

The Project Gutenberg eBook of Notes and Queries, Number 04, November 24, 1849, by Various

This ebook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this ebook or online at www.gutenberg.org. If you are not located in the United States, you'll have to check the laws of the country where you are located before using this eBook.

Title: Notes and Queries, Number 04, November 24, 1849

Author: Various

Release date: September 23, 2004 [EBook #13513]
Most recently updated: December 18, 2020

Language: English

Credits: Produced by Jon Ingram, David King, the Online Distributed Proofreading Team, and The Internet Library of Early Journals

*** START OF THE PROJECT GUTENBERG EBOOK NOTES AND QUERIES, NUMBER 04, NOVEMBER 24, 1849 ***

{49}

NOTES AND QUERIES:

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

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

No. 4.

SATURDAY, NOVEMBER 24, 1849

Price Threepence.
Stamped Edition 4d.

CONTENTS.

Contents	Page
Our Progress and Prospects	49
NOTES:—	
Luther and Erasmus, by John Bruce	50
Hallam's Middle Ages	51
Adversaria I.—Writers of Notes on Fly-leaves	51
Origin of Grog and Ancient Alms-Basins	52
Dyce v. Warburton and Collier	53
Food of the People, by J.T. Hammack	54
Bishop Barnaby	55
Trade Editions	55
Dibdin's Typograph Antiquities, by Rev. Dr. Maitland	56
Queries answered, II., by Bolton Corney	56
Madoc's Expedition to America	57
QUERIES:—	
"Clouds" or Shrouds, in Shakspeare	58
Medal of Pretender, by B. Nightingale	58
Roger de Coverley	59
Landed and Commercial Policy of England	59
The Rev. Thomas Leman	59
Gothic Architecture	59
Katherine Pegg	59
Queries on Mediæval Geography	60
Myles Bloomfylde and William Bloomfield on Alchymy	60
Thynne's Collection of Chancellors	60

Cold Harbour	60
Statistics of the Roman Catholic Church	61
Incumbents of Church Livings	61
Curse of Scotland, by Edward Hawkins	61
MISCELLANEOUS:—	
Notes of Book-Sales, Catalogues, &c.	61
Books and Odd Volumes wanted	63
Notices to Correspondents	63

OUR PROGRESS AND PROSPECTS.

When we consulted our literary friends as to the form and manner in which it would be most expedient to put forth our "NOTES AND QUERIES," more than one suggested to us that our paper should appear only once a month, or at all events not more frequently than once a fortnight, on the ground that a difficulty would be experienced in procuring materials for more frequent publication. We felt, however, that if such a medium of Inter-communication, as we proposed to establish was, as we believed, really wanted, frequency of publication was indispensable. Nothing but a weekly publication would meet what we believed to be the requirements of literary men. We determined, therefore, to publish a Number every Saturday; and the result has so far justified our decision, that the object of our now addressing our readers is to apologise to the many friends whose communications we are again unavoidably compelled to postpone; and to explain that we are preparing to carry out such further improvements in our arrangements as will enable us to find earlier admission for all the communications with which we are favoured.

One other word. It has been suggested to us that in inviting Notes, Comments, and Emendations upon the works of Macaulay, Hallam, and other living authors, we may possibly run a risk of offending those eminent men. We hope not. We are sure that this ought not to be the case. Had we not recognised the merits of such works, and the influence they were destined to exercise over men's minds, we should not have opened our pages for the purpose of receiving, much less have invited, corrections of the mistakes into which the most honest and the most able of literary inquirers must sometimes fall. Only those who have meddled in historical research can be aware of the extreme difficulty, the all but impossibility, of ascertaining the exact or the whole truth, amidst the numerous minute and often apparently contradictory facts which present themselves to the notice of all inquirers. In this very number a correspondent comments upon an inference drawn by Mr. Hallam from a passage in Mabillon. In inserting such a communication we show the respect we feel for Mr. Hallam, and our sense of the services which he has rendered to historical knowledge. Had we believed that if he has fallen into a mistake in this instance, it had been not merely a mistake, but a deliberate perversion of the truth, we should have regarded both book and writer with indifference, not to say with contempt. It is in the endeavour to furnish corrections of little unavoidable slips in such good honest books—albeit imperfect as all books must be—that we hope at once to render good service to our national literature, and to show our sense of genius, learning, and research which have combined to enrich it by the production of works of such high character and last influence.

{50}

NOTES

LATIN EPIGRAM AGAINST LUTHER AND ERASMUS.

Mr. Editor,—Your correspondent "Roterodamus" (pp. 27, 28) asks, I hope, for the author of the epigram which he quotes, with a view to a life of his great townsman, Erasmus. Such a book, written by some competent hand, and in an enlarged and liberal spirit, would be a noble addition to the literature of Europe. There is no civilised country that does not feel an interest in the labours and in the fame of Erasmus. I am able to answer your correspondents question, but it is entirely by chance. I read the epigram which he quotes several years ago, in a book of a kind which one would like to see better known in this country—a typographical or bibliographical history of Douay. It is entitled, "*Bibliographie Douaisienne, ou Catalogue Historique et Raisonné des Livres imprimés à Douai depuis l'année 1563 jusqu'à nos jours, avec des notes bibliographiques et littéraires; Par H.R. Duthilloeul. 8vo. Douai, 1842.*" The 111th book noticed in the volume is entitled, "*Epigrammata in Hæreticos. Authore Andrea Frusio, Societatis Jesu. Trespetit in 8vo. 1596.*" The book is stated to contain 251 epigrams, "aimed," says M. Duthilloeul, "at the heretics and their doctrines. The author has but one design, which is to render odious and ridiculous, the lives, persons, and errors of the apostles of the Reformation." He quotes three of the epigrams, the third being the one your correspondent has given you. It has this title, "*De Lutheri et Erasmi differentia,*" and is the 209th epigram in the book.

I have never met with a copy of the work of Frusius, nor do I know any thing of him as an author. The learned writer who pours out a store of curious learning in the pages of *Gentleman's Magazine* is more likely than any body that I know to tell you something about him.

Mons. Duthilloeul quotes another epigram from the same book upon the *Encomium Moriæ*, but it is too long and too pointless for your pages. He adds another thing which is more in your way, namely, that a former possessor of the copy of the work then before him had expressed his sense of the value of these "epigrammes dévotes" in the following NOTE:—

"*Nollem carere hoe libello auro nequidem contra pensitato.*"

Perhaps some one who possesses or has access to the book would give us a complete list of the persons who are the subjects of these defamatory epigrams. And I may add, as you invite us to put our queries, Is not Erasmus entitled to the distinction of being regarded as the author of the work which the largest single edition has ever been printed and sold? Mr. Hallam mentions that, "in the single year 1527, Colinæus printed 24,000 copies of the *Colloquies*, all of which were sold." This is the statement of Moreri. Bayle gives some additional information. Quoting a letter of Erasmus as his authority, he says, that Colinæus, who—like the Brussels and American reprinters of our day—was printing the book at Paris from a Basle edition, entirely without the concurrence of Erasmus, and without any view of his participation in the profit, circulated a report that the book was about to be prohibited by the Holy See. The curiosity of the public was excited. Every one longed to secure a copy. The enormous edition—for the whole 24,000 was but one impression—was published contemporaneously with the report. It was a cheap and elegant book, and sold as fast as it could be handed over the booksellers counter. As poor Erasmus had no pecuniary benefit from the edition, he ought to have the credit which arises from this proof of his extraordinary popularity. The public, no doubt, enjoyed greatly his calm but pungent exposure of the absurd practices which were rife around them. That his humorous satire was felt by its objects, is obvious from this epigram, as well as from a thousand other evidences.

{51}

JOHN BRUCE.

HALLAMS MIDDLE AGES—ALLEGED IGNORANCE OF THE CLERGY.

Sir,—When reading Hallam's *History of the Middle Ages* a short time ago I was startled by the following passage which occurs amongst other evidences of the ignorance of the clergy during the period subsequent to the dissolution of the Roman Empire.

"Not one priest in a thousand in Spain about the age of Charlemagne, could address a common letter of salutation to another."—*Hallam's Middle Ages*, vol. iii. p. 332.

And for this statement he refers to Mabillon, *De Re Diplomatica*, p. 52.

On referring to Mabillon, I find that the passage runs as follows:—

"Christiani posthabitis scripturis sanctis, earumque interpretibus, Arabum Chaldæorumque libris evolvendis incumbentes, legem suam nesciebant, et linguam propriam non advertabant latinam, ita ut ex omni Christi collegio vix inveniretur unus in milleno hominum genere, qui salatorias fratri posset rationabiliter dirigere litteras."

So that although Mabillon says that scarce one in a thousand could address a *Latin* letter to another, yet he by no means says that it was on account of their general ignorance, but because they were addicting themselves to other branches of learning. They were devoting all their energies to Arabic and Chaldæan science, and in their pursuit of it neglected other literature. A similar remark might be made of respecting many distinguished members of the University to which I belong; yet who would feel himself justified in inferring thence that Cambridge was sunk in ignorance?

CANTAB.

ADVERSARIA

[In our Prospectus we spoke of NOTES AND QUERIES becoming everybody's common-place book. The following very friendly letter from an unknown correspondent, G.J.K., urges us to carry out such an arrangement.

"Sir,—I beg leave to forward you a contribution for your 'NOTES AND QUERIES,' a periodical which is, I conceive, likely to do a vast deal of good by bringing literary men of all shades of opinion into closer juxtaposition than they have hitherto been.

"I would, however, suggest that in future numbers a space might be allotted for the reception of those articles (short of course), which students and literary men in general, transfer to their common-place books; such as notices of scarce or curious books, biographical or historical curiosities, remarks on ancient or obsolete customs, &c. &c. &c. Literary men are constantly meeting with such in the course of their reading, and how much better would it be if, instead of transferring them to a MS. book to be seen only by themselves, or perhaps a friend or two, they would forward them to a periodical, in which they might be enshrined in imperishable pica; to say nothing of the benefits such a course of proceeding would confer on those who might not have had the same facilities of gaining the information thus made public.

"In pursuance of this suggestion, I have forwarded the inclosed paper, and should be happy, from time to time, to contribute such gleanings from old authors, &c. as I might think worth preserving.

"G.J.K."

We readily comply with G.J.K.'s suggestion, and print, as the first of the series, his interesting communication, entitled:]

1. *Writers of Notes on Fly-leaves, &c.*

The Barberini Library at Rome contains a vast number of books covered with marginal notes by celebrated writers, such as Scaliger, Allatius, Holstentius, David Haeschel, Barbadori, and above all, Tasso, who has annotated with his own hand more than fifty volumes. Valery, in his *Voyages en Italie*, states that a Latin version of Plato is not only annotated by the hand of Tasso, but also by his father, Bernardo; a fact which sufficiently proves how deeply the language and philosophy of the Greek writers were studied in the family. The remarks upon the *Divina Commedia*, which, despite the opinion of Serassi, appear to be authentic, attest the profound study which, from his youth, Tasso had made of the great poets, and the lively admiration he displayed for their works. There is also in existence a copy of the Venice edition of the *Divina Commedia* (1477), with autograph notes by Bembo.

{52}

Christina of Sweden had quite a mania for writing in her books. In the library of the Roman College (at Rome) there are several books annotated by her, amongst others a Quintus Curtius, in which, as it would appear, she criticises very freely the conduct of Alexander. "*He reasons falsely in this case,*" she writes on one page; and elsewhere, "*I should have acted diametrically opposite; I should have pardoned;*" and again, further on, "*I should have exercised clemency;*" an assertion, however, we may be permitted to doubt, when we consider what sort of clemency was exercised towards Monaldeschi. Upon the fly-leaf of a Seneca (Elzevir), she has written, "*Adversus virtutem possunt calamitates damna et injuriæ quod adversus solem nebulae possunt.*" The library of the Convent of the Holy Cross of Jerusalem at Rome, possesses a copy of the *Bibliotheca Hispanu*, in the first volume of which the same princess has written on the subject of a book relating to her conversion:¹ "*Chi l'ha scritta, non lo sa; chi lo sa, non l'ha mai scritta.*"

Lemontey has published some very curious *Memoirs*, which had been entirely written on the fly-leaves and margins of a missal by J. de Coligny, who died in 1686.

Racine, the French tragic poet, was also a great annotator of his books; the Bibliothèque National at Paris possesses a Euripides and Aristophanes from his library, the margins of which are covered with notes in Greek, Latin, and French.

The books which formerly belonged to La Monnoie are now recognizable by the anagram of his name. *A Delio nomen*, and also by some very curious notes on the fly-leaves and margins written in microscopic characters.

G.J.K.

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

Conversion de la Reina de Suecia in Roma (1656).

ORIGIN OF WORD "GROG."

Mr. Vaux writes as follows:—Admiral Vernon was the first to require his men to drink their spirits mixed with water. In bad weather he was in the habit of walking the deck in a rough *grog* cloak, and thence had obtained the nickname of *Old Grog* in the Service. This is, I believe, the origin of the name *grog*, applied originally to *rum* and *water*. I find the same story repeated in a quaint little book, called Pulleyn's *Etymological Compendium*.

[A.S. has communicated a similar explanation; and we are obliged to "An old LADY who reads for Pastime" for kindly furnishing us with a reference to a newly published American work, *Lifts for the Lazy*, where the origin of "Grog" is explained in the same manner.

The foregoing was already in type when we received the following agreeable version of the same story.]

ORIGIN OF WORD "GROG"—ANCIENT ALMS-BASINS.

Mr. Editor,—As a sailor's son I beg to answer your correspondent LEGOUR'S query concerning the origin of the word "grog," so famous in the lips of our gallant tars. Jack loves to give a pet nickname to his favourite officers. The gallant Edward Vernon (a Westminster man by birth) was not exempted from the general rule. His gallantry and ardent devotion to his profession endeared him to the service, and some merry wags of the crew, in an idle humour, dubbed him "Old Grogham." Whilst in command of the West Indian station, and at the height of his popularity on account of his reduction of Porto Bello with six men-of-war only, he introduced the use of rum

and water by the ship's company. When served out, the new beverage proved most palatable, and speedily grew into such favour, that it became as popular as the brave admiral himself, and in honour of him was surnamed by acclamation "Grog."

MACKENZIE WALCOTT, M.A.

P.S.—There are two other alms-basins in St. Margaret's worthy of note, besides those I mentioned in your last number. One has the inscription, "Live well, die never; die well and live ever. A.D. 1644 W.G." The other has the appropriate legend, "Hee that gives too the poore lends unto thee LORD." A third bears the Tudor rose in the centre. In an Inventory made about the early part of the 17th century, are mentioned "one Bason given by Mr. Bridges, of brasse." (The donor was a butcher in the parish.) "Item, one bason, given by Mr. Brugg, of brasse." On the second basin are the arms and crest of the Brewers' Company. Perhaps Mr. Brugg was a member of it. One Richard Bridges was a churchwarden, A.D. 1630-32.

M.W.

7. College Street. Nov. 17.

{53}

DYCE VERSUS WARBURTON AND COLLIER—AND SHAKSPEARE'S MSS.

In Mr. Dyce's *Remarks on Mr. J.P. Collier's and Mr. C. Knight's Editions of Shakspeare*, pp. 115, 116, the following note occurs:—

"*King Henry IV., Part Second*, act iv. sc. iv.

"As humorous as winter, and as sudden
As *flaws* congealed in the spring of day."

"Alluding," says Warburton, "to the opinion of some philosophers, that the vapours being congealed in air by cold, (which is most intense towards the morning,) and being afterwards rarified and let loose by the warmth of the sun, occasion those sudden and impetuous gusts of wind which are called flaws."—COLLIER.

"An interpretation altogether wrong, as the epithet here applied to 'flaws' might alone determine; '*congealed* gusts of wind' being nowhere mentioned among the phenomena of nature except in Baron Munchausen's *Travels*. Edwards rightly explained 'flaws,' in the present passage, 'small blades of ice.' I have myself heard the word used to signify both *thin cakes of ice* and the *bursting of those cakes*."—DYCE.

Mr. Dyce may perhaps have heard the world *floe* (plural *floes*) applied to *floating sheet-ice*, as it is to be found so applied extensively in Captain Parry's *Journal of his Second Voyage*; but it remains to be shown whether such a term existed in Shakspeare's time. I think it did not, as after diligent search I have not met with it; and, if it did, and then had the same meaning, *floating sheet-ice*, how would it apply to the illustration of this passage?

That the uniform meaning of *flaws* in the poet's time was *sudden gust of wind*, and figuratively sudden gusts of passion, or fitful and impetuous action, is evident from the following passages:—

"Like a red morn, that ever yet betoken'd
Wreck to the seamen, tempest to the field,
Sorrow to shepherds, woe unto the birds,
Gust and foul *flaws* to herdsmen and to herds."
Venus and Adonis.

"Like a great sea-mark standing every *flaw*."
Coriolanus, act v. sc. iii.

"—patch a wall to expel the winter's *flaw*."
Hamlet, act v. sc. i.

"Like to the glorious sun's transparent beams
Do calm the fury of this mad-bred *flaw*."
3d Pt. Henry VI., act iii. sc. i.

"—these *flaws* and starts (impostors to true
fear)."
Macbeth, act iv. sc. iv.

"Falling in the *flaws* of her own youth, hath
blistered her report."
Meas. for Meas., act ii. sc. iii.

So far for the poet's acceptance of its meaning.

Thus also Lord Surrey:—

"And toss'd with storms, with *flaws*, with wind, with weather."

And Beaumont and Fletcher, in *The Pilgrim*:—

"What *flaws*, and whirles of weather,
Or rather storms, have been aloft these three days."

Shakspeare followed the popular meteorology of his time, as will appear from the following passage from a little ephemeris then very frequently reprinted:—

"*De Repentinis Ventis*.

"8. Typhon, Plinio, Vortex, aliis Turbo, et vibratus Ecnephias, de *nube gelida* (ut dictum est) abruptum aliquid sæpe numero secum voluit, ruinamque suam illo pondere aggravat: quem *repentinum flatum* à nube prope terram et mare depulsum, definuerunt quidam, ubi in gyros rotatur, et proxima (ut monuimus) verrit, suaque vi sursum raptat."—MIZALDUS, *Ephemeridis Æris Perpetuus: seu Rustica tempestatum Astrologia*, 12^o Lutet. 1584.

I have sometimes thought that Shakspeare may have written:—

"As flaws congested in the spring of day."

It is an easy thing to have printed congealed for that word, and *congest* occurs in *A Lover's Complaint*. Still I think change unnecessary.

Has the assertion made in *An Answer to Mr. Pope's Preface to Shakspeare*, by a Strolling Player, 1729, respecting the destruction of the poet's MSS. papers, been ever verified? If that account is authentic, it will explain the singular dearth of all autograph remains of one who must have written so much. As the pamphlet is not common, I transcribe the essential passage:—

"How much it is to be lamented that *Two large Chests* full of this GREAT MAN'S *loose papers* and *Manuscripts* in the hands of an ignorant *Baker of WARWICK* (who married one of the descendants from Shakspear), were carelessly scattered and thrown about as Garret Lumber and Litter, to the particular knowledge of the late *Sir William Bishop*; till they were all consum'd in the general Fire and Destruction of that Town."

S.W.S.

Mickleham, Nov. 14. 1849.

[We cannot insert the interesting Query which our correspondent has forwarded on the subject of the disappearance of Shakespeare's MSS. without referring to the ingenious suggestion upon that subject so skilfully brought forward by the Rev. Joseph Hunter in his *New Illustrations of the Life, Studies, and Writings of Shakspeare*, vol. i. p. 105.:—"That the entire disappearance of all manuscripts of Shakspeare, so entire that no writing of his remains except his name, and only one letter ever addressed to him, is in some way connected with the religious turn which his posterity took, in whose eyes there would be much to be lamented in what they must, I fear, have considered a prostitution of the noble talents which had been given him."]

FOOD OF THE PEOPLE.—BILLS OF FARE IN 1683—HUMBLE PIE.

The food of the people must always be regarded as an important element in estimating the degree of civilization of a nation, and its position in the social scale. Mr. Macaulay, in his masterly picture of the state of England at the period of the accession of James II., has not failed to notice this subject as illustrative of the condition of the working classes of that day. He tells us that meat, viewed relatively with wages, was "so dear that hundreds of thousands of families scarcely knew the taste of it.... The great majority of the nation lived almost entirely on rye, barley, and oats." (*Hist. Eng.* vol. i. p. 418., 4th ed.)

It is not uninteresting to inquire (and having found, it is worth making a note of) what sort of fare appeared on the tables of the upper and middle classes,—who, unlike their poorer neighbours, were in a condition to gratify their gastronomic preferences in the choice and variety of their viands,—with the view of determining whether the extraordinary improvement which has taken place in the food of the labouring population has been equally marked in that of the wealthier orders.

Pepys, who was unquestionably a lover of good living, and never tired of recording his feastings off "brave venison pasty," or "turkey pye," has given in his *Diary* many curious notices of the most approved dishes of his day. The following "Bills of fare" of the period referred to speak, however, directly to the point; they are taken from a work entitled, *The accomplit Lady's Delight, in Preserving, Physick, Beautifying, and Cookery*. London, printed for B. Harris, 1683.

"*A Bill of fare for a Gentleman's House about Candlemas*.

"1. A Pottage with a Hen. 2. A *Chatham*-pudding. 3. A Fricacie of Chickens. 4. A leg of

mutton with a Sallet. Garnish your dishes with Barberries.

"*Second Course*. 1. A chine of Mutton. 2. A chine of Veal. 3. Lark-pye. 4. A couple of Pullets, one larded. Garnished with orange slices.

"*Third Course*. 1. A dish of Woodcocks. 2. A couple of Rabbits. 3. A dish of Asparagus. 4. A Westphalia Gammon.

"*Last Course*. 1. Two orange tarts, one with herbs. 2. A Bacon Tart. 3. An apple Tart. 4. A dish of Bon-chriteen pears. 5. A dish of Pippins. 6. A dish of Pearmains.

"*A Banquet for the same Season*.

"1. A dish of Apricots. 2. A dish of marmalade of Pippins. 3. A dish of preserved Cherries. 4. A whole red Quince. 5. A dish of dried sweet-meats.

"*A Bill of Fare upon an extraordinary Occasion*.

"1. A collar of brawn. 2. A couple of Pullets boyled. 3. A bisk of Fish. 4. A dish of Carps. 5. A grand boyled Meat. 6. A grand Sallet. 7. A venison pasty. 8. A roasted Turkey. 9. A fat pig. 10. A powdered Goose. 11. A haunch of Venison roasted. 12. A Neats-tongue and Udder roasted. 13. A Westphalia Ham boyled. 14. A Joll of Salmon. 15. Mince pyes. 16. A Surloyn of roast beef. 17. Cold baked Meats. 18. A dish of Custards.

"*Second Course*. 1. Jellies of all sorts. 2. A dish of Pheasants. 3. A Pike boyled. 4. An oyster pye. 5. A dish of Plovers. 6. A dish of larks. 7. A Joll of Sturgeon. 8. A couple of Lobsters. 9. A lamber pye. 10. A couple of Capons. 11. A dish of Partridges. 12. A fricacy of Fowls. 13. A dish of Wild Ducks. 14. A dish of cram'd chickens. 15. A dish of stewed oysters. 16. A Marchpane. 17. A dish of Fruits. 18. An umble pye."

{55} The fare suggested for "Fish days" is no less various and abundant; twelve dishes are enumerated for the first course, and sixteen for the second. Looking at the character of these viands, some of which would not discredit the genius of a Soyer or a Mrs. Glasse, it seems pretty evident that in the article of food the labouring classes have been the greatest gainers since 1687.

Few things are more suggestive of queries—as everybody knows from experience—than the products of culinary art. I will not, however, further trespass on space which may be devoted to a more dignified topic, than by submitting the following.

Query.—Does the phrase "to eat humble pie," used to signify a forced humiliation, owe its origin to the "umble pye" specified above?

J.T. HAMMACK

BISHOP BARNABY.

Mr. Editor,—Legour asks, why the people in Suffolk call a lady-bird "Bishop Barnaby?"

I give the following from the late Major Moor's *Suffolk Words*.

"Bishop-Barney. The golden bug. See Barnabee. In Tasser's *Ten Unwelcome Guests in the Dairy*, he enumerates 'the Bishop that burneth' (pp. 142. 144.), in an ambiguous way, which his commentator does not render at all clear. I never heard of this calumniated insect being an unwelcome guest in the dairy; but Bishop-Barney, or Burney, and Barnabee, or Burnabee, and Bishop-that-burneth, seem, in the absence of explanation to be nearly related—in sound at any rate. Under *Barnabee* it will be seen that *burning* has some connection with the history of this pretty insect."

"Barnabee," writes the Major, "the golden-bug, or lady-bird; also Bishop-Barney: which see. This pretty little, and very useful insect, is tenderly regarded by our children. One settling on a child is always sent away with this sad valediction:—

"Gowden-bug, gowden-bug, fly away home,
Yar house is bahnt deown and yar children all gone."

To which I add another nursery doggerel less sad:—

"Bishop, Bishop-Barnabee,
Tell me when your wedding be,
If it be to-morrow day
Take your wings and fly away."

The Major adds, "It is sure to fly off on the third repetition."

"Burnt down," continues the Major, "gives great scope to our country euphonic twang, altogether inexpressible in type; *bahnt deeyown* comes as near to it as my skill in orthography will allow."

Ray, in his *South and East Country Words*, has this:—

"Bishop, the little spotted beetle, commonly called the lady-cow or lady-bird. I have heard this insect in other places called golden-knop, and doubtless in other countries it hath other names. (*E. W.* p. 70) Golden-bugs the common Suffolk name."

J.G. Southwold, Nov. 16. 1849.

TRADE EDITIONS—COTTLE'S LIFE OF COLERIDGE.

Sir,—In the 2nd vol. of Mr. Collier's valuable and interesting *Extracts from the Registers of the Stationers' Company*, p. 28, is the following entry:—

"Thos. Dason. Licensed unto him the praise of follie; to print not above xv° of any impression, with this condition, that any of the Company may laie on with him, reasonable at every impression, as they think good, and that he shall gyve reasonable knowledge before to them as often as he shall print it."

This is both curious and important information as being, in all probability, the earliest recorded instance of a custom still kept up amongst booksellers, and which now passes under the designation of a "Trade edition;" the meaning of which being, that the copyright, instead of being the exclusive property of one person, is divided into shares and held by several. There are Trade editions of such voluminous authors as Shakspeare, Gibbon, Hume, and Robertson, for instance; and Alison's *Europe*, if published half a century back, might in all probability have been added to the list. The difference between the ancient and the modern usage appears to be this, that formerly when the type was set up for an edition "any of the company may laie on, (these two last words are still technically used by printers for supplying type with paper,) reasonable at every impression," &c.; in other words, may print as many copies from the type "as they think good;" whereas now, the edition is first printed, and then the allotment of the copies, and the actual cost of them is made, according to the number of shares.

{56}

If this is a "Note" worth registering, it is much at your service, whilst for a "Query," I should be very glad to be informed, when a very able review, the date of which I neglected to make at the time, appeared in the *Times* newspaper, of the 2nd edition of Cottle's *Life of Coleridge*.

With many good wishes for the success of your register,

I remain, &c.

JOHN MILAND.

DIBDIN'S TYPOGRAPHICAL ANTIQUITIES.

Sir,—I am very glad to have elicited the information contained in your number just published respecting the copy of Borde's work in the Chetham Library. As I have a great respect for Mr. Ames, I must remark that he had no share in the blunder, and whenever a new edition of his work is undertaken, it will be well to look rather curiously into the enlargements of Dibdin. In the mean time this information naturally leads to another Query—or rather, to more than one—namely, "Had Mr. Bindley's copy this unique imprint? and what became of it at the sale of his books? or is it only one of the imaginary editions which give bibliographers so much trouble?" Perhaps some one of your correspondents may be able to give information.

Yours, &c.

S.R. MAITLAND.

QUERIES ANSWERED, NO. 2

MADOC THE SON OF OWEN GWYNED.

The student who confines himself to a single question, may fairly expect a prompt and precise answer. To ask for general information on a particular subject, may be a less successful experiment. Who undertakes extensive research except for an especial purpose? Who can so far confide in his memory as to append his name to a list of authorities without seeming to prove his own superficiality? I throw out these ideas for consideration, just as they arise; but neither wish to repress the curiosity of *querists*, nor to prescribe bounds to the communicative disposition of *respondents*.

Did Madoc, son of Owen Gwynedd, prince of Wales, discover America? Stimulated by the importance of the question, and accustomed to admire the spirit of maritime enterprise, at whatever period it may have been called into action, I have sometimes reflected on this debatable point—but can neither affirm nor deny it.

I advise the *student*, as a preliminary step to the inquiry, to attempt a collection of all the accessible evidence, historical and ethnographic, and to place the materials which pertain to each class in the order of time. The historical evidence exists, I believe exclusively, in the works of the chroniclers and bards of Wales; and the ethnographic evidence in the narratives of travellers in America. The opinions of modern writers, the gifted author of *Madoc* not excepted, he is at liberty to consider as *hors-d'oeuvre*—to be passed on, or tasted, à *plaisir*. As an exemplification of this plan, I submit some short extracts, with critical remarks:—

"Madoc another of Owen Gwyneth his sonnes left the land [North-Wales] in contention betwixt his brethren, and prepared certaine ships with men and munition, and sought adventures by seas, sailing west, and leaving the coast of Ireland so far north, that he came to a land unknowen, where he saw manie strange things."—CARADOC OF LLANCARVAN, *continued*—*The historie of Cambria*, 1584. 4^o. p. 227.

[The history of Caradoc ends with A.D. 1156. The continuation, to the year 1270, is ascribed by Powel, the editor of the volume, to the monks of Conway and Stratflur.]

Carmina Meredith filii Rhesi [Meredydd ab Rhys] mentionem facientia de Madoco filio Oweni Gwynedd, et de suâ navigatione in terras incognitas. Vixit hic Meredith circiter annum Domini 1477.

Madoc wyf, mwyedic wedd,
Iawn genau, Owen Gwynedd;
Ni fynnum dir, fy enaid oedd,
Na da mawr, ond y moroedd.

The same in English.

Madoc I am the sonne of Owen Gwynedd
With stature large, and comely grace adorned;
No lands at home nor store of wealth me please,
My minde was whole to searche the ocean seas.

"These verses I received of my learned friend M. William Camden." *Richard Hakluyt*, 1589.

[The eulogy of Meredydd ab Rhys is very indefinite, but deserves notice on account of its early date. He "flourished," says W. Owen, "between A.D. 1430 and 1460."]

"This land must needs be some part of that countrie of which the Spaniardes affirme themselves to be the first finders sith Hannos time; ... Whereupon it is manifest, that that countrie was long before by Brytaines discovered, afore either Columbus or Americus Vespatus lead anie Spaniardes thither. Of the viage and returne of this Madoc there be *manie fables fained*, as the common people doo use in distance of place and length of time rather to augment than to diminish: but sure it is, that there he was."—HUMFREY LHOYD, *Additions to the Historie of Cambria*, p. 228.

{57}

[Lloyd, who translated the history of Caradoc, and made considerable additions to it, died in 1568. He mentions the second voyage of Madoc, but cites no authority.]

"This Madoc arriving in that westerne countrie, unto the which he came, in the year 1170, left most of his people there: and returning backe for more of his owne nation, acquaintance and freends, to inhabite that faire and large countrie: went thither againe with ten sailes, as I find noted by Gutyn Owen. I am of opinion that the land, wherevnto he came, was some part of Mexico:" etc.—David Powel, S.T.P., note in *The historie of Cambria*, 1584. 4^o. p. 229.

[The learned Powel relies on the authority of the poet Gutyn Owen. "He wrote," says W. Owen, "between A.D. 1460 and 1490"—three centuries after the event in question!]

Ethnographic evidence.

"They came [anno 1536] to part of the West Indies about Cape Breton, shaping their course thence north-eastwards, vntill they camme to the Island of Penguin," etc.—The voyage of master Hore, in *The principall navigations*, etc. 1589. Fol.

[Antiquaries consider the mention of *Cape Breton* and *Penguin Island* as evidence. It cannot prove much, as the particulars were not committed to writing till about half-a-century after the voyage.]

"There is also another kinde of foule in that countrey [between the Gulf of Mexico and Cape Breton] ... they have white heads, and therefore the country men call them *penguins* (which seemeth to be a Welsh nanme). And *they have also in use divers other Welsh words, a matter worthy the noting*."—The relation of David Ingram, 1568. in *The principall navigations*, etc. 1589. Fol.

[This narrative was compiled from answers to certain *queries*—perhaps twenty years

after the events related.]

"Afterwards [anno 1669] they [The Doeg Indians] carried us to their town, and entertained us civilly for four months; and I did converse with them of many things in the British tongue, and *did preach to them three times a week in the British tongue,*" etc. Rev. Morgan Jones, 1686.—*British Remains*, 1777. 8°.

[The editor omits to state how he procured the manuscript. The paper whence the above is extracted is either decisive of the question at issue, or a forgery.]

The *student* may infer, even from these imperfect hints, that I consider the subject which he proposes to himself as one which deserves a strict investigation—provided the collections hereafter described have ceased to be in existence.

"With respect to this extraordinary occurrence in the history of Wales, I have collected a multitude of evidences, in conjunction with Edward Williams, the bard, to prove that Madog must have reached the American continent; for the descendants of him and his followers exist there as a nation to this day; and the present position of which is on the southern branches of the Missouri river, under the appellations of Padoucas, White Indians, Civilized Indians, and Welsh Indians."—*William Owen*, F.A.S. 1803.

The title prefixed to this paper would be a misnomer, if I did not add a list of books which it may be desirable to consult:—

On the Scandinavian discoveries.—Mémoires de la société royale des antiquaires du Nord. 1836-1839. *Copenhagen*. 8°. p. 27.—*Historia Vinlandiæ Antiquæ, seu partis Americæ septentrionalis—per Thormodum Terfæum. Haviniaæ*, 1705. 8°. 1715. 8°—*Antiquitates Americanæ, sive scriptores septentrionales rerum Ante-Columbianarum in America. Hafniæ*, 1837. 4°.

On the Welsh discoveries.—The historie of Cambria, now called Wales—continued by David Powel. *London*, 1584. 4°. The Myvyrian archaiology of Wales, *London*, 1801-7. 8°. 3 vol. British remains, by the Rev. N. Owen, A.M. *London*, 1777. 8°. The Cambrian biography, by William Owen, F.A.S. *London*, 1803. 8°. Bibliothèque Américaine, par H. Ternaux. *Paris*, 1837. 8°. The principall navigations, voiajes and discoveries of the English nation—by Richard Hakluyt, M.A. *London*, 1589. fol.

BOLTON CORNEY.

MADOC—HIS EXPEDITION TO AMERICA.

Dr. Plott, in his account, and Lord Monboddo, *Origin and Progress of Language*, refer to the *Travels of Herbert* (17th century), lib. iii. cap. ult., for a full history of this supposed discovery. They derived it from Meredyth ap Rhys, Gatty Owen, and Cynfyn ap Gronow, A.D. 1478-80. See also *Atheneum*, Aug. 19. 1848.—Professor Elton's address at the meeting of the British Association, on this and the earlier Icelandic discovery.

The belief in the story has been lately renewed. See *Archæologia Cambrens*, 4. 65., and *L'Acadie*, by Sir J.E. Alexander, 1849. I will only observe that in Dr. Plott's account, Madoc was directed by the *best compass*, and this in 1170! See M'Culloch's *Dictionary of Commerce*.

ANGLO-CAMBRIAN.

{58}

MADOC'S EXPEDITION.

A traveller informs us that Baron A. von Humboldt urges further search after this expedition in the Welsh records. He thinks the passage is in the *Examin Critique*.

QUERIES

"CLOUDS" OR SHROUDS, IN SHAKESPEARE.

I quite agree with your correspondent D.N.R., that there never has been an editor of Shakespeare capable of doing him full justice. I will go farther and say, that there never will be an editor capable of doing him any thing like justice. I am the most "modern editor" of Shakespeare, and I am the last to pretend that I am at all capable of doing him justice: I should be ashamed of myself if I entertained a notion so ridiculously presumptuous. What I intended was to do him all the justice in my power, and that I accomplished, however imperfectly. It struck me that the best mode of attempting to do him any justice was to take the utmost pains to restore his text to the state in which he left it; and give me leave, very humbly, to say that this is the chief recommendation of the edition I superintended through the press, having collated every line, syllable, and letter, with every known old copy. For this purpose I saw, consulted and compared

every quarto and every folio impression in the British Museum, at Oxford, at Cambridge, in the libraries of the Duke of Devonshire and Lord Ellesmere, and in several private collections. If my edition have no other merit, I venture to assert that it has this. It was a work of great labour, but it was a work also of sincere love. It is my boast, and my only boast, that I have restored the text of Shakespeare, as nearly as possible, to the integrity of the old copies.

When your correspondent complains, therefore, that in "Hen. IV. Part 2," Act III. sc. 1., in the line,

"With deafening clamours in the slippery clouds,"

the word *shrouds* is not substituted by editors of Shakespeare for "clouds," the answer is, that not a single old copy warrants the merely fanciful emendation, and that it is not at all required by the sense of the passage. In the 4to of 1600, and in the folio of 1623, the word is "clouds;" and he must be a very bold editor (in my opinion little capable of doing justice to any author), who would substitute his own imaginary improvement, for what we have every reason to believe is the genuine text. *Shrouds* instead of "clouds" is a merely imaginary improvement, supported by no authority, and (as, indeed, your correspondent shows) without the merit of originality. I am for the text of Shakespeare as he left it, and as we find it in the most authentic representations of his mind and meaning.

J. PAYNE COLLIER.

MEDAL OF THE PRETENDER.

Sir,—Possibly some one of your literary correspondents, who may be versed in the, what D'Israeli would call *Secret History* of the Jacobite Court, will endeavour to answer a "Query" relative to the following rare medal:—

Obv. A ship of war bearing the French flag; on the shore a figure in the dress of a Jesuit (supposed to represent Father Petre) seated astride of a *Lobster*, holding in his arms the young Prince of Wales, who has a little windmill on his head. Legend: "Allons mon Prince, nous sommes en bon chemin." In the exergue, "Jacc: Franç: Eduard, supposé. 20 Juin, 1688."

Rev. A shield charged with a windmill, and surmounted by a Jesuit's bonnet; two rows of Beads or Rosaries, for an order or collar, within which we read "Honny soit qui *non* y pense;" a *Lobster* is suspended from the collar as a badge. Legend: "Les Armes et l'Ordre du pretendu Prince de Galles."

The difficulty in the above medal is *the Lobster*, though doubtless it had an allusion to some topic or scandal of the day; whoever can elucidate it will render good service to Medallic History, for hitherto it has baffled all commentators and collectors of medals. The windmill (indicative of the poplar fable that the Prince was the son of a miller), and the Roman Catholic symbols, are well understood.

There is an engraving of this medal in Van Loon's *Histoire Metallique des Pays Bas*. It is also imperfectly engraved in Edwards' *Medallic History of England*, for the Jesuit is represented kneeling on the shore, and Pinkerton, who furnished the text, calls it "a boy kneeling on the shore." The medal is so rare that probably the artist could obtain only a rubbed or mutilated impression to engrave from. My description is from a specimen, in my own collection, as fine as the day it was minted.

I may add that both Van Loon and Pinkerton have engraved the legend in the collar erroneously, "honi soit qui *bon* y pense;" it should be "*non*."

B. NIGHTINGALE.

ROGER DE COVERLEY.

In the *Spectator's* description of Sir Roger de Coverley it is said, "that his great-grandfather was the inventor of that famous country dance which is called after him." To the tune, as printed in Chappell's *English Melodies*, is appended a note to the effect that it was called after "Roger of Coverley" (Cowley, near Oxford).

Can any one inform me—

I. Where any notice of that Roger is to be found?

II. What is the etymon of "Cowley" (Temple Cowley and Church Cowley)?

III. If any notice of the tune is to be met with earlier than 1695, when it was printed by H. Playford in his *Dancing Master*?

W.

HISTORY OF LANDED AND COMMERCIAL POLICY OF ENGLAND— HISTORY OF EDWARD II.

Who was the author of the two following works?—"Remarks upon the History of the Landed and Commercial Policy of England, from the Invasion of the Romans to the Accession of James I. 2 vols. London: printed for E. Brooke, in Bell Yard, Temple Bar, MDCCLXXXV."

"The History of the Life, Reign, and Death of Edward II, King of England and Lord of Ireland, with the Rise and Fall of his great Favourites, Gaveston and the Spencers. Written by E.F. in the year 1627, and printed verbatim from the original. London: Printed by J.C. for Charles Harper, at the Flower-de-Luce in Fleet St.; Samuel Crouch, at the Princes' Arms, in Pope's head Alley in Cornhill; and Thomas Fox, at the Angel in Westminster Hall, 1680. (a portrait of Ed. II.)" In the 1st vol. Harl. Miscell. it is said that the above was found with the papers of the first Lord Falkland, and is attributed to him. My copy has Faulconbridge inserted in MS. over the F., and a book plate of Earl Verney, motto "*Prodesse quam conspici*," with an escutcheon of pretence.

ANGLO-CAMBRIAN

THE REVEREND THOMAS LEMAN.

Mr. Editor,—Amongst the later authorities on subjects of British-Roman antiquity, the Rev. Thomas Leman is constantly referred to, and in terms of great commendation.

Can you inform me whether that gentleman published any work or made an avowed communication of any of his researches? His name is not found in the Index to the *Archæologia*.

Mr. Leman contributed largely to Mr. Hatcher's edition of *Richard of Cirencester*; but it is one of the unsatisfactory circumstances of this work that these contributions, and whatever may have been derived from the late Bishop of Cloyne, are merely acknowledged in general terms, and are not distinguished as they occur.

I believe the MS. of the work was all in Mr. Hatcher's handwriting; some of your readers may possibly have the means of knowing in what way he used the materials thus given, or to what extent they were adapted or annotated by himself.

A.T. Coleman Street, Nov. 13.

GOTHIC ARCHITECTURE.

Sir,—Will any of your readers favour me with an account of the origin, as well as the date of introduction, of the term "*Gothic*," as applied to the Pointed Styles of Ecclesiastical Architecture?

This Query is, of course, intimately connected with the much-disputed question of the origin of the Pointed Style itself. But yet I imagine that the *application* of the term "*Gothic*" may be found to be quite distinct, in its origin, from the first rise of the Pointed Arch. The invention of the Pointed Arch cannot, surely, be attributed to the *Goths*; whence then the origin and the *meaning* of the term *Gothic*?

R. VINCENT. Winchester, Nov. 12.

KATHERINE PEGG.

Sir,—I think you may safely add Pepys's *Diary* to the list of books in illustration of which you are willing to receive both Queries and Answers. There is not a passage in the *Diary* that does not deserve to be understood.

{60} At vol. iv. p. 435. of the new edition is the following entry:—

"7 May, 1668. Here [at the King's Theatre] I did kiss the pretty woman newly come, called Pegg, that was Sir Charles Sedley's mistress, a mighty pretty woman, and seems (but is not) modest."

On this Lord Braybrooke has the following note:—

"Pegg must have been Margaret Hughes, Prince Rupert's mistress, who had probably before that time lived with Sir Charles Sedley."

And then follows some account of Mrs. Hughes. But, *query*, was the "Pegg" of the *Diary*, Peg Hughes? was she not rather as I belived her to have been, Katherine Pegg, by whom king Charles II. had a son, Charles Fitz-Charles, created Earl of Plymouth, 29th July, 1675, died 1680?

Katherine Pegg has escaped Lord Braybrooke. Can any of your correspondents tell me who she

QUERIES IN MEDIÆVAL GEOGRAPHY.

What are the modern names of "Watewich," "Portum Pusillum," "Mare de Saham," "Perpessa," and "Northmuth?" They are not to be found in Ferrario's *Lexicon* (a geographical dictionary so defective that it has not even the Latin name for Aix-la-Chapelle), nor in Baudrand's *Lexicon Geographicum* (a good dictionary for the mediæval Latin names in France, but not so perfect as the *Index Geographicum* attached to the volumes of Bouquet), nor in Martiniere's *Grande Dictionnaire Geographique*, nor in the Index to Wright's *Courthand*, a miserable and imperfect compilation.

[These Queries are addressed to our correspondents in a very flattering review of "NOTES AND QUERIES" which appeared in the *Morning Herald* of the 16th of November, and we shall be very glad to receive such answers to all or any of them as it may be in the power of any of our friends to supply.]

MYLES BLOOMFYLDE AND WILLIAM BLOMEFIELD'S METRICAL WRITINGS ON ALCHYMY.

Sir,—I have had intrusted to me a MS. metrical book on Alchymy, "written by me Myles Bloomefylde, late of Bury Saynes Edmunde in ye Countye of Suffolke, Physytione;" but I can find no account of the author. Worton, Ritson, and Tanner, mention a "William Blomefield, born at Bury. Bachelor in Physic and a Monk of Bury," who wrote *inter alia* a metrical work called *Bloomefield's Blossoms, or the Camp of Philosophy*.

Were there two metrical writers on alchymy of the name Bloomfield, temp. Eliz. and connected with Bury?

BURIENSIS.

[The following Note by Park, which first appeared in the Edition of Wharton published in 1840, iii., p. 83., coupled with the fact that William Blomefield is described as a Bachelor of Physic, would seem to show that there is but one writer, whose proper name is not William, but Myles: "From Ashmole's *Notes on Theatrum Chemicum*, 1652. p. 478., it seems doubtful whether his name was not Myles."]

THYNNE'S COLLECTION OF CHANCELLORS.

Mr. Editor,—Can any of your correspondents inform me who was the "streict laced" gaoler of the records, alluded to in the following passage in the *Collection of Chancellors of England*, by Francis Thynne, inserted in Holinshed (ed. 1808) iv. 351.

"John, Chancellor of England in the time of king Henrie the second, but what he was or in what yeare of king Henrie he lived I doo not know, and therefore leave it to *him that both can and ought to give life* to these persons whom he imprisoneth in the east castell of London; not doubting but in time he will doo his countrie good, and correct other men; though *now he be so streict laced*, as that he will not procure anie furtherance of other men's trauels."

[Greek: S.]

COLD HARBOUR

Mr. Editor,—In examining the Ordnance Survey of Kent, I was quite surprised at the recurrence of the name "Cold Harbour;" and again, in Wyld's Map of London in 1550.

I believe the point has been explained before, but perhaps some of your readers could give some information as to its origin.

G.H.B.

Nov. 8. 1849.

[The Society of Antiquaries was a good deal occupied, we scarcely know whether we may say interested, in the question raised by our correspondent, during the last session: and considerable information upon the subject will be found in the published *Proceedings* of the Society, and in the last part of the *Archæologia*. We should like to know whether there are *Cold Harbours* in every county in England. Mr. Hartshorne published a long list in his *Salopia Antiqua*. If our correspondents can give us any addition to that list, they will be acceptable. We are aware that there are several in Kent.]

STATISTICS OF THE ROMAN CATHOLIC CHURCH.

Mr. Editor,—If any reader of your valuable and much-needed periodical can, through its medium, supply me with the title of some recent and authentic work containing *Statistics* of the Roman Catholic Church—*e.g.* the number of its members, or reputed members, in the different European States; the number and temporalities of its sees, clergy, &c.—he will confer on me a great obligation; one which it will be a pleasure to me to repay to some other "Querist," should it lie within my power to supply any desired information, in my turn. Your faithful servant,

E.E.

INCUMBENTS OF CHURCH LIVINGS.

Sir,—perhaps some of the readers of your useful publication could inform me where I can find the *name* and *birth-place* of incumbents of church livings prior to 1680, and the patrons of them. Your well-wisher,

L.

THE CURSE OF SCOTLAND—WHY IS THE NINE OF DIAMONDS SO CALLED?

I shall be obliged to any of your correspondents who will inform me why the Nine of Diamonds is called the curse of Scotland. I have heard two causes assigned. One, that the Duke of Cumberland, on the field after the battle of Culloden, wrote upon the back of this card a very cruel and inhuman order for the destruction of the persons and property of the rebels. This cannot be true, for I have in my possession a print entitled "Britons Association against the Pope's Bulls." In it the young Pretender or prince is represented attempting to lead across the Tweed a herd of bulls laden with curses, excommunications, indulgences, &c. &c. &c. On the ground before them lies the Nine of Diamonds. This print is dated Oct. 21. 1745, some months previous to the battle of Culloden.

The other cause assigned is, that the nine lozenges with which the saltire is charged in the armorial bearings of the Earl of Stair, are so arranged as to resemble the nine of diamonds, which was called the curse of Scotland, from the active part taken by that Earl in promoting the Union, which was most unpopular in Scotland. I cannot positively deny that the card in question owes its evil name to this cause, but I am not aware that the Earl of Stair was so conspicuously active as to occasion his being peculiarly selected as an object of popular aversion on that account. He was indeed a commissioner for drawing up the articles of the union, and he was sent ambassador to the court of Louis XIV. chiefly for the purpose of watching the proceedings of the Jacobites; these circumstances may have added to the odium which attached to his name from the part which was taken by his predecessor, who was Secretary for Scotland, and was charged with having exceeded his authority in ordering the massacre of Glencoe.

EDW. HAWKINS.

Nov. 12. 1849

[We would add to Mr. Hawkins's Query, another, viz.: What is the earliest known instance of the card in question being so designated? For it is clear, if such was the case before the Union, the second explanation is as little satisfactory as the first.]

NOTES OF BOOK SALES—CATALOGUES, ETC.

The collectors of British portraits—and there are doubtless many such among our readers—will shortly have such an opportunity of enriching their portfolios as rarely presents itself. Messrs. Sotheby and Co. commence, on the 3rd of December, the sale of the second portion of the important and valuable stock of prints belonging to the well-known and eminent printsellers, Messrs. W. and G. Smith, whose shop in Lisle Street, Leicester Square, has been for so many years the favourite resort of all who were in search of the rare and curious in calcographic art. Messrs. Sotheby describe the present Sale as "comprising one of the most numerous and interesting collections of British Historical Portraits ever offered for sale;" and the following Lots, which exhibit specimens of the rarities it contains, justify their statement.

33 ARCHIBALD EARL OF ARGYLL, by *Loggan, first state, before the inscription round the oval*, VERY FINE AND RARE.

56 SIR WM. ASHURST, *Lord Mayor of London, 1694, after Linton, by R. White*, VERY FINE AND RARE.

59 SLINGSBY BETHELL, ONE OF THE SHERIFFS OF LONDON, &c. 1680, *whole length, W. Sherwin sculpt., sold by S. Lee, at the Feathers in Lumbert Street*, VERY FINE AND EXTREMELY RARE.

130 SIR RICHARD RAINSFORD, *Lord Chief Justice of the King's Bench, mezzotint after Claret, R. Tompson excudit*, MOST BRILLIANT AND VERY RARE.

160 JAMES THE FORTH, KING OF SCOTLAND, *holding a flower in his hand, sold by Compton Holland*, EXTREMELY FINE AND VERY RARE.

176 FREDERICK KING OF BOHEMIA, *half length, standing under an arch, four Latin lines beneath, no engraver's name*, VERY FINE AND EXTREMELY RARE.

184 CHARLES LEWIS, COUNT PALATINE OF THE RHINE, son of the King of Bohemia, on horseback, with a view of London beyond him; circles containing the dates of the births of his brothers and sisters at the top on the left, eight English lines beneath: *a most interesting and rare print*, BRILLIANT IMPRESSION, AND IN THE MOST PERFECT CONDITION.

328 SIR JOHN FENWICK, *of Fenwick Castle, in the Country of Northumberland, executed in 1696, on suspicion of being engaged in a plot to assassinate William III., after Wissing, by White*, VERY FINE AND EXTREMELY RARE.

244 THOMAS CARTWRIGHT, *Bishop of Chester, after Soust, by Becket*, VERY FINE AND RARE.

262 JOHN DOLBEN, BISHOP OF ROCHESTER, JOHN FELL, BISHOP OF OXFORD, AND DR. RICHARD ALLESTRY, *called by Charles II. CHIPLEY, CHOPLEY, CHEPLEY, from the picture in Christchurch Hall, by Sir P. Lely, D. Loggan excudit*, BRILLIANT PROOF, AND EXTREMELY RARE.

304 SIR HENRY CHAUNCEY, *the historian of Hertfordshire, by J. Suvage, fine and rare*.

365 GEORGE GORDAN, MARQUIS OF HUSTLEY, *by Sauvè*, FINE AND EXTREMELY RARE.

374 ROBERT SIDNEY, EARL OF LEICESTER, *by Simon Passe, sold by Sudbury and Humble*, VERY FINE AND RARE.

375 ROBERT BERTIE, EARL OF LINDSEY, *after Geldorp, by Voerst*, BRILLIANT AND VERY RARE.

558 ISAAC MILERS, *by Vertue, first state, before the alterations of the arms and inscription, very fine and rare; and the same, in the ordinary state*.

661 THOMAS THYNN OF LONG LEATE, *murdered in Pall Mall 1682, after Kneller, by White*, VERY FINE AND RARE.

662 THOMAS THYNN, *mezzotint after Lely, sold by A. Browne*, VERY FINE AND RARE.

997 LOUISE DUCHESS OF PORTSMOUTH, *with her son as Cupid, after Gascar, by Baudet*, VERY FINE AND EXTREMELY RARE, *from Mr. Ord's collection, at the sale of which it produced 8£. 12s. 6d.*

1000 LOUISE DUCHESS OF PORTSMOUTH, *reclining on a couch, oblong mezzotint*, FINE PROOF BEFORE AND LETTERS, AND EXTREMELY RARE.

1048 *Hobson and the Cambridge Carrier, Author of "Hobson's Choice," by J. Payne, two states, very fine and rare*.

1201 JOHN FREDERICK, Elector of Saxony, playing at chess with Ernest Duke of Brunswick, at the moment when Charles V. sent the warrant for his execution, A MOST CURIOUS AND INTERESTING HISTORICAL PRINT, AND EXTREMELY RARE.

1209 ERASMUS, *sitting with a book before him, by F. HOGENBERG, H. COCK excudebat, 1555*, VERY FINE AND RARE, &C.

We have also received:—

"A Catalogue of English and Foreign Theology, including some of the rarest works of our early English Divines; nearly a complete series of the Fathers of the Church; the various Councils and most important Ecclesiastical Historians, Liturgical writers, &c." issued by Leslie, of 58. Great Queen Street, Lincoln's Inn, which is one which will greatly interest all readers of the peculiar class to whom it is more particularly addressed.

The same may be said of the excellent "Catalogue of Old and New Books (Part CIV)," just delivered by Petheramm of 94. High Holborn: which, in addition to theological works, exhibits many valuable productions in historical and general literature.

Bernard Quarritch's "Catalogue of Foreign Books and Classics, selling at 16. Castle Street,

Leicester Square," well deserves the attention of philologists. It is rich, not only in works illustrative of the Oriental languages and literature, but also in those of Germany and Scandinavia. Indeed, it is one which should be looked into by all students of foreign literature.

Some curious articles, more especially in early Italian and French literature, and on the subject of Alchymy, Astrology, Magic, &c., will be found in a "Catalogue of Interesting and Rare Books on sale, by George Bumstead, No. 205. High Holborn."

William Nield, 46. Burlington Arcade is, we believe a new candidate for the favours of the purchasers of old books. His first Catalogue contains some curious Articles in the departments of Demonology and Witchcraft; a few varieties belonging to the "Marprelate" class such as "Penri's Exhortation;" and a fine collection of Classical Music.

Lastly, let us mention what cannot but interest many reader of "NOTES AND QUERIES," that Mr. Lumley, of 56. Chancery Lane, having purchased the stock of Society of Antiquaries' publications has divided the volumes of the Archæologia, and has just put forth a Catalogue of the separate papers, which are for sale, and of which he says very truly, "their value cannot be disputed," and they are "now for the first time offered thus to the Public."

BOOKS AND ODD VOLUMES WANTED TO PURCHASE.

BURNEY'S TREATISE ON MUSIC (not his History).

GRAY'S ELEGY (PROFESSOR YOUNG OF GLASGOW'S CRITICISM OF).

LIFE OF HON. ROBERT PRICE, Chief Justice of the Common Pleas. London. 1734.

FLORES BERNARDI.

REGNORUM, PROVINCIARUM, CIVITATUMQUE NOMINA LATINA (CORONELLI, POTIUS ALPHONSUS LASOR A VAREA). Fol. 2 Vols. Venet. 1716. Or the 2nd Vol. only.

BUDDEN'S DISCOURSE FOR PARENTS' HONOUR AND AUTHORITIE. 8vo. 1666.

THE TWO WOLVES IN LAMB'S SKINS, OR OLD ELI'S LAMENTATION OVER HIS TWO SONS. 8vo. 1716.

AVERELL'S FOUR NOTABLE HISTORIES, ETC. 4to. 1590.

NATURE, A POEM. Folio. 1736.

BARNEFIELD'S PLOWMAN'S COMPLAINT. 4to. 1580.

GILL'S INSTRUCTIONS FOR CHILDREN, in Verse. 1709.

JERMIN'S FATHER'S INSTITUTION OF HIS CHILD. 1658.

PASSIONAEL EPTE DAT LEVENT DER HELLIG N. Folio. Basil. MDXXII.

Odd Volumes

SOUTHEY'S COWPER. Vols. X. XII. XIII. XIV.

CAIRN'S EDITION OF GOLDSMITH'S MISCELLANEOUS WORKS. Edinburgh. 1801. Vol. III.

SHAKSPEARE'S DRAMATIC WORKS.—The *Fourth* Volume of WHITTINGHAM'S Edition, in 7 vols. 24mo. Chiswick. 1814.

COOPER'S (C.P.) ACCOUNT OF THE MOST IMPORTANT PUBLIC RECORDS. 8vo. 1832.—The First Volume of

LIVY.—Vol. I. of Crevier's Edition. 6 vols. 4to. Paris. 1739.

Letters stating particulars and lowest price, *carriage free*, to be sent to Mr. BELL, Publisher of "NOTES AND QUERIES," 186. Fleet Street.

NOTICES TO CORRESPONDENTS.

The matter is so generally understood with regard to the management of periodical works, that it is hardly necessary for the Editor to say that HE CANNOT UNDERTAKE TO RETURN MANUSCRIPTS; but on one point he wishes to offer a few words of explanation to his correspondents in general, and particularly to those who do not enable him to communicate with them except in print. They will see, on a very little reflection, that it is plainly his interest to take all he can get, and make the most, and the best of everything; and therefore he begs them to take for granted that their communications are received, and appreciated, even if the succeeding

Number bears no proof of it. He is convinced that the want of specific acknowledgment will only be felt by those who have no idea of the labour and difficulty attendant on the hurried management of such a work, and of the impossibility of sometimes giving an explanation when there really is one which would quite satisfy the writer, for the delay or non-insertion of his communication. Correspondents in such cases have no reason, and if they understood an editor's position they would feel that they have no right, to consider themselves undervalued; but nothing short of personal experience in editorship would explain to them the perplexities and evil consequences arising from an opposite course.

Surely MELANION is too hard upon our correspondents and too exigent towards ourselves. He would place us in a singular position. He should consider that we have not opened lists for all comers to tilt against each other. We invite litterateurs to a re-union, in which they may give and receive mutual help and aid; but, in order to do so, they must tolerate each others' little peculiarities, and not espy offence in them.

The Index so kindly offered by MELANION is declined with many thanks.

Answers to several outstanding Queries in our next.

COMMUNICATIONS RECEIVED.—*W.—A Subscriber—F.G.S.—Rev. L.B. Larking.—J.J.S.—J. Britton.—T.G.—V.—S.W.S.—C.B.—R.J.S.—Melanion.—W.L.—C.A.H.—Anglo-Cambrian—T. De Sternberg.—Q.X.Z.—A.J.E.—Q.D.—F.F.B.—Scotus.—R.D.—P.—Cecil Moore.—A Hapless Hunter.—E.—C.H.D.—Q.Q.—P.C.S.S.—J.R.P.—X.X.X.—G.J.K.—F.R.A.*

BOOKS AND ODD VOLUMES WANTED.—*We believe that this will prove one of the most useful divisions of our weekly Sheet. Gentlemen who may be unable to meet with any book or volume of which they are in want may, upon furnishing name, date, size, &c., have it inserted in this List free of cost. Persons having such volumes to dispose of are requested to send reports of price, &c., to Mr. Bell, our Publisher.*

We have received many complaints of a difficulty in procuring our paper. Every Bookseller and Newsvendor will supply it if ordered, and gentlemen residing in the country may be supplied regularly with the Stamped Edition by giving their orders direct to the publisher, Mr. GEORGE BELL, 186. Fleet Street, accompanied by a Post Office order for a quarter (4s. 4d.). All communications should be addressed To the Editor of "NOTES and QUERIES," 186. Fleet Street.

Vols. I. and II. 8vo. Price 28s. cloth.

THE JUDGES OF ENGLAND; from the time of the Conquest.

By Edward Foss, F.S.A.

"It supplies what was much wanted—a regular and progressive account of English legal institutions. The result is a correction of many errors, an addition of much new information, and a better general view of our strictly legal history than any other jurist, historian, or biographer had heretofore attempted to give."—*Examiner*.

LONGMAN, BROWN, GREEN, and LONGMANS.

{64}

Just published, Part II., containing 10 Plates, 5s. Plain, 7s. 6d., coloured, to be completed in three or four Parts.

ANTIQUARIAN GLEANINGS in the NORTH of ENGLAND: being Examples of Antique Furniture, Plate, Church Decorations, Objects of Historical Interest, &c. Drawn and Etched by W.B. SCOTT.

"A collection of Antiquarian Relics, chiefly in the Decorative branch of Art, preserved in the Northern Counties, portrayed by a very competent hand. Many of the objects possess considerable interest; such as the chair of the Venerable Bede, Cromwell's sword and watch, and the grace-cup of Thomas à Becket. All are drawn with that distinctness which makes them available for the Antiquarian, for the Artist who is studying Costume, and for the study of Decorative Art."—*Spectator*.

8vo. cloth, price 12s., with a Coloured Plate of King Alfred's Jewel.

THE LIFE and TIMES of ALFRED the GREAT. By the Rev. J.A. GILES, D.C.L., late Fellow of Corpus Christi College, Oxford, Author of "The History of the Ancient Britons," &c.

"A useful volume, as collecting into one view all the facts that are known respecting the Life of Alfred, exhibiting the various opinions on disputed points, and containing a very fair, sensible summing up by the biographer."—*Spectator*.

Two vols., 8vo, 30s.

HISTORY of the ANCIENT BRITONS, from the Earliest Period to the Invasion of the Saxons

Compiled from the Original Authorities. By the Rev. J.A. GILES, D.C.L., late Fellow of C.C.C., Oxford.

"The longer and more important passages are full and clear in matter, always well presented, often in a masterly mode.... Dr. Giles is in thorough possession of his materials and of his intention, which produces the clearness that arises from mastery: and he exhibits the same general *bon hommie* and chronicler disposition for minute and picturesque narrative which we noted in his life of Becket, with more of a critical spirit."—*Spectator*.

8vo. price 1s. 6d., with two Plates.

A DESCRIPTION OF THE ROMAN THEATRE lately discovered at Verulam. By R. GROVE LOWE, Esq. Read at the meeting of the St. Alban's Architectural Society, April 12, 1848.

8vo. sewed 1s.

ON SOME ROMAN SEPULCHRAL REMAINS discovered in the Churchyard of St. Stephen, near St. Alban's, Herts, A.D. 1848. Read at a meeting of the St. Alban's Architectural Society, June 20, 1848. By MATTHEW HOLBECHE BLOXAM. Published for the Society by GEORGE BELL, 186. Fleet Street; WILLIAM LANGLEY, St. Alban's; and JOHN HENRY PARKER, Oxford and London.

ARISTOTLE'S ETHICS. Literally translated into English. 8vo. bds. 5s.; published at 10s. 6d. Oxford, 1846.

ANCIENT GREECE. The History of the Manners and Customs of Ancient Greece. By J.A. ST. JOHN, 3 vols. 8vo. boards, 15s.; published at 1l. 11s. 6d. 1842.

TRAVELS IN THE MOREA. By W.M. LEAKE, F.R.S., with a Map and Plates. 3 vols. 8vo. bds. 18s.; published at 2l. 5s. 1830.

CALDERON DE LA BARCA, Las Comedias de. Por J.J. KEIL. Portrait, 4 vols, royal 8vo. sewed, 1l. 5s. Leipsique, 1828.

EDWARD STIBBS, 331. Strand, where also can be had on application his Catalogues of Second Hand Books in all languages and subjects, viz. Classics and Philology, Divinity, English and General Literature.

TRACTS FOR THE CHRISTIAN SEASONS. The First Part of a New Series of Tracts for the Christian Seasons will be published on Saturday, December 1, containing a Tract for each Sunday in Advent. These Tracts illustrate the Teaching of the Church, follow the order of the Christian Year, and neither exceed nor fall short of the Teaching of the Prayer Book.

The First Series is now complete in 4 vols. fcap. 8vo. and may be ordered of all booksellers in the country. Oxford: JOHN HENRY PARKER; and 337. Strand, London.

PICKERING'S LIBRARY EDITIONS.

BUNYAN'S PILGRIM'S PROGRESS, 8vo. 10s. 6d.

GEORGE HERBERT'S COMPLETE WORKS. 2 vols. 8vo. 21s.

TAYLOR'S HOLY LIVING AND DYING. 2 vols. 8vo. 21s.

The above Works are beautifully printed in large type, by Whittingham, and are kept in appropriate bindings.

WILLIAM PICKERING, 177. Piccadilly.

BOOKS OF REFERENCE

1. BIBLIOTHECA AUCTORUM CLASSICORUM. A complete Catalog of Classics. 8vo., 8s.

2. BIBLIOTHECA ZOOLOGICA ET PALÆONTOLOGICA, 8vo. 1845. 12s.

3. BIBLIOTHECA MEDICO-CHIRURGICA. 8vo. 1847. 7s. 6d.

4. BIBLIOGRAPHIE BIOGRAPHIQUE. A reference to 27,000 works on Biography. 4to. boards. 2l. 10s.

WILLIAMS and NORGATE will be happy to ANSWER ALL QUERIES respecting German Books, and things relating thereunto, as far as their experience and extensive works of reference enable them to do.

WILLIAMS and NORGATE, 14. Henrietta Street, Covent Garden.

*** END OF THE PROJECT GUTENBERG EBOOK NOTES AND QUERIES, NUMBER 04,
NOVEMBER 24, 1849 ***

Updated editions will replace the previous one—the old editions will be renamed.

Creating the works from print editions not protected by U.S. copyright law means that no one owns a United States copyright in these works, so the Foundation (and you!) can copy and distribute it in the United States without permission and without paying copyright royalties. Special rules, set forth in the General Terms of Use part of this license, apply to copying and distributing Project Gutenberg™ electronic works to protect the PROJECT GUTENBERG™ concept and trademark. Project Gutenberg is a registered trademark, and may not be used if you charge for an eBook, except by following the terms of the trademark license, including paying royalties for use of the Project Gutenberg trademark. If you do not charge anything for copies of this eBook, complying with the trademark license is very easy. You may use this eBook for nearly any purpose such as creation of derivative works, reports, performances and research. Project Gutenberg eBooks may be modified and printed and given away—you may do practically ANYTHING in the United States with eBooks not protected by U.S. copyright law. Redistribution is subject to the trademark license, especially commercial redistribution.

START: FULL LICENSE
THE FULL PROJECT GUTENBERG LICENSE
PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

To protect the Project Gutenberg™ mission of promoting the free distribution of electronic works, by using or distributing this work (or any other work associated in any way with the phrase “Project Gutenberg”), you agree to comply with all the terms of the Full Project Gutenberg™ License available with this file or online at www.gutenberg.org/license.

Section 1. General Terms of Use and Redistributing Project Gutenberg™ electronic works

1.A. By reading or using any part of this Project Gutenberg™ electronic work, you indicate that you have read, understand, agree to and accept all the terms of this license and intellectual property (trademark/copyright) agreement. If you do not agree to abide by all the terms of this agreement, you must cease using and return or destroy all copies of Project Gutenberg™ electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg™ electronic work and you do not agree to be bound by the terms of this agreement, you may obtain a refund from the person or entity to whom you paid the fee as set forth in paragraph 1.E.8.

1.B. “Project Gutenberg” is a registered trademark. It may only be used on or associated in any way with an electronic work by people who agree to be bound by the terms of this agreement. There are a few things that you can do with most Project Gutenberg™ electronic works even without complying with the full terms of this agreement. See paragraph 1.C below. There are a lot of things you can do with Project Gutenberg™ electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg™ electronic works. See paragraph 1.E below.

1.C. The Project Gutenberg Literary Archive Foundation (“the Foundation” or PGLAF), owns a compilation copyright in the collection of Project Gutenberg™ electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is unprotected by copyright law in the United States and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg™ mission of promoting free access to electronic works by freely sharing Project Gutenberg™ works in compliance with the terms of this agreement for keeping the Project Gutenberg™ name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg™ License when you share it without charge with others.

1.D. The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are outside the United States, check the laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing, distributing or creating derivative works based on this work or any other Project Gutenberg™ work. The Foundation makes no representations concerning the copyright status of any work in any country other

than the United States.

1.E. Unless you have removed all references to Project Gutenberg:

1.E.1. The following sentence, with active links to, or other immediate access to, the full Project Gutenberg™ License must appear prominently whenever any copy of a Project Gutenberg™ work (any work on which the phrase “Project Gutenberg” appears, or with which the phrase “Project Gutenberg” is associated) is accessed, displayed, performed, viewed, copied or distributed:

This eBook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.org. If you are not located in the United States, you will have to check the laws of the country where you are located before using this eBook.

1.E.2. If an individual Project Gutenberg™ electronic work is derived from texts not protected by U.S. copyright law (does not contain a notice indicating that it is posted with permission of the copyright holder), the work can be copied and distributed to anyone in the United States without paying any fees or charges. If you are redistributing or providing access to a work with the phrase “Project Gutenberg” associated with or appearing on the work, you must comply either with the requirements of paragraphs 1.E.1 through 1.E.7 or obtain permission for the use of the work and the Project Gutenberg™ trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3. If an individual Project Gutenberg™ electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through 1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the Project Gutenberg™ License for all works posted with the permission of the copyright holder found at the beginning of this work.

1.E.4. Do not unlink or detach or remove the full Project Gutenberg™ License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg™.

1.E.5. Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without prominently displaying the sentence set forth in paragraph 1.E.1 with active links or immediate access to the full terms of the Project Gutenberg™ License.

1.E.6. You may convert to and distribute this work in any binary, compressed, marked up, nonproprietary or proprietary form, including any word processing or hypertext form. However, if you provide access to or distribute copies of a Project Gutenberg™ work in a format other than “Plain Vanilla ASCII” or other format used in the official version posted on the official Project Gutenberg™ website (www.gutenberg.org), you must, at no additional cost, fee or expense to the user, provide a copy, a means of exporting a copy, or a means of obtaining a copy upon request, of the work in its original “Plain Vanilla ASCII” or other form. Any alternate format must include the full Project Gutenberg™ License as specified in paragraph 1.E.1.

1.E.7. Do not charge a fee for access to, viewing, displaying, performing, copying or distributing any Project Gutenberg™ works unless you comply with paragraph 1.E.8 or 1.E.9.

1.E.8. You may charge a reasonable fee for copies of or providing access to or distributing Project Gutenberg™ electronic works provided that:

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg™ works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg™ trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, “Information about donations to the Project Gutenberg Literary Archive Foundation.”
- You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg™ License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg™ works.
- You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and reported to you within 90 days of receipt of the work.

- You comply with all other terms of this agreement for free distribution of Project Gutenberg™ works.

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg™ electronic work or group of works on different terms than are set forth in this agreement, you must obtain permission in writing from the Project Gutenberg Literary Archive Foundation, the manager of the Project Gutenberg™ trademark. Contact the Foundation as set forth in Section 3 below.

1.F.

1.F.1. Project Gutenberg volunteers and employees expend considerable effort to identify, do copyright research on, transcribe and proofread works not protected by U.S. copyright law in creating the Project Gutenberg™ collection. Despite these efforts, Project Gutenberg™ electronic works, and the medium on which they may be stored, may contain “Defects,” such as, but not limited to, incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other medium, a computer virus, or computer codes that damage or cannot be read by your equipment.

1.F.2. LIMITED WARRANTY, DISCLAIMER OF DAMAGES - Except for the “Right of Replacement or Refund” described in paragraph 1.F.3, the Project Gutenberg Literary Archive Foundation, the owner of the Project Gutenberg™ trademark, and any other party distributing a Project Gutenberg™ electronic work under this agreement, disclaim all liability to you for damages, costs and expenses, including legal fees. YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE, STRICT LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT THOSE PROVIDED IN PARAGRAPH 1.F.3. YOU AGREE THAT THE FOUNDATION, THE TRADEMARK OWNER, AND ANY DISTRIBUTOR UNDER THIS AGREEMENT WILL NOT BE LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGE.

1.F.3. LIMITED RIGHT OF REPLACEMENT OR REFUND - If you discover a defect in this electronic work within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you received the work on a physical medium, you must return the medium with your written explanation. The person or entity that provided you with the defective work may elect to provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

1.F.4. Except for the limited right of replacement or refund set forth in paragraph 1.F.3, this work is provided to you ‘AS-IS’, WITH NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PURPOSE.

1.F.5. Some states do not allow disclaimers of certain implied warranties or the exclusion or limitation of certain types of damages. If any disclaimer or limitation set forth in this agreement violates the law of the state applicable to this agreement, the agreement shall be interpreted to make the maximum disclaimer or limitation permitted by the applicable state law. The invalidity or unenforceability of any provision of this agreement shall not void the remaining provisions.

1.F.6. INDEMNITY - You agree to indemnify and hold the Foundation, the trademark owner, any agent or employee of the Foundation, anyone providing copies of Project Gutenberg™ electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg™ electronic works, harmless from all liability, costs and expenses, including legal fees, that arise directly or indirectly from any of the following which you do or cause to occur: (a) distribution of this or any Project Gutenberg™ work, (b) alteration, modification, or additions or deletions to any Project Gutenberg™ work, and (c) any Defect you cause.

Section 2. Information about the Mission of Project Gutenberg™

Project Gutenberg™ is synonymous with the free distribution of electronic works in formats readable by the widest variety of computers including obsolete, old, middle-aged and new computers. It exists because of the efforts of hundreds of volunteers and donations from people in all walks of life.

Volunteers and financial support to provide volunteers with the assistance they need are critical to reaching Project Gutenberg™’s goals and ensuring that the Project Gutenberg™ collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg™ and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see

Sections 3 and 4 and the Foundation information page at www.gutenberg.org.

Section 3. Information about the Project Gutenberg Literary Archive Foundation

The Project Gutenberg Literary Archive Foundation is a non-profit 501(c)(3) educational corporation organized under the laws of the state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation's EIN or federal tax identification number is 64-6221541. Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state's laws.

The Foundation's business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887. Email contact links and up to date contact information can be found at the Foundation's website and official page at www.gutenberg.org/contact

Section 4. Information about Donations to the Project Gutenberg Literary Archive Foundation

Project Gutenberg™ depends upon and cannot survive without widespread public support and donations to carry out its mission of increasing the number of public domain and licensed works that can be freely distributed in machine-readable form accessible by the widest array of equipment including outdated equipment. Many small donations (\$1 to \$5,000) are particularly important to maintaining tax exempt status with the IRS.

The Foundation is committed to complying with the laws regulating charities and charitable donations in all 50 states of the United States. Compliance requirements are not uniform and it takes a considerable effort, much paperwork and many fees to meet and keep up with these requirements. We do not solicit donations in locations where we have not received written confirmation of compliance. To SEND DONATIONS or determine the status of compliance for any particular state visit www.gutenberg.org/donate.

While we cannot and do not solicit contributions from states where we have not met the solicitation requirements, we know of no prohibition against accepting unsolicited donations from donors in such states who approach us with offers to donate.

International donations are gratefully accepted, but we cannot make any statements concerning tax treatment of donations received from outside the United States. U.S. laws alone swamp our small staff.

Please check the Project Gutenberg web pages for current donation methods and addresses. Donations are accepted in a number of other ways including checks, online payments and credit card donations. To donate, please visit: www.gutenberg.org/donate

Section 5. General Information About Project Gutenberg™ electronic works

Professor Michael S. Hart was the originator of the Project Gutenberg™ concept of a library of electronic works that could be freely shared with anyone. For forty years, he produced and distributed Project Gutenberg™ eBooks with only a loose network of volunteer support.

Project Gutenberg™ eBooks are often created from several printed editions, all of which are confirmed as not protected by copyright in the U.S. unless a copyright notice is included. Thus, we do not necessarily keep eBooks in compliance with any particular paper edition.

Most people start at our website which has the main PG search facility: www.gutenberg.org.

This website includes information about Project Gutenberg™, including how to make donations to the Project Gutenberg Literary Archive Foundation, how to help produce our new eBooks, and how to subscribe to our email newsletter to hear about new eBooks.