltu't*" may have been contractedly written for *saltuatim*."

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Dr. Leo, in his *Angelsächsische Sprachproben*, has reprinted the *Colloquy*, but without the Latin, and, among many other capricious deviations from Mr. Thorpe's text, in the answer of the shoewright has printed *hygefata!* but does not notice the word in his *Glossary*. Herr Leo has entirely omitted the word *sprote*.

S.W. SINGER.

Jan. 14. 1850.

LOGOGRAPHIC PRINTING.

[NASO has, in compliance with our request, furnished us with a facsimile of the heading of his early number of *The Times*, which is as follows:—"THE (here an engraving of the King's Arms) TIMES, OR DAILY UNIVERSAL REGISTER, PRINTED LOGOGRAPHICALLY, WEDNESDAY, MARCH 12. 1788," and informs us that it was printed "By R. Nutkins, at the Logographic Press, Printing-House Square, near Apothecaries' Hall, Blackfriars," and the height to which the Mr. Walter of that day had brought his invention, by the same energy by which his successor has raised THE TIMES to its present position, is shown by the following note from a kind and most able correspondent.]

A much more remarkable specimen of Logographic Printing than the number of the *Times* newspaper mentioned by NASO, No. 9., p. 136., is an edition of Anderson's *History of Commerce*, with a continuation, in 4 vols. 4to., printed by that method in 1787-1789, "at the Logographic Press, by J. Walter, Printing-House Square, Blackfriars." The work, which makes in all not much short of 4000 pages, is very well printed in all respects; and the following interesting note on the subject of Logographic Printing is attached to the preface heading the Continuation, or fourth volume.

"Mr. Walter cannot here omit suggesting to the Public a few observations on his improved mode of printing LOGOGRAPHICALLY. In all projects for the general benefit, the individual who conceives that the trade in which he is engaged diminishes in its emoluments from any improvement which another may produce in it, is too much disposed to become its enemy; and, perhaps, the interest of individuals never exerted itself with more inveteracy than has been experienced by Mr. Walter from many concerned in the trade into which he had entered.

"The invention which he brought forward, promised to be of essential service to the public, by expediting the process and lessening the expense of printing. Dr. Franklin sanctioned it with his approbation, and Sir Joseph Banks encouraged him with the most decided and animated opinion of the great advantages which would arise to literature from the LOGOGRAPHIC PRESS. Nevertheless Mr. Walter was left to struggle with the interest of some, and the prejudice of others, and, though he was honoured by the protection of several persons of high rank, it happened in his predicament, as it generally happens in predicaments of a similar nature, that his foes were more active than his friends, and he still continued to struggle with every difficulty that could arise from a very determined opposition to, and the most illiberal misrepresentations

of, the LOGOGRAPHIC IMPROVEMENT.

"Mr. Walter has, however, at length triumphed over the falsehood and malignity of his opponents; LOGOGRAPHIC PRINTING, after having produced such a work as this, which he now presents to the public, with many excellent publications that he has already printed, can no longer be considered as an idle speculation: on the contrary, it is proved to be a practical improvement, that promises, under a due encouragement, to produce a great national benefit. To advance it to the perfection of which it is capable, Mr. Walter engages to employ his utmost exertions, and he takes the liberty of expressing his confidence, that he shall not be disappointed in the enjoyment of that public favour which now promises to reward his labours."

C.

Old Brompton, Jan. 3. 1850.

[We may mention another work printed in this manner—an edition of *Robinson Crusoe*, in 3 vols. 8vo. 1790—"printed at the Logographic Press, and sold by J. Walter, No. 169. Piccadilly, opposite Old Bond Street."]

MEMORIALS OF THE DUKE OF MONMOUTH'S LAST DAYS.⁹

{199} At a recent meeting of the Royal Irish Academy in Dublin, Dr. Anster exhibited a manuscript volume of 157 pages, which he declared to be the identical "album filled with songs, recipes, prayers, and charms," found in the Duke of Monmouth's pocket when he was seized. It was purchased at a book-stall in Paris in 1827 by an Irish divinity student, was given by him to a priest in the county of Kerry, and, on the priest's death, became the property of the present possessor. Respecting in its identity and history, from its removal from the rebel duke's pocket down to its production at the Royal Irish Academy, Dr. Anster showed that after Monmouth was beheaded—which he was on Tower Hill, by the too-celebrated John Ketch, on the 15th July, 1685—the articles found on his person were given to the king. At James's deposition, three years afterwards, all his manuscripts, including those that had belonged to Monmouth, were carried into France, where they remained till the Revolution in that country a century afterwards. Dr. Anster, in exhibiting the book, showed that the remains of silver clasps had been destroyed, and a part of the leather of the covers at each side torn away, seemingly for the purpose of removing some name on a coat of arms with which it had been once marked; and this he accounted for by the belief that at the period of the French Revolution the persons in whose custody they were, being fearful of the suspicions likely to arise from their possession of books with royal arms on them, tore off the covers, and sent the books to St. Omer's. The after-fate of the larger books was, that they were burned; some small ones, we are distinctly told, were saved from this fate, but seem to have been disregarded, and all trace of them lost. The Abbé Waters—a collateral descendant of Lucy Waters, the Duke of Monmouth's mother—was the person with whom George IV. negotiated for the Stuart papers, and from whom the volumes which have since appeared as Clark's *Life of James the Second* were obtained; and it is from the Abbé Waters we have the account of the destruction of King James's autograph papers. Dr. Anster showed, written on the inner cover of this volume, the words, "Baron Watiers" or "Watrers."

As to the identity of the book, Dr. Anster quoted several passages from contemporary authors to test their account of the contents of the "album" with those of the book he was describing. In the *Harleian Miscellany*, vol. vi. p.323., it is stated in Sir John Reresby's memoirs, that "out of his [Monmouth's] pocket were taken books, in his own handwriting, containing charms or spells to open the doors of a prison, to obviate the danger of being wounded in battle, together with songs and prayers." Barillon describes the book in what is nearly a translation of this—"Il y avoit des secrets de magie et d'enchantment, avec des chansons des recettes pour des maladies et des prieres." Again, in a note by Lord Dartmouth to the modern editions of *Burnet's Own Times*, we have the following statement:—

"My uncle Colonel William Legge, who went in the coach with him [Monmouth] to London as a guard, with orders to stab him if there were any disorders on the road, showed me several charms that were tied about him when he was taken, and his table-book, which was full of astrological figures that nobody could understand; but he told my uncle that they had been given to him some years before in Scotland, and he now found they were but foolish conceits."

The actual contents of the manuscript volume show a great resemblance to these descriptions. The most curious passages which it contains are the duke's memorandums of his journey on two visits to the Prince of Orange, in the year previous to his last rash adventure. His movements up to the 14th of March, 1684-85, are given. The entries do not seem to be of much moment; but they may accidentally confirm or disprove some disputed points of history. There is an entry without a date, describing the stages of a journey in England, commencing with London and Hampstead: it ends with Toddington. This forms a strong link in the chain of identity; for Toddington is a place remarkable in the history of the duke. Near it was the residence of Lady Henrietta Maria Wentworth, baroness (in her own right) of Nettlestead, only daughter and heir of Thomas Lord Wentworth, grandchild and heir of the Earl of Cleveland. Five years before the execution, her mother observed that, despite the duke being a married man, her daughter had, while at court, attracted his admiration, and she hurried her away to Toddington. In 1683, after

the failure of the Rye-House Plot, Monmouth was banished from the royal presence, and it was to Toddington he retired. When, on retracting the confession he had made on the occasion, he was banished the kingdom, the companion of his exile was Lady Henrietta Wentworth.

"I dwell on this," said Dr. Anster, "because the accidental mention of Toddington seems to authenticate the book: the name of Lady Henrietta Wentworth does not occur in it, and the persons in whose hands the book has been since it was purchased in Paris do not seem to have noticed the name of Toddington, or to have known that it had any peculiar relation to the duke's history. It occurs twice in the book—once in the itinerary, and again in a trifling and unmetrical song, which is probably the duke's own composition; written probably on the eve of his flight with his romantic but guilty companion to Holland:—

"With joy we leave thee,
False world, and do forgive
All thy false treachery.
For now we'll happy live.
We'll to our bowers,
And there spend our hours;
Happy there we'll be,
We no strifes can see;
No quarrelling for crowns,
Nor fear the great one's frowns;
Nor slavery of state,
Nor changes in our fate.
From plots this place is free,
There we'll ever be;
We'll sit and bless our stars
That from the noise of wars
Did this glorious place give
(Or did us Toddington give)
That thus we happy live."

In Macaulay's history we find that the latest act of the duke on the scaffold, before submitting to the stroke of the executioner, was to call his servant, and put into the man's hand a toothpick-case, the last token of ill-starred love. "Give it," he said, "*to that person!*" After the description of Monmouth's burial occurs the following affecting passage:—

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"Yet a few months and the quiet village of Toddington, in Bedfordshire, witnessed a yet sadder funeral. Near that village stood an ancient and stately hall, the seat of the Wentworths. The transept of the parish church had long been their burial-place. To that burial-place, in the spring which followed the death of Monmouth, was borne the coffin of the young Baroness Wentworth of Nettlestead. Her family reared a sumptuous mausoleum over her remains; but a less costly memorial of her was long contemplated with far deeper interest: her name, carved by the hand of him she loved too well, was, a few years ago, still discernible on a tree in the adjoining park."

In further proof of identity, Dr. Anster pointed out several charms and recipes which the manuscript volume contains. The conjurations are in general for the purpose of learning the results of sickness in any particular case, and of determining whether friends will be in certain circumstances faithful. There are also incantations for the use of several maladies, and one to make gray hair grow black. No "charms against being wounded in battle," such as Sir John Reresby mentions, are to be found in the volume; but there are some prayers against violent death, which have the appearance of having been transcribed from some devotional book. There is evidently a mistake in supposing that this book contains any charm for breaking open prison doors, and it is likely that Sir John Reresby was misled in this way:—There is in p. 7. a charm in French to procure repose of body and mind, and deliverance from pains; and the word for "pains" is written in a contracted form; it might as well stand for prisons; but, examining the context, it is plainly the former word which is meant.

The rest of the entries consist of extracts from old recipe-books, mixed in the oddest way with abridgements of English history, and the most trifling memorandums, chiefly of a private and personal kind. Altogether, this commonplace work is highly indicative of the weakness, vanity, and superstition which stood forward so prominently in the character of the rash but unfortunate Duke of Monmouth.

QUERIES.

CATHERINE PEGGE.

Mr. Cunningham was mistaken in supposing that I had overlooked Catherine Pegge, for I was well aware that she could not have been Pepys's "pretty Lady." She must, in fact, have attained her fortieth year, and there is no record of her being on the stage; whereas Margaret Hughes had, when Pepys saluted her, recently joined the Theatre Royal, and she is expressly styled "Peg Hughes" by Tom Browne, in one of his "Letters from the Dead to the Living." Having disposed of

this question, I am tempted to add that Morant does not confirm the statement that Catherine Pegge married Sir Edward Green, for he says that

"Sir Edward Greene, created a Baronet, 26 July, 1660, was seated at Little Sampford in Essex; he had 3 wives, the first was Jeronyma, daughter and coheir of William Everard, of Linsted, Esq., and by her he had 6 daughters; by Mary, daughter of — Tasborough, he had a son; and by the third lady —, daughter of — Simonds, he had a daughter. He was the last of the Greenses that enjoyed this estate, having lost it by gaming."—
Morant's *Essex*, vol. ii. p. 525.

This account of the Greene family is stated in a note to have been taken from a fine pedigree on vellum, penes T. Wotton, Gent.

If Catherine Pegge was one the three ladies mentioned above, she must have changed her name previously to her marriage, in hopes of concealing her former history; but the circumstance of the baronetcy being conferred upon Sir Edward is very suspicious. Probably some of your correspondents can settle the question.

BRAYBROOKE.

Audley End, Jan. 19. 1850.

WILLIAM BASSE, AND HIS POEMS.

Can any of your readers inform me where a perfect or imperfect copy is to be found of a poem, of which I possess only a single half sheet, under the following title:—

"*Great Brittaines Sunnes-set, bewailed with a Shower of Teares.* By William Basse. At Oxford, Printed by Ioseph Barnes. 1613"?

It is one of the many poems published on the death of Prince Henry; and although I have been in search of it, or of a fragment of it, for more than twenty years, I have never been able to obtain tidings of more than of that small portion in my possession; nor am I aware of the mention of it in any bibliographical authority. I have not at hand Sir H. Nicolas's edition of Walton's *Angler*, in which Basse is spoken of, but I remember looking at that beautiful and costly work a long time ago, and, as far as I recollect, not finding in it anything to my purpose. I observe that a William Basse (or *Bas*, as the name is there spelt) printed in 1602, 4to., a tract called *Sword and Buckler, or Serving Man's Defence*; but I know no more of it than that it was sold in Steevens's sale; and among the MSS. of the late Mr. Heber was a volume of poems called *Polyhymnia*, apparently prepared for the press, and dedicated by William Basse to Lady Lindsey, which contained an "Elegie on a rare Singing Bull-finch," dated 19th June, 1648; so that he was still living nearly half a century after he had printed his earliest known performance.

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The production that Izaak Walton refers to must be the ballad preserved in the Pepys Collection at Cambridge, under the heading "Maister Basse his Careere, or the new Hunting of the Hare. To a new Court tune;" and beginning—

"Long ere the morne expects the returne."

It was "Printed at London by E.A.," *i.e.* Edward Allde, without date; and it may have been duly noticed by the last editor of *The Complete Angler*. However, neither this nor Heber's MS. throw any new light upon the small tract (in 8vo., and of perhaps not more than two sheets) with the title of which I commenced, and regarding which I request information. It is a poem in eight-line stanzas, and it is dedicated, at the back of the title-page, "To his honourable Master, Sir Richard Wenman, Knight," without another word addressed to his patron.

My fragment of four leaves, or half an 8vo. sheet, contains stanzas (one on each page), numbered 5, 6, 7, 8. 13, 14.; and the earliest of them is this:—

"To you I therefore weepe: To you alone
I shew the image of your teares, in mine;
That mine (by shewing your teares) may be show'n
To be like yours, so faithfull so divine:
Such as more make the publique woe their owne,
Then their woe publique, such as not confine
Themselves to times, nor yet forms from examples borrow:
Where losse is infinit, there boundlesse is the sorrow."

I have preserved even the printer's punctuation, for the sake of more perfect identification, if any of your readers are acquainted with the existence of a copy of the production, or of any portion of it. The above stanza, being numbered "5," of course it was preceded by four others, of which I can give no account. Another stanza, from this literary and bibliographical rarity, may not be unacceptable; it is the eighth—

"Here then run forth thou River of my woes
In cease lesse currents of complaining verse:

Here weepe (young Muse) while elder pens compose
More solemne Rites unto his sacred Hearse.
And, as when happy earth did, here, enclose
His heav'nly minde, his Fame then Heav'n did pierce.
Now He in Heav'n doth rest, now let his Fame earth fill;
So, both him then posses'd: so both possesse him still."

Therefore, although Basse had written his *Sword and Buckler* in 1602 (if it were the same man), he still called his Muse "young" in 1613. I cannot call to mind any precedent for the form of stanza adopted by him, consisting, as it does, of six ten-syllable lines, rhyming alternately, followed by a twelve-syllable couplet. None of the other stanzas contain personal matter; the grief of the author of *Great Britain's Sun's-set* seems as artificial as might be expected; and his tears were probably brought to the surface by the usual pecuniary force-pump.

I have some notion that William Basse was a musical composer, as well as a writer of verses; but here, again, I am at fault, and particularly request the aid of Dr. Rimbault, who has paid special attention to such matters, and who has just published a learned and valuable work on the music of the ballads in Percy's *Reliques*. If the volume were not so indisputably excellent in its kind, there are reasons, connected with its dedication, which might make me hesitate in giving it even a just tribute of praise.

J. PAYNE COLLIER.

Kensington, Jan. 21. 1850.

MINOR QUERIES.

Christmas Hymn.—Can any of your readers inform me who was the author of the well-known Christmas Hymn, "Hark the Herald Angels sing," which is so often found (of course without the slightest shadow of authority), at the end of our Prayer-Books? In the collection of poems entitled *Christmas Tyde*, published by Pickering, the initials "J.C.W." are appended to it; the same in Bickersteth's *Hymn Book*. In the last number of the *Christian Remembrancer*, it is incorrectly attributed to Doddridge, who was the author of the other Christmas Hymn, "High let us swell our tuneful notes," frequently appended to Tate and Brady; as well as of the Sacramental Hymn, "My God and is Thy table spread?" If the author of this hymn cannot be determined, it would be interesting to know its probable date, and the time when this and the other unauthorised additions were made to our Prayer-Book. The case of Doddridge's hymn is more remarkable, as being the composition of a dissenter.

E.V.

On a Passage in Pope.—"P.C.S.S.," who is old-fashioned enough to admire and to study Pope, would feel greatly obliged if any of your correspondents could help him to the interpretation of the following lines, in the "Imitation" of Horace's *Epistle to Augustus*:—

"The Hero William, and the Martyr Charles,
One knighted Blackmore, and one pensioned Quarles,
Which made old Ben, and sturdy Dennis swear,
No Lord's Anointed, but a Russian bear!"

The passage in Horace, of which this purports to be an "Imitation," is the well-known

"Boeotum in crasso jurares æere natum,"

and it is clear enough that Pope meant to represent kings Charles and William as so devoid of the taste which should guide royal patronage, that, in selecting such objects of their favour as Blackmore and Quarles, they showed themselves to be as uncouth and unpolished as the animal to which he likens them. But the principal motive of this inquiry is to ascertain whether there exist in their writings any record of the indignation supposed to have been expressed by Jonson and Dennis at the favour shown by majesty to their less worthy rivals.

P.C.S.S.

Discovery of the Circulation of the Blood.— There is a passage in Longinus (ch. xxii.), familiar perhaps to some of the readers of the "NOTES AND QUERIES," which indicates that the fact of the circulation of the blood was well established in the days of Plato. The father of critics, to exemplify, and illustrate the use and value of *trope* in writing, has garbled from the Timæus, a number of sentences descriptive of the anatomy of the human body, where the circulation of the blood is pointed at in terms singularly graphic. The exact extent of professional knowledge arrived at in the time of the great philosopher is by no means clearly defined: he speaks of the fact, however, not with a view to prove what was contested or chimerical, but avails himself of it to figure out the surpassing wisdom of the gods in constructing the human frame. Perhaps some of the readers of the "NOTES," who are more thoroughly conversant with the subject, may think it worth while to inquire how much was known on that subject before Harvey wrote his *Exercitationes Anatomiae*. The *Prooemium* of that author seems hardly sufficient to satisfy the

desire of every reader, who has looked with some care to the passage in Longinus to which I have taken the liberty of calling public attention.

A.W.

Brighton.

The Meaning of "Pallace."—A lease granted by the corporation of Totness in Devon, in the year 1703, demises premises by this description: "All that cellar and the chambers over the same, and the little *pallace* and landing-place adjoining to the river Dart." Can your readers give an explanation of the term "pallace?"

J.R. ROGERS.

Did Oliver Cromwell write "The New Star of the North?"—Perhaps some of your numerous correspondents, who have perused a curious letter of Count de Tessins, in Clements' *Bibliothèque Curieuse*, tome ix. page 331., can inform me what credit, or if any, is due to the Count's conjecture, that Oliver Cromwell was the author of the book entitled *The New Star of the North, shining upon the victorious King of Sweden*, &c. 4to. London, 1632.

J.M.

Oxford.

Meaning of Savegard and Russells.—In the will of Elizabeth Coddington, lady of the manor of Ixworth, 1571, mention is made of "the red *russells* quilt," of "a felde bed," and of "my cloke and *savegard* of *freseadon*." I shall be obliged by any description of the garment known as the *savegard*, and of the *russells* quilt.

BURIENSIS.

Pandoxare.—Having met with an old volume containing the entire household expenses, as well as in some degree a diary, kept by a country gentleman during the reigns of James II., William and Mary, and Anne, I observed that he has made use of a species of hieroglyphics, to facilitate his reference to his book, as it contained all the entries of all kinds, in chronological order. For instance, where mention is made of money spent on behalf of one person in his house, he puts at the side of the page a clay pipe, rudely drawn; an entry of the payment of wages to another servant has a jug of ale; another a quill pen; another a couple of brooms, as the housemaid; a fiddle for the dancing master for his daughter; payment made to the sexton or parish-clerk has a representation of the village church by its side, and the window-tax a small lattice-window; and on the days that they brewed, a small barrel is drawn by the side of the date. And the chief object of my letter is with respect to this last; a barrel is often drawn, and by its side the words, *primò relinitus*, and the date, naturally meaning the day it was tapped; and then shortly after comes another barrel, and to it is written the word *Pandox.*, or sometimes in full *Pandoxavimus*; in some places at the end of the year there is a list to this effect:—

"(1705.)
(—————)
Memoranda.
29. Mar.—Pandoxe.
6. Apr.—relinit.
28. Apr.—relinit.
3. May.—Pandoxe.
17. May.—relinit.
31. May.—relinit.
5. Iun.—Pandoxe."

and at the top of the list the figure of a barrel.

I should be glad if any of the readers of your paper could tell me the meaning of the word *Pandoxare*? Whatever it was, it took place about once a month.

H.B.

[Ducange explains *Pandoxare* "Cauponum exercere, agere; cerevisiam venum exponere atque adeo conficere."]

Lord Bacon's Metrical Version of the Psalms.— In old Izaak Walton's *Life of George Herbert*, I find the following passage:—

"He (*i.e.* Lord Bacon) thought him so worthy of his friendship, that having translated many of the Prophet David's Psalms into English verse, he made George Herbert his patron by a public dedication of them to him, as the best judge of divine poetry."

Can any one of your numerous readers inform me if these "Metricals" are known?—if so it will greatly oblige

A CORNISHMAN.

Festival of St. Michael and All Angels.—Can any of your readers inform me why double second lessons are appointed in the Book of Common Prayer for the Festival of St. Michael and All Angels? First, among the "lessons proper for Holy-days," we have, at Matins, Acts xii. to v. 20.;

and at Evensong, Jude, v.6 to v.16.: and then in the Calendar, coming in ordinary course, we have, at Morning Prayer, Mark. ii.; and at evening, 1 Cor. xiv. In every other case, where the second lessons are proper, there are none appointed in the Calendar in ordinary course.

K.M.P.

Wood-cut Likeness of Luther and Erasmus.—Perhaps you will permit me to inquire what are the earliest wood-cut likenesses of Luther and Erasmus. Am I right in supposing that the image of the great Reformer is found for the first time on the verse of the title-page of his treatise *De Captivitate Babylonica Ecclesiae*, 4to., s.l.v.a.; and that the wished-for representation of Erasmus may be seen in the small octavo volume, entitled *Bellaria Epistolarum Erasmi Rot. et Ambrosii Pelargi vicissim missarum*, Colon. 1539? Some of your readers will doubtless be acquainted with what seems to be a very accurate and complete performance, the *Vita D. Martini Lutheri Nummis atque Inconibus illustrata*, studio M. Christiani Juncker, 8vo., Francof. 1699. In this work (p.129.) there is an impression of a medal on which was exhibited the *Imago ad vivam effigiem expressa* of Erasmus, anno 1531.

R.G.

Anglo-Saxon "Lay of the Phoenix."—Has any edition of the *Lay of the Phoenix* been published, besides the English version in the *Archaeologia*, vol. 30, and that which bears the date, "Copenhagen, Grundtvig, 1840, 8vo"? Can any light be thrown on the doubts respecting the era of the author of this lay? And is there any published edition of the hexameter poem by Lactantius, which is said by Stephens to have suggested the first idea of this beautiful Anglo-Saxon poem?

SELEUCUS.

C. Agricola, Propugnaculum Anti-Pistorianum.—Could any of your readers direct me to an accessible library which possess a copy of Christian Agricola's *Propugnaculum Anti-Pistorianum*, or otherwise give me any account of that treatise?

J. SANSOM.

The Liturgy Version of the Psalms.—In Beloe's *Anecdotes of Literature* (edition 1807), vol. i. p. 181. and vol. ii. p.316. are notices of *The Bishops' Bible*, where mention is made of one edition of it containing two different versions of the Psalms. The two statements, however, differ, making it doubtful of what is intended; the first speaking of one edition and the second of another.

Vol. i. p. 181. says—

"The first edition of this Bible was published in 1568. In this the new translation of the Psalms was inserted alone. In the second edition the translation of the Great Bible was added in opposite columns, and in a different character."

Vol. ii. p. 316.:—

"Bishops' Bible, first edition, 1568. There is also a double translation of the Psalms, one from what is called the Great Bible, the other entirely a new one."

Will any of your correspondents be so obliging as to state what is the additional version—new or other—there alluded to, other than the present Liturgy version?

X.X.

MISCELLANIES.

Sir William Rider.—"P.C.S.S." is happy to be able to answer one of the questions of "H.F." (at p. 186. No. 12.), by referring him to the *Extracts from the Parish Registers of St. Olave's*, which were published in vol. ii. of the *Collectanea Topographica et Genealogica*. At p. 316., of that volume, he will find the following entry, which pretty nearly determines the date of Sir William Rider's death:—"1611, November 19. Sir William Rider diing at Leyton, had his funeralle solemnized in our Church, the hearss being brought from Clothworkers' Hall." In a note to the above entry a further reference is made to Lyson's *Environs*, vol. iv. pp. 160, 161. 165.

SONNET.

Written on the opening of the Session, 1847.

"For him was lever han at his beddes hed
Twenty bokes clothed in black or red,
Of Aristotle, and his philosophie,
Than robes riche, or fidel, or sautrie."

CHAUCER

"Me, poor man! my library

Was dukedom large enough."—SHAKSPEARE.

Farewell, my trusty leathern-coated friends!
'Tis fitting, for a while, that we should part;
For I, as duty points, must shape my ends,
Obey what reason bids, and not my heart.
What though 'tis mine to listen in that Hall
Where England's peers, "grave, rev'rend, potent," sit,
To hear the classic words of STANLEY fall,
BROUGHAM'S biting sarcasm, LYNDHURST'S polished wit,
The measur'd sentence of THE GREAT CALM DUKE—
It is not mine to commune with the men.
Not so when I unfold some favorite book,
CHAUCER and I grow boon companions then;
And SHAKSPEARE, deigning at my hearth to sit,
Charms me with mingled love, philosophy, and wit.

WILLIAM J. THOMS.

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Pilgrimages of Princes—Bernard Calver— Passage from Hudibras.—In reply to Mr. Beauchamp's query, No. 11. p. 173., *The Pilgrimage of Princes, penned out of Greek and Latine Authors, London, 1586, 4to.*, was written by Ludowic Lloyd. See Watt's *Bibliotheca Brit.*, vol. iii. p. 612.

No. 11., p. 167. Mr. Stevens will find some account of "Bernard Calver," in Granger's *Letters*, 8vo., but I have not the book to refer to.

No. 12., p. 177. Menage observes, in speaking of Monsieur Perier's abuse of Horace for running away from the battle of Philippi, "Relietâ non bene parmula," "Mais je le pardonne, parce qu'il ne sait peut-être pas que les Grecs ont dit en faveur des *Fuiars*."

"[Greek: Aner o pheugon kai palin machesetai]"

Menagiana, vol. i. p. 248. Amst. 1713.

Perhaps Erasmus translated this "*apophthegme*." Audley End, Jan. 19. 1850.

BRAYBROOKE.

Seal of Killigrew, Master of the Revels.—In the Museum at Sudbury, in the county of Suffolk, is, or was when I made a note of it about three years since, a silver seal with a crystal handle, which is said to have belonged to Killigrew, King Charles's celebrated Master of the Revels. The arms are, argent, an eagle displayed with two heads within a bordure sable bezanty. *Crest*. A demi-lion sable, charged with three bezants.

BURIENSIS.

Lacedaemonian Black Broth.—Your correspondent "W." in No. 11., is amusing as well as instructive; but it does not yet appear that we must reject the notion of coffee as an ingredient of the Lacedaemonian black broth upon the score of *colour* or *taste*.

That it *was* an ingredient has only as yet been mooted as a *probability*.

Pollux, to whom your correspondent refers us, says that [Greek: zomos melas] was a Lacedaemonian food; and that it was called [Greek: aimatia], translated in Scott and Liddell's *Lexicon*, "*blood-broth*." These lexicographers add, "The Spartan black broth was made with blood," and refer to Manso's *Sparta*, a German work, which I have not the advantage of consulting.

Gesner, in his *Thesaurus*, upon the word "jus," quotes the known passage of Cicero, *Tusc. Disp.* v. 34., and thinks the "jus nigrum" was probably the [Greek: aimatia], and made with an admixture of blood, as the "botuli," the *black* puddings of modern time, were.

Coffee would not be of much lighter colour than blood. A decoction of senna, though of a red-brown, is sometimes administered in medicine under the common name of a "*black* dose."

As regards the *colour*, then, whether blood or coffee were the ingredient, the mess would be sufficiently dark to be called "*black*."

In respect of *taste*, it is well known, from the story told by Cicero in the passage above referred to, that the Lacedaemonian black broth was *disagreeable*, at least to Dionysius, and the Lacedaemonians, who observed to him that he wanted that best of sauces, hunger, convey a confession that their broth was not easily relished.

The same story is told with a little variation by Stobaeus, *Serm.* xxix., and Plutarch, *Institut. Lacon.*, 2. The latter writer says, that the Syracusan, having tasted the Spartan broth, "spat it out in disgust," [Greek: dyscheranunta apoptusai].

It would not have been unlike the Lacedaemonians purposely to have established a disagreeable

vian in their system of public feeding. Men that used iron money to prevent the accumulation of wealth, and, as youths, had volunteered to be scourged, scratched, beat about, and kicked about, to inure them to pain, were just the persons to affect a nauseous food to discipline the appetite.

R.O.

Lacedaemonian Black Broth.—I should be glad to know in what passages of ancient authors the Lacedaemonian black broth is mentioned, and whether it is alluded to in such terms as to indicate the nature of the food. It has occurred to me that it is much more probable that it was the same *black broth* which is now cooked in Greece, where I have eaten of it and found it very good, although it looked as if a bottle of ink had been poured into the mess.

The dish is composed of small cuttle-fish (with their ink-bags) boiled with rice or other vegetables. Edinburgh, Jan. 13. 1850.

W.C. TREVELYAN.

ON A LADY WHO WAS PAINTED. (From the Latin.)

It sounds like a paradox—and yet 'tis true,
You're like your picture, though it's not like you.

RUFUS.

Bigotry.—The word Bigotry pervades almost all the languages of Europe, but its etymology has not been satisfactory to Noah Webster. The application of it is generally intelligible enough; being directed against those who pertinaciously adhere to their own system of religious faith. But as early as the tenth century it appears, that the use of the word Bigot originated in a circumstance, or incident, unconnected with religious views. An old chronicle, published by Duchesne in the 3rd vol. of his *Hist. Francorum Scriptores*, states that Rollo, on receiving Normandy from the King of France, or at least of that part of it, was called upon to kiss the foot of the king, a ceremony, it seems, in use not at the Vatican only; but he refused "unless the king would raise his foot to his mouth." When the counts in attendance admonished him to comply with this usual form of accepting so valuable a fief, he still declined, exclaiming in pure Anglo-Saxon, "Not He, By God,"—*Ne se bigoth*; "quod interpretatur," says the chronicler, "non [ille] per Deum." The king and his peers, deriding him, called him afterwards Bigoth, or Bigot, instead of Rollo. "Unde Normanni," adds the writer, who brings his history down to the year 1137, "adhuc Bigothi dicuntur." This will account for the prepositive article "Le" prefixed to the Norman Bigods, the descendants of those who followed William the Conqueror into England, such as Hugh Le Bigod, &c. Among other innovations in France, the word Bigotisme has been introduced, of which Boiste gives an example as combined with Philosophisme:— "Le Bigotisme n'est, comme le Philosophisme, qu'un Egoïsme systématique. Le Philosophisme et le Bigotisme se traitent comme les chiens et les loups; cependant leurs espèces se rapprochent, et produisent des monstres."

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J.I.

Oxford.

Gowghe's Dore of Holy Scripture.—If your correspondent "F.M." (No.9. p.139.) has not received a reply to his third query, I beg to submit that he will find the perusers of Gowghe's work to be the individuals mentioned in different portions of Foxe's *Acts and Monuments*, vol. v. edit. 8vo. pp. 414.449. 482.; the less intelligible names, "Doctor Barons, Master Ceton," being intended for Dr. Barnes and Alexander Seton. Anyhow, this reference may, it is hoped, lead to a fuller discovery of the parties intended.

NORRIS.

Reinerius Saccho.—Your correspondent "D." (No.7. p.106.) will find some account of Reinerius Saccho, if the source is accessible, in Quetif and Echard's *Scriptores Ord. Praedicatt.* tom. i. 154.

N.

Discurs Modest.—Your correspondent "A.T." (No.9. p.142) may be informed that there can be no reasonable doubt, that the *original* authority, for *Rem transubstantiationis patres ne attigisse quidem*, is William Watson in his *Quodlibet*, ii. 4. p.31.; that the *Discurs. Modest. de Jesuitis* borrowed it from him; that Andrews *most probably* derived it from the borrower; and that the date of the *Discurs.* &c. must, therefore, be between 1602 and 1610. Probably there may be a copy in the Lambeth Library; there is none in the Bodleian, British Museum, or Sion College, and Placcius affords no reference. The *author* may never have been known.

N.

Defoe's Tour through Great Britain.—I am much obliged to your correspondent "D.S.Y" for the suggestion that the *Tour through Great Britain, by a Gentleman*, from which I sent you some extracts relating to the Ironworks of Sussex, is from the pen of Daniel Defoe. On referring to the list of his writings, given in vol. xx. of C. Talbot's edition of Defoe's Works, I find this idea is

correct. Chalmers notices three editions of the work, in 1724, 1725, and 1727, (numbered in his list "154," "156," "163,") and remarks that "all the subsequent editions vary considerably from the original" of 1724. He states that "this work is frequently confounded with 'John Macky's Journey through England, in familiar Letters from a Gentleman here to his Friend abroad,' 1722." I may take this opportunity of mentioning that, in the first volume of Defoe's work, there are some very interesting particulars of the skirmish at Reading, between the troops of the Prince of Orange and the Irish forces of James II., and the panic known as the "Irish night," which deserve to be consulted by Mr. Macaulay, for the next edition of his History. The whole work will well repay a perusal, and what is there of Defoe's writing which will not?

D.S.

Muffins.—The correspondent who, in No.11., p. 173., inquires the origin of the word "Muffin," is referred to Urquhart's *Pillars of Hercules*, vol. ii. p. 143., just published, where he will find a large excursus on this subject. The word, he avers, is *Phoenician*: from *maphula*, one of those kinds of bread named as such by Athenaeus. "It was a *cake*," says Athenaeus, "baked on a hearth or griddle." He derives this by taking away the final vowel, and then changing *l* for *n*; thus: "maphula," "maphul," "mufun!!!"

In this strange book there are fifty other etymologies as remarkable as this. The author plainly offers them in hard earnest. This is something worth *noting*.

V.

By Hook or Crook.—"As in the phrase 'to get by hook or crook;' in the sense of, to get by any expedient, to stick at nothing to obtain the end; not to be over nice in obtaining your ends—*By hucke o'er krooke*; e.g. *by bending the knees, and by bowing low*, or as we now say, by bowing and scraping, by crouching and cringing." —Bellenden Ker's *Essay on the Archaeology our Popular Phrases and Nursery Rhymes*, vol. i. p. 21. ed. 1837.

I wish your correspondent, "J.R.F.," had given a reference to the book or charter from which he copied his note.

Has Mr. B. Ker's work ever been reviewed?

MELANION.

[Mr. Ker's book was certainly reviewed in *Fraser's Magazine* at the time of its appearance, and probably in other literary journals.]

By Hook or By Crook.—I have met with it somewhere, but have lost my note, that Hooke and Crooke were two judges, who in their day decided most unconscientiously whenever the interests of the crown were affected, and it used to be said that the king could get anything by Hooke or by Crooke. Query, is *this* the origin of the phrase?

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If I cannot give *my* authority, perhaps "J.R.F." may be able to give *his*, for deriving it from "*Forest Customs*?"

H.T.E.

El Buscapié.—A very full and able disquisition on the subject of MR. SINGER's query (No. 11., p. 171.), respecting *El Buscapié*, will be found in the appendix to a work which is just published, viz. Ticknor's *History of Spanish Literature*, vol. iii. Appendix D. 371. *et seq.* That writer, whose opinion is entitled to credit as that of a consummate student of Spanish letters, and who gives good reasons for his conclusions in this instance, pronounces against the authenticity of the poor little pamphlet recently put forth as belonging to Cervantes.

Those who take an interest in Spanish literature will find this book of Ticknor's a most valuable contribution to their knowledge of its whole compass, and worth "making a note of."

V.

Richard of Cirencester, &c.—*Bishop Barlow*.—Your correspondent "S.A.A." (No. 6., p. 93), who is desirous of further information respecting Richard of Cirencester, will, I am sure, peruse with much interest and gratification a dissertation on that writer by K. Wex, which first appeared in the *Rheinisches Museum für Philologie* for 1846, and was shortly after translated and inserted in the *Gentleman's Magazine*, with valuable notes by the translator.—Respecting the writers of notes on the margin of books, few notes of the kind, I apprehend, deserve better to be collected and published than those by the very learned Bishop Barlow, Provost of Queen's College from the year 1657 to 1677, and who left the chief part of his library to that society. The rest of his books, being such as were not in the Bodleian, he bequeathed to that library, of which he was for some years the librarian. The *Biographia Britannica* represents him to have been "an universal lover and favourer of learned men, of what country or denomination soever."

J.M.

Rev. J. Edwards on Metal for Telescopes.—"T.J." informs the correspondent who inquired (No. 11, p. 174.) respecting this valuable paper, that it was printed in the *Nautical Almanac* for 1787. E.B. PRICE adds, "*A Treatise on Optical Instruments*, published about twenty years ago by the Society for the Diffusion of Useful Knowledge, contains much useful and general information upon this subject; and it is stated in that work that Mr. Edward's treatise, which is now very scarce, is republishing in the *Technological Repository*." While "G.B.S." furnishes the information that the treatise in question may be procured from Mr. Murray, of Albemarle Street.

Ordination Pledges.—In reply to the inquiry of "CLERICUS" (No. 10., p. 156.) for manuals containing a complete list of Ordination Pledges, may be mentioned Johnson's *Clergyman's Vade Mecum*, 2 vols. 12mo., and William's *Laws relating to the Clergy, being a Practical Guide to the Clerical Profession on the Legal and Canonical Discharge of their various Duties*, 8vo. The author of this useful work, which appears not to have been seen by Lowndes, says, in his advertisement, "The works which are already extant on Ecclesiastical Law, being either too diffuse or too concise for ready reference and practical use, the compiler of this volume has endeavored to remedy this defect by the publication of the following compendium."

T.J.

NOTES ON BOOKS, SALES, CATALOGUES, ETC.

The Percy Society have just issued *A New and Mery Enterlude called the Triall of Treasure*, from the edition printed at London by Thomas Purfoote, 1567, edited by Mr. Halliwell. The other works issued by the Society since May last (when the year's subscription became due) have been *A Poem* (satirical) of *The Times of Edward II.*, edited by the Rev. C. Hardwick, from a MS. at St. Peter's College, Cambridge, of which a less perfect copy from an Edinburgh MS. was printed by Mr. Wright, in the volume of *Political Songs*, edited by him for the Camden Society; *Notices of Fugitive Tracts and Chap-Books, printed at Aldermay Churchyard, Bow Churchyard, &c.* by Mr. Halliwell; *The Man in the Moone, or The English Fortune Teller*, edited by the same gentleman, from the unique copy printed in 1609, now in the Bodleian; and lastly, *The Religious Poems of William de Shoreham, Vicar of Chart-Sutton in Kent, in the Reign of Edward II.*, edited by Mr. Wright, from a contemporary manuscript.

It is doubtful whether Mr. Shaw's skill as an artist, fidelity as a copyist, or taste in the selection of his subjects, entitle him to the higher praise. We leave to those who are familiar with his *Dresses and Decorations of the Middle Ages*, and other admirable productions, the settlement of this point. He has just published the first number of a new work, *The Decorative Arts of the Middle Ages*, the object of which is to exhibit the peculiar features and general characteristics of decorative art, from the Byzantine or early Christian period to the decline of that termed the *Renaissance*. This beautiful work—for beautiful it is—is extremely well timed, as it appears at a moment when our manufacturers who desire to display their skill at the great exhibition of 1851, must be most anxious to see "the principles by which our ancestors controlled their genius in producing articles of taste and beauty, from the precious metals, from enamels, from glass, from embroidery, and from the various other textures and materials on which they delighted to lavish their skill and ingenuity (both for the various services of the Church, and also as accessories to the luxuries of the wealthy of all classes)." The present number contains: 1. "An exquisite Cup, designed by Holbein for Queen Jane Seymour;" 2. "Stained Glass of the 13th Century, from the Cathedral of Chartres;" 3. "An exquisite Specimen of Embroidery (of the date of 1554), from a picture of Queen Mary belonging to the Society of Antiquaries;" and, 4. "Iron-work from the Tomb of Eleanor of Castile." It will be seen, from this enumeration of them, how varied and well selected are the subjects of this new work of Mr. Shaw, and how well they are adapted to answer the end which he has in view.

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Messrs. Leigh Sotheby & Co. will sell on Thursday next, and the two following days, "The valuable and select library of William Ashby Ashby, Esq., of Queenby Hall, Leicestershire," consisting of standard works in English history, and the best editions of Latin, Italian, and French Classics, &c. all in the choicest old morroco, russia, and other handsome bindings.

We have received the following Catalogues:—

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NOTICES TO CORRESPONDENTS.

T.S.D. (*with many thanks.*) *We will communicate privately as soon as possible.*

COMMUNICATIONS RECEIVED.—*W. Robson.—G.M.—C.H.—T.T.W.—J.J.—Belvoir.—C.H.C.—A.G.—J.O.H.—H.K.—G.W. (yes)—A.P.H.—W.C.jun.—P.C.S.S.—R.S.S.—E.L.N.—J.F.M.—J.G.—J.W.G.G.—Q.D.—Naso.—W.P.P.—J.C.—G.W.—Hermes.—J.R.F.—B.C. (Norwich)—A.H.E.—Rufa.—J.J.—J.M.—C.B.—C.H.—A.B.—J.P. jun. H.W.—G.O.—R.C.—Search.—F.M.—Melanion.*

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Footnote 1:[\(return\)](#)

Pantheon Ægypt. tom. 1. p. 63.

Footnote 2:[\(return\)](#)

Diodor. Sic. Biblioth. p. 134.

Footnote 3:[\(return\)](#)

Rimes Guernesaises, p. 4.

Footnote 4:[\(return\)](#)

Or the dog-days. Each sign has three Decans, or captains of ten.

Footnote 5:[\(return\)](#)

Porphy. apud Euseb. Præp. iii. 4.

Footnote 6:[\(return\)](#)

Plin. Nat. Hist. lib. 37. cap. 10.

Footnote 7:[\(return\)](#)

Chiflet, p. 133. A genuine *cockroach*, and a formidable one. I think the English word of Spanish origin.

Footnote 8:[\(return\)](#)

Corrections in the original.

Footnote 9:[\(return\)](#)

We are indebted to the last number of *Chambers' Edinburgh Journal* for this interesting supplement to the various particulars respecting the capture of the Duke of Monmouth which have already appeared in our columns. It there forms the conclusion of an article on the last days of this unfortunate nobleman, founded on the communications which have been made to the "NOTES AND QUERIES," and kindly adduced to show the utility of our paper.

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