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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.

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<b>No. 29.</b>	<b>SATURDAY, MAY 18. 1850.</b>	<b>Price Threepence. Stamped Edition 4d.</b>
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## OLIVER CROMWELL AS A FEOFFEE OF PARSON'S CHARITY, ELY

There is in Ely, where Cromwell for some years resided, an extensive charity known as Parson's Charity, of which he was a feoffee or governor. The following paper, which was submitted to Mr. Carlyle for the second or third edition of his work, contains all the references to the great Protector which are to be found in the papers now in the possession of the trustees. The appointment of Oliver Cromwell as a feoffee does not appear in any of the documents now remaining with the governors of the charity. The records of the proceedings if the feoffees of his time consist only of the collector's yearly accounts of monies received and expended, and do not show the appointments of the feoffees. These accounts were laid before the feoffees from time to time, and signed by them in testimony of their allowance.

Cromwell's name might therefore be expected to be found at the foot of some of them; but it unfortunately happens that, from the year 1622 to the year 1641, there is an hiatus in the accounts. At the end of Book No. 1., between forty and fifty leaves have been cut away, and at the commencement of Book no. 2. about twelve leaves more. Whether some collector of curiosities has purloined these leaves for the sale of any autographs of Cromwell contained in them, or whether their removal may be accounted for by the questions which arose at the latter end of the above period as to the application of the funds of the charity, cannot now be ascertained.

There are however, still in the possession of the governors of the charity, several documents which clearly show that from the year 1635 to the year 1641 Cromwell was a feoffee or governor, and took an active part in the management of the affairs of the charity. There is an original bond, dated the 30th of May, 1638, from one Robert Newborne to "Daniell Wigmore, Archdeacon of Ely, Oliver Cromwell, Esq., and the rest of the Corporation of Ely." The feoffees had then been incorporated by royal charter, under the title of "The Governors of the Lands and Possessions of the Poor of the City or Town of Ely."

There are some detached collectors' accounts extending over a portion of the interval between 1622 and 1641, and indorsed, "The Accoumpts of Mr. John Hand and Mr. William Cranford, Collectors of the Revenewes belonging to the Towne of Ely."

The following entries are extracted from these accounts:—

"The Disbursements of Mr. John Hand from the of August 1636 unto the of  
1641."

"Anno 1636."

After several other items,—

		<i>£</i>	<i>s.</i>	<i>d.</i>
"Given to diverse Poore People at ye Worke-house, in the presence of Mr. Archdeacon of Ely, Mr. Oliver Cromwell, Mr. John Goodericke, and others, Feb. 10th 1636, as appeareth, Archdeacon of Ely, Mr. Oliver Cromwell,	}	16	14	0
Summa Expens. Ann. 1636		36	3	6"
"The Disbursements of Mr. Cranford."				
"Item, to Jones, by Mr. Cromwell's consent		1	0	0"

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Mr. Cranford's disbursements show no dates. His receipts immediately followed Mr. Hand's in point of dates.

About the year 1639 a petition was filed in the Court of Chancery by one Thomas Fowler, on behalf of himself and others, inhabitants of Ely, against the feoffees of Parson's Charity, and a commission for charitable uses was issued. The commissioners sat at Ely, on the 25th of January, 1641, and at Cambridge on the 3rd of March in the same year, when several of the feoffees with other persons were examined.

At the conclusion of the joint deposition of John Hand and William Cranford, two of the feoffees, is the following statement:—

"And as to the Profitts of the said Lands in their tyme received, they never disposed of any parte thereof but by the direction and appointment of Mr. Daniell Wigmore, Archdeacon of Ely, Mr. William March, and Mr. Oliver Cromwell."

"These last two names were inserted att Camb. 8 Mar. 1641, by Mr. Hy. C."

The last name in the above note is illegible, and the last two names in the deposition are of a

different ink and handwriting from the preceding part, but of the same ink and writing as the note.

An original summons to the feoffees, signed by the commissioners, is preserved. It requires them to appear before the commissioners at the Dolphin Inn, in Ely, on the 25th of the then instant January, to produce before the commissioners a true account "of the monies, fines, rents, and profits by you and every of you and your predecessors feoffees received out of the lands given by one Parsons for the benefitt of the inhabitants of Ely for 16 years past," &c. The summons is dated at Cambridge, the 13th of January, 1641, and is signed by the three commissioners,

"Tho. Symon.  
Tho. Duckett.  
Dudley Page."

The summons is addressed

"To Matthew, Lord Bishop of Ely,  
Willm. Fuller, Deane of Ely, and to  
Daniell Wigmore, Archdeacon of Ely.  
William March, Esq.  
Anthony Page, Esq.  
Henry Gooderick, Gent.  
Oliver Cromwell, Esq.  
Willm. Anger.  
Willm. Cranford.  
John Hand, and  
Willm. Austen."

Whether Cromwell attended the sitting of the commissioners does not appear.

The letter from Cromwell to Mr. John Hand, published in Cromwell's *Memoirs of Cromwell*, has not been in the possession of the feoffees for some years.

There is, however, an item in Mr. Hand's disbursements, which probably refers to the person mentioned in that letter. It is as follows:—

"Ffor phisicke and surgery for old Benson,	£ s. d.
	2 7 4"

Cromwell's letter appears to be at a later date than this item.

John Hand was a feoffee for many years, and during his time executed, as was usual, the office of collector or treasurer. It may be gathered from the documents preserved that Cromwell never executed that office. The office was usually taken by the feoffees in turn then, as at the present time; but Cromwell most probably was called to a higher sphere of action before his turn arrived.

It is worthy of note, that Cromwell's fellow-trustees, the Bishop of Ely (who was the celebrated Matthew Wren), Fuller the Dean, and Wigmore the Archdeacon, were all severely handled during the Rebellion.

ARUN.

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### **DR. SAM. PARR AND DR. JOHN TAYLOR, OF SHREWSBURY AND SHREWSBURY SCHOOL.**

Looking at the Index to the *Memoirs of Gilbert Wakefield*, edit. of 1804, I saw, under the letter T., the following entries:—

"Taylor, Rev. Dr. John, Tutor of Warrington Academy, i. 226.  
— his *latinity*, why faulty, ii. 449."

But I instantly suspected an error: for it was my belief that those two notices were designed for two distinct scholars. Accordingly, I revised both passages, and found that I was right in my conjecture. The facts are these:—In the former of the references, "The Rev. John Taylor, D.D.," is pointed out. The other individual, of the same name, was John Taylor, LL.D., a native of Shrewsbury, and a pupil of Shrewsbury School: HIS *latinity* it is which Dr. Samuel Parr [*ut supr.*] characterises as FAULTY: and for the defects of which he endeavours, successfully or otherwise, to account. So that whosoever framed the *Index* has here committed an oversight.

In the quotation which I proceed to make, Parr is assigning causes of what, as I think, he truly deemed blemishes in G. Wakefield's Latin style; and this is the language of the not unfriendly censor:—

"—None, I fear, of his [W.'s] Latin productions are wholly free from faults, which he would have been taught to avoid in our best public seminaries, and of which I have seen

many glaring instances in the works of Archbishop Potter, Dr. John Taylor, Mr. Toup, and several eminent scholars now living, who were brought up in private schools."

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But could Parr mean to rank Shrewsbury School among the "private schools?" I am not old enough to recollect what it was in the times of Taylor, J., the civilian, and the editor of Demosthenes. Its celebrity, however, in our own day, and through a long term of preceding years, is confessed. Dr. Parr's judgement in this case might be somewhat influenced by his prepossessions as an *Harrovian*.

N.

April, 1850.

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### PROVINCIAL WORDS.

In *Twelfth Night*, Act ii. Scene 3., occur the words "Sneck up," in C. Knight's edition, or "Snick up," Mr. Collier's edition. These words appear most unaccountably to have puzzled the commentators. Sir Toby Belch uses them in reply to Malvolio, as,—

*Enter MALVOLIO.*

"*Mal.* My masters, are you mad? or what are you? Have you no wit, manners, nor honesty, but to gabble like tinkers at this time of night? Do you make an alehouse of my lady's house, that you squeak out your cozier's catches without any mitigation or remorse of voice? Is there no respect of place, person, nor time, in you?"

"*Sir To.* We did keep time, Sir, in our catches. Sneck up!"

"Sneck up," according to Mr. C. Knight, is explained thus:—

"A passage in Taylor, the Water Poet, would show that this means 'hang yourself.' A verse from his 'Praise of Hempseed' is given in illustration."

"Snick up," according to Mr. Collier, is said to be "a term of contempt," of which the precise meaning seems to have been lost. Various illustrations are given, as see his Note; but all are wide of the meaning.

Turn to Halliwell's *Dictionary of Archaic and Provincial Words*, 2d edition, and there is this explanation:—

"SNECK, that part of the iron fastening of a door which is raised by moving the latch. To *sneck* a door, is to latch it."

See also Burn's Poems: *The Vision, Duan First*, 7th verse, which is as follows:—

"When dick! the string the snick did draw,—  
And jee! the door gaed to the wa';  
An' by my ingle-lowe I saw,  
                                  Now bliezin' bright,  
A tight, outlandish Hizzie, brow,  
                                  Come full in sight."

These quotations will clearly show that "sneck" or "snick" applies to a door; and that to *sneck* a door is to shut it. I think, therefore, that Sir Toby meant to say in the following reply:—

"We did keep time, Sir, in our catches. Sneck up!"

That is, close up, shut up, or, as is said now, "bung up,"—emphatically, "We kept true time;" and the probability is, that in saying this, Sir Toby would accompany the words with the action of pushing an imaginary door; or *sneck up*.

In the country parts of Lancashire, and indeed throughout the North of England, and it appears Scotland also, the term "sneck the door" is used indiscriminately with "shut the door" or "toin't dur." And there can be little doubt but that this provincialism was known to Shakspeare, as his works are full of such; many of which have either been passed over by his commentators, or have been wrongly noted, as the one now under consideration.

Shakspeare was essentially a man of the people; his learning was from within, not from colleges or schools, but from the universe and himself. He wrote the language of the people; that is, the common every-day language of his time: and hence mere classical scholars have more than once mistaken him, and most egregiously misinterpreted him, as I propose to show in some future Notes.

R.R.

## FOLK LORE.

*Death-bed Superstition.* (No. 20. p. 315.)—The practice of opening doors and boxes when a person dies, is founded on the idea that the ministers of purgatorial pains took the soul as it escaped from the body, and flattening it against some closed door (which alone would serve the purpose), crammed it into the hinges and hinge openings; thus the soul in torment was likely to be miserably pinched and squeezed by the movement on casual occasion of such door or lid: an open or swinging door frustrated this, and the fiends had to try some other locality. The friends of the departed were at least assured that they were not made the unconscious instruments of torturing the departed in their daily occupations. The superstition prevails in the North as well as in the West of England; and a similar one exists in the South of Spain, where I have seen it practised.

Among the Jews at Gibraltar, at which place I have for many years been a resident, there is also a strange custom when a death occurs in the house; and this consists in pouring away all the water contained in any vessel, the superstition being that the angel of death may have washed his sword therein.

TREBOR.

*May Marriages.*—It so happened that yesterday I had both a Colonial Bishop and a Home Archdeacon taking part in the services of my church, and visiting at my house; and, by a singular coincidence, both had been solicited by friends to perform the marriage ceremony not later than to-morrow, because in neither case would the bride-elect submit to be married in the month of May. I find that it is a common notion amongst ladies, that May marriages are unlucky.

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Can any one inform me whence this prejudice arose?

ALFRED GATTY.

Ecclesfield, April 29. 1850.

[This superstition is as old as Ovid's time, who tells us in his *Fasti*,

"Nec viduæ tædis eadem, nec virginis apta  
Tempora. Quæ nupsit non diuturna fuit.  
Hac quoque de causa (si te proverbia tangunt),  
Mense malas Maio nubere vulgus ait."

The last line, as our readers may remember, (see *ante*, No. 7. p. 97.), was fixed on the gates of Holyrood on the morning (16th of May) after the marriage of Mary Queen of Scots and Bothwell.]

*Throwing Old Shoes at a Wedding.*—At a wedding lately, the bridesmaids, after accompanying the bride to the hall-door, threw into the carriage, on the departure of the newly-married couple, a number of old shoes which they had concealed somewhere. On inquiry, I find this custom is not uncommon; I should be glad to be favoured with any particulars respecting its origin and meaning, and the antiquity of it.

ARUN.

[We have some NOTES on the subject of throwing Old Shoes after a person as a means of securing them good fortune, which we hope to insert in an early Number.]

*Sir Thomas Boleyn's Spectre.*—Sir Thomas Boleyn, the father of the unfortunate Queen of Henry VIII., resided at Blickling, distant about fourteen miles from Norwich, and now the residence of the dowager Lady Suffield. The spectre of this gentleman is believed by the vulgar to be doomed, annually, on a certain night in the year, to drive, for a period of 1000 years, a coach drawn by four headless horses, over a circuit of twelve bridges in that vicinity. These are Aylsham, Burgh, Oxnead, Buxton, Coltishall, the two Meyton bridges, Wroxham, and four others whose names I do not recollect. Sir Thomas carries his head under his arm, and flames issue from his mouth. Few rustics are hardy enough to be found loitering on or near those bridges on that night; and my informant averred, that he was himself on one occasion hailed by this fiendish apparition, and asked to open a gate, but "he warn't sich a fool as to turn his head; and well a' didn't, for Sir Thomas passed him full gallop like:" and he heard a voice which told him that he (Sir Thomas) had no power to hurt such as turned a deaf ear to his requests, but that had he stopped he would have carried him off.

This tradition I have repeatedly heard in this neighbourhood from aged persons when I was a child, but I never found but one person who had ever actually *seen* the phantom. Perhaps some of your correspondents can give some clue to this extraordinary sentence. The coach and four horses is attached to another tradition I have heard in the west of Norfolk; where the ancestor of a family is reported to drive his spectral team through the old walled-up gateway of his now demolished mansion, on the anniversary of his death: and it is said that the bricks next morning have ever been found loosened and fallen, though as constantly repaired. The particulars of this I

could easily procure by reference to a friend.

E.S.T.

P.S. Another vision of Headless Horse is prevalent at Caistor Castle, the seat of the Fastolfs.

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*Shuck the Dog-fiend.*—This phantom I have heard many persons in East Norfolk, and even Cambridgeshire, describe as having seen as a black shaggy dog, with fiery eyes, and of immense size, and who visits churchyards at midnight. One witness nearly fainted away at seeing it, and on bringing his neighbours to see the place where he saw it, he found a large spot as if gunpowder had been exploded there. A lane in the parish of Overstrand is called, after him, Shuck's Lane. The name appears to be a corruption of "shag," as *shucky* is the Norfolk dialect for "shaggy." Is not this a vestige of the German "Dog-fiend?"

E.S.T.

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## QUERIES.

### NUMISMATIC QUERIES.

Can any numismatic contributor give me any information as to the recurrence elsewhere, &c., of the following types of coins in my possession:—

1. A coin of the size of Roman 1 B., of the province of Macedonia Prima.—*Obv.* A female head, with symbols behind, and a rich floriated edge: *Rev.* A club within an oaken garland: Legend in the field, MAKEΔONQN ΠΠΩTHΣ.

The type is illustrated by Dr. Horne, in his *Introduction to the Study of the Bible*, in explanation of Acts, xvi. 11, 12. The specimen in my possession is in *lead*, finely struck, and therefore not a *cast*, and in all respects equal in point of sharpness and execution to the silver of the same size and type in the British Museum; and was dug up by a labourer at Chesterton, near Cambridge. How is the metal of which my specimen is composed to be accounted for?

2. A 3 B. coin apparently by the portrait of Tiberius.—Legend defaced: *Rev.* The type known by collectors as the altar of Lyons: *Ex.* (ROM)AE ET AV(G.)

3. A 3 B. of Herennia Etruscilla.—*Rev.* The usual seated figure of Pudicitia; and the Legend, PVDICITIA AVG.

According to Col. Smyth, Akermann, and other authorities, no third brass of this empress exists; but the specimen before me has been decided as undoubtedly genuine by many competent judges.

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4. A 3 B. coin of the Emperor Macrinus, struck in some of the provinces.—*Obv.* A bearded portrait of the emperor: Leg., AVT. K.M.O.C.C. MAKPINOC: *Rev.* An archaic S.C. in a laurel garland, above L and beneath C. I am anxious to know to what locality I may ascribe this coin, as I have not been able to find it described.

E.S.T.

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### QUERIES PROPOSED, NO. 2.

When reflecting on my various pen-and-ink skirmishes, I have sometimes half-resolved to *avoid controversy*. The resolution would have been unwise; for silence, on many occasions, would be a dereliction of those duties which we owe to ourselves and the public.

The halcyon days, so much desired, may be far distant! I have to comment, elsewhere, on certain parts of the *Report* of the commissioners on the British Museum—which I hope to do firmly, yet respectfully; and on the evidence of Mr. Panizzi—in which task I must not disappoint his just expectations. I have also to propose a query on the *blunder of Malone*—to which I give precedence, as it relates to Shakspeare.

The query is—have I "mistaken the whole affair"? A few short paragraphs may enable others to decide.

1. The question at issue arose, I presume to say, out of the *statement of Mr. Jebb*. I never quoted the Irish edition. If *C.* can prove that Malone superintended it, he may fairly tax me with a violation of my new canon of criticism—not otherwise. What says Mr. James Boswell on that point? I must borrow his precise words: "The only edition for which Mr. Malone can be considered as responsible [is] his own in 1790." [*Plays and poems of W.S.* 1821, i. xxxiii.]

2. I am said to have "repeated what *C.* had already stated."—I consulted the *Shakspeare* of Malone, and verified my recollections, when the query of "Mr. JEBB" appeared—but forbore to

notice its misconceptions. Besides, one *C.*, after an interval of two months, merely *asserted* that it was not a blunder of Malone; the other *C.* furnished, off-hand, his proofs and references.

3. To argue fairly, we must use the same words in the same sense. Now *C.* (No. 24. p. 386.) asserts the *Malone had never seen* the introductory fragment; and asks, who *forged* it? He uses the word *fabrication* in the sense of forgery.—The facts are produced (No. 25. p. 404.). He is informed that the *audacious fabrication*, which took place before 1770, was first published by Malone himself, in 1790—yet he expects me to apply the same terms to the blunder committed by another editor in 1794.

4. As an answer to my assertion that the Irish editor *attempted to unite* the two fragments, *C.* proceeds to prove that he *did not unite them*. The procedure is rather defective in point of logical exactness. It proves only what was not denied. Malone refers to the *will of John Shakspeare, found by Joseph Moseley*, with sufficient clearness; and it is charitable to assume that the Irish editor intended to observe the instructions of his precursor. He failed, it seems—but why? It would be useless to go in search of the rationale of a blunder.

Have I "*mistaken the whole affair*"?—I entreat those readers of the "NOTES AND QUERIES" who may take up the affirmative side of the question to point out my errors, whether as to facts or inferences.

BOLTON CORNET.

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### AUTHORS WHO HAVE PRIVATELY PRINTED THEIR OWN WORKS.

Can any of your readers refer me to any source whence I can obtain an account of "JOHN PAINTER, B.A. of St. John's College, Oxford?" He appears to have been a very singular character, and fond of printing (privately) his own lucubrations; to most of which he subscribes himself "The King's Fool." Three of these privately printed tracts are now before me:—1. *The Poor Man's Honest Praises and Thanksgiving*, 1746. 2. *An Oxford Dream, in Two Parts*, 1751. 3. *A Scheme designed for the Benefit of the Foundling Hospital*, 1751.

Who was ROBERT DEVERELL, who privately printed, in 4to., *Andalusia; or Notes tending to show that the Yellow Fever was well known to the Ancients?* The book seems a mass of absurdity; containing illustrations of Milton's *Comus*, and several other subjects equally incongruous.

EDWARD F. RIMBAULT.

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### MINOR QUERIES.

*Seager a Painter.—Marlow's Autograph.*—In a MS., which has lately been placed in my hands, containing a copy of Henry Howard's translation of the last instructions given by the Emperor Charles V. to his son Philip, transcribed by Paul Thompson about the end of the sixteenth century, are prefixed some poems in a different handwriting. The first of these is an eclogue, entitled *Amor Constans*, in which the dialogue is carried on by "Dickye" and "Bonnybootes," and begins thus:—"For shame, man, wilt thou never leave this sorrowe?" At the end is the signature, "Infortunatus, Ch.M." Following this eclogue are sixteen sonnets, signed also "Ch.M.;" in two of which the author alludes to a portrait painter named *Seager*. One of these sonnets commences thus:—

"Whilest thou in breathinge cullers, crimson white,  
Drewst these bright eyes, whose language sayth to me.  
Loe! the right waye to heaven; Love stooode by the(e),  
*Seager!* fayne to be drawne in cullers brighte," &c.

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I should be glad to receive any information respecting this painter: as also any hints as to the name of the poet Ch. M. May I add, also, another Query? Is any authentic writing or signature of *Christopher Marlow* known to exist?

M.

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*MS. Diary of the Convention Parliament of 1660.*—The editors of the *Parliamentary History* give some passages from a MS. Diary of the Convention Parliament of the Restoration, and state that the Diary was communicated to them by the Rev. Charles Lyttleton, Dean of Exeter (vol. iv. p. 73.). I am anxious to know where this Diary now is, and if it may be seen by—

CH.

---

*Etymology of Totnes.*—Can any of your readers suggest a probable etymology for Totnes, the "prime town of Great Britain," as it is called by Westcote<sup>1</sup>, who supposes it to have been built by Brutus, 1108 years before the Christian era. Mr. Polwhele, who supposed the numerous *Hams* in Devon to have owed their names to the worship of Jupiter *Hammon*, would, I imagine, have

derived Totnes from the Egyptian god Toth or Taut; or, perhaps, directly from King Thothmes. Westcote observes that some would have the name from,—

"The French word *tout-à-l'aise*, which is in English, all at ease; as if Brutus at his arrival in such a pleasant soil ... should here assure himself and his fellow-travellers of ease, rest, and content; and the *l*, in this long time, is changed into *n*, and so from *tout-à-lesse* we now call it *tout-à-nesse*, and briefly Totnesse. This would *I willingly applaud, could I think or believe that Brutus spake so good French*, or that the French tongue was then spoken at all. Therefore, I shall with the more ease join in opinion with those who would have it named *Dodonesse*, which signifieth [in what language?] the rocky-town, or town on stones, which is also agreeable with the opinion of Leland."

Totnes is denominated Totenais and Totheneis in *Domesday Book*; and in other old records variously spelt, Toteneis, Totteneys, Toteneys, Totton', Totteñ, Totenesse, Tottenesse, Tottonasse, Totonie, &c. Never, Donodesse.

J.M.B.

Totnes, April 23. 1850.

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*Dr. Maginn's Miscellanies*.—Towards the end of 1840, Dr. Maginn issued the prospectus of a work to be published weekly in numbers, and to be entitled "*Magazine Miscellanies*, by Dr. Maginn," which was intended to comprise a selection from his contributions to Blackwood, Fraser, &c. Will any one of your multitudinous readers kindly inform me whether this work was ever published, or any portion of it?

J.M.B.

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*Dr. Maginn's "Shakspeare Papers"*.—The Doctor published several very able critical dissertations under this, or some similar title, about the year 1837, in one of the monthly magazines, for references to which I shall feel obliged.

J.M.B.

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*Dr. Maginn's Homeric Ballads*.—Between 1839 and 1842, the "Homeric Ballads," from thirteen to sixteen, appeared in *Fraser's Magazine*. Will any correspondent favour me with specific references to the numbers or months in which they were published? I may add, that I shall esteem it as a very great favour to receive authentic reference to any articles contributed to Blackwood, Fraser, &c., &c., by Dr. Maginn. The difficulty of determining authorship from internal evidence alone is well-known, and is aptly illustrated by the fact, that an article on Miss Austen's novels, by Archbishop Whately, was included in the collection of Sir Walter Scott's prose works.

J.M.B.

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*Poor Robin's Almanack*.—Who was the author or originator of *Poor Robin's Almanack*? Are any particulars known of its successive editors? In what year did it cease to be published? The only one I possess is for the year 1743,—"*Written by Poor Robin, Knight of the Burnt Island*, a well-wisher to Mathematicks," who informs his readers that this was his eighty-first year of writing. What is meant by *Knight of the Burnt Island*?

I must not omit to add, that at Dean Prior, the former vicar, Robert Herrick, has the reputation of being the author of *Poor Robin*.

J.M.B.

Totnes, April 18. 1850.

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*The Camp in Bulstrode Park*.—Is there any published account of this camp having been opened? It is well worth the examination of a competent antiquary.... It is not even alluded to in Mr. Jesse's *Favourite Haunts*, nor does that gentleman appear to have visited the interesting village of "Hedgerley" (anciently *Hugely*), or Jordans, the Quakers' Meeting-house, and burial-place of Penn, between Beaconsfield and Chalfont. Chalfont was anciently written Chalfhunt, and is by the natives still called Charff[u]nt; and Hunt is a very common surname in this parish: there was, however, Tobias Chalfont, Rector of Giston, who died 1631. "Chal" appears to be a common prefix. In Chalfont (St. Peter's) is an inscription to *Sir Robert Hamson*, Vycar, alluded to in Boutell's *Brasses*. In a cupboard under the gallery staircase is a copper helmet, which, prior to the church having been beautified in 1822, was suspended on an iron bracket with a *bit of rag*, as it then looked, to the best of my memory. I have heard that it belonged to the family of Gould of Oak End, extinct.

A.C.



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## REPLIES.

### DR. PERCY AND THE POEMS OF THE EARL OF SURREY.

I have the means of showing what Dr. Percy did with the poems of the Earl of Surrey, because I have a copy of the work now before me.

It can hardly be said that he "prepared an edition" of those poems, as supposed by your correspondent "G." on the authority of Watts's *Bibliotheca Britannica*, but he made an exact reprint of the *Songes and Sonnettes written by the Right Honorable Lorde Henry Haward, late Earle of Surrey, and other*, which was printed *Apud Richardum Tottell. Cum privilegio ad imprimendum solum*. 1557. The Bishop of Dromere made no attempt at editing the work much beyond what was necessary to secure an exact reimpression. He prefixed no Life of Surrey (a point "G." wishes to ascertain); and, in fact, the book was never completed. It contains considerably more than the reprint of the poems of Lord Surrey, and was intended to consist of two volumes with separate pagination; the first volume extending to p. 272., and the second to p. 342.

As the work is a rarity, owing to an unfortunate accident, some of your readers may like to see a brief notice of it. Watts (as quoted by "G." for I have not his portly volumes at hand,) states that the "whole impression" was "consumed in the fire which took place in Mr. Nicholls's premises in 1808." This was a mistake, as my extant copy establishes; and *Restituta* (iii. 451.) informs us that *four* were saved. Of the history of my own impression I know nothing beyond the fact, that I paid a very high price for it some twenty years since, at an auction; but the late Mr. Grenville had another copy, which I had an opportunity of seeing, and which had belonged to T. Park, and had been sent to him by Dr. Percy for the advantage of his notes and remarks. This, I presume, is now in the British Museum; whither it came with the rest of Mr. Grenville's books, four or five years ago.

The "Songs and Sonnets" of Surrey occupy only the first forty pages of vol. i.; then follow "Songs and sonnets" by Sir Thomas Wyat to p. 111. inclusive; and they are succeeded by poems "of uncertain authors," which occupy the rest of the the first volume. The second volume begins with "The Seconde Boke of Virgiles Ænæis," filling thirty pages; while "the Fourth Boke" ends at p. 57., with the imprint of R. Tottell, and the date of 1557. "Ecclesiastes and Certain Psalms by Henry Earl of Surrey," which are "from ancient MSS. never before imprinted," close at p. 81. "Certayne Psalmes chosen out of the Psalter of David," consisting of the seven penitential psalms, with the imprint of Thomas Raynald and John Harrington," fill thirty pages; and to them is added "Sir Thomas Wyat's Defence," from the Strawberry Hill edition; which, with a few appended notes, carries the work on to p. 141.

A new title-page, at which we now arrive, shows us the intention of Dr. Percy, and the object at which he had all along aimed: it runs thus:—"Poems in Bland Verse (not Dramatique) prior to Milton's *Paradise Lost*. Subsequent to Lord Surrey's in this Volume, and to N.G.'s in the preceding." In truth, Dr. Percy was making a collection in the two volumes of all the English undramatic blank verse he could discover, prior to the publication of Milton's great poem. He was guilty of some important omissions, because bibliographical knowledge was not then as far advanced as at present, but he performed good service to letters as far as he was able to go; and the blank verse productions he subjoins are by George Tuberville, George Gascoigne, Barnabie Riche, George Peele, James Aske, William Vallans, Nicholas Breton, George Chapman, and Christopher Marlow. These occupy from p. 342. of vol. ii.

This list might now be considerably increased; but my present business is only to answer the Query of "G.," as to the nature and contents of the work. It has been said, I know not on what authority, that Steevens assisted Percy in preparing and printing it. I apprehend that the aid given by Steevens consisted solely in recommending the Bishop to procure certain rare productions which would contribute to the purpose.

J. PAYNE COLLIER.

May 7, 1850.

[To this we may add, that about 1767, when Bishop Percy printed these twenty-five sheets of poems of Lord Surrey and the Duke of Buckingham, it appears by a letter of the Bishop to Horace Walpole, that he presented a copy of them to Walpole, with a request for information about Lord Surrey. The Bishop never wrote the Life of Surrey; and in 1808 the whole impression was burnt, with the exception of a copy or two that the Bishop had given to his friends. In the letter to Walpole the Bishop says, "A few more leaves will complete that book, which with the second and Dr. Surrey's Songs and Sonnets, &c. will be sufficient for the book."]

## SYMBOLS OF THE FOUR EVANGELISTS.

Horne, in his *Introduction*, vol. iv. p. 254., says that Irenæus was the first to discover the analogy between the four animals mentioned by Ezekiel (i. 5. 10.) and the four Evangelists, which gave rise to the well-known paintings of these latter. He quotes from *Iren. adv. Hoer.* lib. iii. cap. 11.:—

"The first living creature, which is like a lion, signifies Christ's efficacy, principality, and regality, viz. John; the second, like a calf, denotes His sacerdotal order, viz. Luke; the third, having as it were, a man's face, describes His coming in the flesh as man, viz. Matthew; and the fourth, like a flying eagle, manifests the grace of the Spirit flying into the Church, viz. Mark."

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There is also an interesting passage in *Dionys Carthus. in Apocal. Enarr.* iv. 7., from which the following is an extract:—

"Although the above exposition of Gregorius, in which by the man is meant Matthew, by the calf Luke, &c., be the common one, yet other holy men have held a different opinion, for as Bede relates on this point, Augustine understood by the lion Matthew, because in the beginning of his Gospel he describes the *royal* descent of Christ; by the calf he also understood Luke, because he wrote of the *priestly* descent of Our Lord; by the man Mark, because he omits the question of Christ's birth, and confines himself more especially to describing His acts as a *man*; by the eagle, *all* understand John, on account of the sublimity to which his Gospel soars. Others again understand by the lion Matthew; by the calf Mark, on account of the simplicity of his style; and by the man Luke, because he has more fully treated of Christ's *human* generation."

Would "JARLZBERG" kindly favour me with a reference to his interesting anecdote of the lion's whelps?

J. EASTWOOD.

Ecclesfield, May 9. 1850.

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Your correspondent "JARLZBERG" (No. 24. p. 385.) inquires for the origin of the Evangelistic symbols. The four living creatures, in Ezekiel, i. 10., and Revelations, iv. 7., were interpreted from the earliest times to represent the four Gospels. Why the angel is attributed to St. Matthew, the lion to St. Mark, and so on, is another question: but their order in Ezekiel corresponds with the order of the Gospels as we have them. Durandus would probably furnish some information. The fabulous legend of the lion savours of a later origin. Some valuable remarks on the subject, and a list of references to early writers, will be found in Dr. Wordsworth's *Lectures on the Canon of Scripture* (Lect. VI. p. 151.), and his *Lectures on the Apocalypse* (Lect. IV. pp. 116, 117.)

C.R.M.

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*Symbols of the Evangelists* (No. 24. p. 385.).—The symbols of the four Evangelists are treated of by J. Williams, *Thoughts on the Study of the Gospels*, p. 5—22. Lond. 1842.

M.

Oxford.

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With regard to the symbols of the four Evangelists, "JARLZBERG" may consult a Sermon by Boys on the portion of Scripture appointed for the Epistle for Trinity-Sunday. (*Works*, p. 355. Lond. 1622.)

R.G.

[To these Replies we will only add a reference to Mrs. Jameson's interesting and beautiful volume on *Sacred and Legendary Art*, vol. i. p. 98., *et seq.*, and the following Latin quatrain:—

"Quatuor hæc Dominum signant animalia Christum,  
Est *Homo* nascendo, *Vitulus*que sacer moriendo,  
Et *Leo* surgendo, coelos *Aquila* que petendo;  
Nec minus hos scribas animalia et ipsa figurant."]

## COMPLEXION.

*Complexion* is usually (and I think universally) employed to express the *tint of the skin*; and the hair and eyes are spoken of separately when the occasion demands a specific reference to them. "NEMO" (No. 22. p. 352.), moreover, seems to confound the terms "white" and "fair," between the meanings of which there is considerable difference. A white skin is not fair, nor a fair skin white. There is no close approach of one to the other; and indeed we never see a white complexion, except the chalked faces in a Christmas or Easter Pantomime, or in front of

Richardson's booth at Greenwich or Charlton Fair. A contemplation of these would tell us what the "human face divine" would become, were we any of us truly *white-skinned*.

The skin diverges in tint from the white, in one direction towards the yellow, and in another towards the red or pink; whilst sometimes we witness a seeming tinge of blue,—characteristic of asphyxia, cholera, or some other disease. We often see a mixture of red and yellow (the yellow predominating) in persons subject to bilious complaints; and not unfrequently a mixture of all three, forming what the painters call a "neutral tint," and which is more commonly called "an olive complexion."

The negro skin is black; that is, it does not separate the sun's light into the elementary colours. When, by the admixture of the coloured races with the negro, we find coloured skins, they *always* tend to the yellow, as in the various mulatto shades of the West Indies, and especially in the Southern States of America; and the same is true of the "half-castes" of British India, though with a distinct darkness or blackness, which the descendant of the negro does not generally show.

Though I have, in accordance with the usual language of philosophers, spoken of *blue* as an element in the colour of the skin, I have some doubt whether it be a "true blue" or not. It is quite as likely to arise from a partial participation in the quality of the negro skin—that of absorbing a large portion of the light without any analysis whatever. This may be called *darkness*.

However, to return to the Query: the term *pale* is applied to the yellow-tinted skin; *fair*, to the red or pink; *brown*, to the mixture of red and yellow, with either blue or such darkness as above described; *sallow*, to yellow and darkness; and the only close approach to *whiteness* that we ever see, is in the sick room of the long-suffering fair complexion. In death, this changes to a "blackish grey," a mixture of white and darkness.

The *pale* complexion indicates a thick, hard, dry skin; the *fair*, a thin and soft one; and all the shades of dark skin render a large amount of ablution essential to health, comfort, or agreeableness to others. If any of your readers should feel curious about the characters of the wearers of these several skins, they must inquire of Lavater and his disciples.

D.V.S.

Home, April 1. 1850.

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### BALLAD OF DICK AND THE DEVIL.

Looking over some of your back numbers, I find (No. 11. p. 172.) an inquiry concerning a ballad with this title. I have never met with it in print, but remember some lines picked up in nursery days from an old nurse who was a native of "the dales." These I think have probably formed a part of this composition. The woman's name was curiously enough Martha Kendal; and, in all probability, her forebears had migrated from that place into Yorkshire:—

"Robin a devil he sware a vow.  
He swore by the *sticks*<sup>2</sup> in hell—  
By the *yelding* that crackles to mak the *low*<sup>3</sup>,  
That warms his *namsack*<sup>4</sup> weel.

"He *leaped* on his beast, and he rode with heaste,  
To *mak* his black oath good;  
'Twas the Lord's Day, and the folk did pray  
And the priest in *cancel* stood.

"The door was wide, and in does he ride,  
In his clanking *gear* so gay;  
A long keen brand he held in his hand,  
Our Dickon for to slay.

"But Dickon goodhap he was not there,  
And Robin he rode in vain,  
And the men got up that were kneeling in prayer,  
To take him by might and main.

"Rob swung his sword, his steed he spurred,  
He plunged right through the thrang.  
But the stout smith Jock, with his old mother's *crutch*<sup>5</sup>,  
He gave him a *woundy* bang.

"So hard he smote the iron pot,  
It came down plume and all;  
Then with bare head away Robin sped,  
And himself was *fit* to fall.

"Robin a devil he *way'd*<sup>6</sup> him home,

And if for his foes he seek,  
I think that again he will not come  
To *late*<sup>7</sup> them in Kendal kirk."<sup>8</sup>

Y.A.C.

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## REPLIES TO MINOR QUERIES.

*Cavell*.—In the time of Charles I., a large tract of land lying south-eastward of Doncaster, called Hatfield Chace, was undertaken to be drained and made fit for tillage and pasture by one Sir Cornelius Vermuyden, a celebrated Flemish engineer of that day, and his partners, or "participants," in the scheme, all or most of them Dutchmen. The lands drained were said to be "*cavelled and allotted*" to so and so, and the pieces of land were called "*cavells*." They were "scottled," or made subject to a tax or assessment for drainage purposes. Two eminent topographical writers of the present day are inclined to be of opinion that this word *cavell* is connected with the Saxon *gafol*, gavel-tributum—money paid—which we have in *gavel-kind* and *gavelage*. One of them, however, suggests that the word *may* be only a term used in Holland as applicable to land, and then introduced by the Dutch at the time of the drainage in question. I shall be obliged if any of your readers can inform me if the word "cavell" is so used in Holland, or elsewhere, either as denoting any particular quantity of land, or land laid under any tax, or *tributum*, or otherwise.

J.

[Our correspondent will find, on referring to Kilian's *Dictionarium Teutonico-Latino-Gallicum*, that the word *Kavel* is used for sors, "sors in divisione bonorum:" and among other definitions of the verb *Kavelen*, "sorte dividere terram," which corresponds exactly with his *cavelled and allotted*.]

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*Gootet* (No. 25. p. 397.).—Is not this word a corruption of *good-tide*, i.e. holiday or festival? In Halliwell's *Archæological Dictionary* I find,—

"Good-day, a holiday; Staff.

"Gooddit, shrovetide; North. Shrove Tuesday is called Goodies Tuesday.

"Good-time, a festival; Jonson."

C.W.G.

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*Salt ad Montem* (No. 24. p. 384.) as meaning *Money*.—*Salt* is an old metaphor for money, cash, pay; derived, says Arbuthnot, from *salt's* being part of the pay of the Roman soldiers; hence *salarium*, *salary*, and the levying contributions at *Salt Hill*. Your Querist will find several explanations of the Eton Montem in the *Gentleman's Magazine*; and a special account of the ceremony, its origin and circumstances, in Lyson's *Mag. Brit.* i. 557.

C.

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*Pamphlets respecting Ireland* (No. 24. p. 384.)—I would refer "I." to No. 6161. in the Catalogue of Stowe Library, sold by Leigh Sotheby and Co., in January 1849. That lot consisted of two vols. of twenty-six tracts, 4to. Amongst them is "Gookin, the Author and Case of Transplanting the Irish in Connaught Vindicated, from Col. R. Lawrence, 1655." Messrs. Leigh Sotheby will probably be able to inform the Querist into whose hands these two vols. passed. The lot sold for the large sum of 4*l.* 18*s.*

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*Pimlico* (No. 24. p. 383.).—The derivation of this word is explained from the following passage in a rare (if not unique) tract now before me, entitled *Newes from Hogsdon*, 1598:—

"Have at thee, then, my merrie boyes, and hey for old *Ben Pimlico's* nut-browne."

Pimlico kept a place of entertainment in or near Hoxton, and was celebrated for his nut-brown ale. The place seems afterwards to have been called by his name, and is constantly mentioned by our early dramatists. In 1609 a tract was printed, entitled *Pimlyco, or Runne Red Cap, 'tis a Mad World at Hogsdon*. Isaac Reed (*Dodsley's Old Plays*, ed. Collier, vii. 51.) says,—

"A place near Chelsea is still called Pimlico, and was resorted to within these few years, on the same account as the former at Hogsdon."

Pimlico is still, I believe, celebrated for its fine ale.

EDWARD F. RIMBAULT.

*Pimlico* (No. 24. p. 383.).—I see, by a passage in Lord Orrery's Letters, that there was a place called Pemlicoe in Dublin:—

"Brown is fluctuant; he once lay at a woman's house in Pemlicoe, Dublin." (*Earl of Orrery to Duke of Ormond*, Feb. 5. 1663, in *Orrery's State Letters*.)

This may be of use to "R.H.," who inquires about the origin of *Pimlico*. *Ranelagh*, in the same parts, is doubtless also of Irish origin.

C.H.

[*Pimlico* in Dublin still exists, as will be seen by reference to Thom's *Irish Almanac*, where we find "*Pimlico*, from Coombe to Tripoli."]

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*Bive and Chute Lambs* (No. 6. p. 93.).—I do not know whether my answer to your correspondent's inquiry about *bive* and *chute* lambs will be satisfactory, inasmuch as the price he gives of "*bive*" lambs "apeece" is larger than the price of the "*chute*." Twin lambs are still called *bive* lambs on the borders of Sussex and Kent; and *chute* lambs are fat lambs.

*Chuet* is an old word signifying a fat greasy pudding. It is rightly applied to Falstaff:—

"Peace, *chewet*, peace."

1st Part K. *Hen. IV.*

WM. DURRANT COOPER.

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*Latin Names of Towns*.—"M." (No. 25. p. 402.) wishes for some guide with reference to the Latin names of towns. A great deal of assistance may be obtained from an octavo volume, published anonymously, and bearing the title "*Dictionnaire Interprète-manuel des Noms Latins de la Géographie ancienne et moderne; pour servir à l'Intelligence des Auteurs Latins, principalement des Auteurs Classiques; avec les Désignations principales des Lieux. Ouvrage utile à ceux qui lisent les Poètes, les Historiens, les Martyrologes, les Chartes, les vieux Actes,*" &c. &c. A Paris, 1777.

R.G.

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*Le Petit Albert* (No. 24. p. 385.).—I suspect this *Petit Albert*, in 32mo.—a size in harmony with the cognomen—is only a catchpenny publication, to which the title of *Le Petit Albert* has been given by way of resembling its name to that of Albertus Magnus, who wrote a work or works of a character which gave rise, in the middle ages, to the accusation that he practised magical arts; and hence, probably, any abridgement or compendium of them, or any little work on such arts, would be styled by the French compiler *Le Petit Albert*. In the *Biographie Universelle*, it is affirmed that the rhapsodies known under the name of *Secrets du Petit Albert* are not by Albertus Magnus; a statement which favours the belief that the work mentioned by your correspondent "*JARLZBERG*" is one of that vulgar class (like our old Moore's Almanack, &c.) got up for sale among the superstitious and the ignorant, and palmed on the world under the mask of a celebrated name. According to Bayle, Albertus Magnus has, by some, been termed *Le Petit Albert*, owing, it is said, to the diminutiveness of his stature, which was on so small a scale, that when he, on one occasion, paid his respects to the pope, the pontiff supposed he was still kneeling at his feet after he had risen up and was standing erect.

J.M.

Oxford, April 19.

[*Of Le Petit Albert*, of which it appears by Grässe's *Bibliotheca Magica* there were editions printed at Cologne in 1722, Lyons 1775, and even at Paris in 1837, we are told in Colin de Plancy's *Dictionnaire Infernal*, s. v. Albert le Grand, "On a quelquefois défendu ce livre, et alors il s'est vendu énormément cher."]

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*Walter Lynne* (No. 23. p. 367.).—"G.P." may look for *Walter Lynne* into Johnson's *Typographia*, i. 556., of which copies may be had very reasonably at Mr. Miller's (see end of No. 15.), 43. Chandos Street.

Your intimation of brevity is attended to; though, in truth, little more could come from

NOVUS.

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*Emancipation of the Jews* (No. 25. p. 491.).—"H.M.A." inquires—1. If the story mentioned in the Thurloe State Papers, that the Jews sought to obtain St. Paul's Cathedral for a Synagogue, has been confirmed by other writers? In Egan's *Status of the Jews in England*, I find the following passage:—

"Monteith informs us, that during the Commonwealth, overtures were made on behalf of the Hebrews to the Parliament and Council of War, through the medium of two popular adherents of the parliamentarians; the Jews offered to pay for the privileges then sought by them, the sum of 500,000*l.*; several debates took place on the subject, but the *ultimatum* of the Puritans being 800,000*l.*, the negotiation was broken off."

The authorities cited on this point by the learned writer are, Monteith's *History of Great Britain*, p. 473.; and Thurloe's *State Papers*, vol. ii. p. 652.

On reference to Monteith, I find the following passage:—

"What is very remarkable in this is, that the Jews, who crucified the Son of God, by whom Kings reign, took then occasion of the conjuncture which seemed favourable to them. They presented a petition to the Council of War, who crucified Him again in the person of the King, His Vicegerent in the kingdoms over which God had set him. By their petition, they requested that the act of their banishment might be repealed and *that they might have St. Paul's Church for their synagogue*, for which, *and the library of Oxford*, wherewith they desired to begin their traffic again, they offered five hundred thousand pounds, but the Council of War would have eight."—Monteith's *Hist. of the Troubles of Great Britain*, p. 473.

I conclude that the author of the *Status of the Jews*, by omitting to notice the alleged desire of the Jews to obtain St. Paul's Cathedral, considered that the acrimonious statements of Monteith were not borne out by accredited or unprejudiced authorities; for it is but justice to state, it has been admitted by some of our most eminent critics, that Mr. Egan's book on the Jews displays as dispassionate and impartial a review of their condition in this country as it evinces a profundity of historical and legal research.

"H.M.A.'s" second question I am unable to answer, not being sufficiently versed in the religious dogmas of the Jews.

B.A.

Christ Church, Oxford.

*Emancipation of the Jews* (No. 25. p. 401.).—"MR. AUSTEN," who inquires (p. 401.) about the Jews during the Commonwealth will do well to refer to a chapter on the Jews in Godwin's *History of the Commonwealth*, and to Sir Henry Ellis's notes on a remarkable letter describing a Jewish synagogue in London immediately after the Restoration, in the second series of his *Letters*; and in these two places he will, I think, find references to all known passages on the subject of Cromwell's proceedings as regards the Jews.

C.H.

*As lazy as Ludlum's Dog* (No. 24. p. 382.).—This proverb is repeated somewhat differently in *The Doctor, &c.*, "As lazy as Ludlum's dog, as *leaned* his head against a wall to bark." I venture to suggest that this is simply one of the large class of alliterative proverbs so common in every language, and often without meaning. In Devonshire they say as "Busy as Batty," but no one knows who "Batty" was. As I have mentioned *The Doctor, &c.*, I may as well jot down two more odd sayings from the same old curiosity-shop:—"As proud as old COLE's dog which took the wall of a dung-CART, and got CRUSHED by the wheel." And, "As queer as Dick's hat-band, that went nine times round his hat and was fastened by a rush at last."


J.M.B.

*St. Winifreda* (No. 24. p. 384.).—Your Querist will find some information in Warton's *Hist. Eng. Poetry*, vol. i. p. 14., note, 1824.

J.M.B.

Totnes, April 18. 1850.

"Vert Vert" (No. 23. p. 366.).—It may be of some assistance to your Querist "ROBERT SNOW," in his endeavour to trace illustrations from Gresset's "Vert Vert," to know that the mark of RAUX, who is said to have painted these subjects, was composed of ten small ciphers; seven of which

were placed in a circle: the other three formed a tail, thus,  something like the Roman capital Q. This artist, between the years 1750 and 1800, was employed in the decoration of the Sèvres porcelain: his usual subjects were bouquets or groups of flowers; and his mark will be found underneath the double L, interlaced, inclosing some capital letter or letters denoting the year such ware was manufactured.

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"*Esquire*" and "*Gentleman*."—The amusing article in No. 27., on the title of "Esquire," recalled to my memory the resolution passed by the corporation of Stratford-on-Avon, when they presented the freedom of that town to Garrick. It runs something like this:—

"Through love and regard to the memory of the immortal *Mr. William Shakspeare*, and being fully sensible of the extraordinary merits of his most judicious representative, David Garrick, *Esquire*."

Had David a better right to the title than the great poet? Shakespeare, in the latter part of his life, was no doubt *Master Shakspeare*, a title so common as even to be bestowed upon the geometer of Alexandria. In Bayford's collection is preserved a Catalogue advertising "*Master Euclid's Elements of Plain Geometry*."

J.O. HALLIWELL.

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*Pope Felix and Pope Gregory*.—"E.M.B." (No. 26. p. 415.) inquires who was "Pope Felix," whom Ælfric called the "fifth father" of S. Gregory the Great? This is a much disputed question, and a great deal depends upon the meaning to be attached to the unsatisfactory expression "atavus," used by Pope Gregory himself, in *Evangel. Hom.* xxxviii. § 15., and found also in the dialogues commonly attributed to him. (Lib. iv. cap. xvi.) Your correspondent may consult Beda, *Hist. Eccl. Gen. Anglor.*, lib. ii. cap. 1., with the note by Mr. Stevenson, who supposes that Pope Felix III. was alluded to by his "venerable" author: This is the opinion of Bollandus (ad 25 Feb.), as well as of Cardinal Baronius; (*Annal.* ad an. 581; *et Martyrol. Rom.* die Feb. 25. Conf. De Aste, in *Martyrolog. Disceptat.*, p. 96.; Beneventi, 1716); but Joannes Diaconus (*S. Greg. Vit.* lib. i. cap. i.) employs these decisive terms, "*quartus Felix, sedis Apostolicæ Pontifex*." It is of course possible to translate "atavus meus" merely "my ancestor;" and this will leave the relationship sufficiently undefined.

R.G.

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*Love's last Shift* (No. 24. p. 383).—"The Duchess of Bolton (natural daughter of the Duke of Monmouth) used to divert George I. by affecting to make blunders. Once when she had been at the play of *Love's last Shift*, she called it '*La dernière chemise de l'amour*.'"—*Walpoliana*, xxx.

C.

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*Quem Deus vult perdere* (No. 22, p. 351., and No. 26, p. 421.).—"C.J.R." having pointed out a presumed imitation of this thought, it may not be impertinent to observe, that Dryden also has adopted the sentiment in the following lines:—

"For those whom God to ruin has designed,  
He fits for fate, and first destroys their mind."

*Hind and Panther*, part 3.

G.S. FABER.

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*Dayrolles* (No. 23. p. 373).—The following information is appended to a description of the *Dayrolles Correspondence*, in 21 folio vols. in the Catalogue of Mr. Upcott's Collection, sold by Messrs. Evans a few years ago:—

*Note copied from the Catalogue of Manuscripts, &c., belonging to the late Mr. Upcott.*

"James Dayrolles was resident at the Hague from 1717 to his death, 2nd January, 1739.

"Solomon Dayrolles, his nephew, commenced his diplomatic career under James, first Earl of Waldegrave, when that nobleman was ambassador at Vienna. He was godson of Philip, the distinguished Earl of Chesterfield, and was sworn a Gentleman of the Privy Chamber to George II., 27th Feb. 1740, in the room of Sir Philip Parker, long deceased, and on the accession of George III. was again appointed, 5th February, 1761.

"In 1745, being at that time secretary to Lord Chesterfield, in Holland, Mr. Dayrolles was nominated to be secretary to his lordship at Lord Lieutenant of Ireland.

"In May, 1747, he was promoted to be President in the United Provinces; and in November, 1751, Resident at Brussels, where he continued till August, 1757. He died in March, 1786."

J.T.C.

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*Solomon Dayrolles*.—

"24th Dec. 1786. Married Baron de Reidezel, aid-de-camp to the Duke of Wirtemberg, to Miss Dayrolles, 2d dau. of *the late Solomon Dayrolles* of Hanover Square."—*Gent. Mag.* v. 56, p. 1146.

Probably Mr. Dayrolles' death may be recorded in the register of St. George's.

B.

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*Emerods* (No. 18. p. 282.) pro *hæmorrhoids*. "Golden emerods" would be an absurdity if *emerod* meant "emerald." "The Philistines made golden emerods," i.e. golden images of hæmorrhoids (diseased veins), in commemoration of being delivered from plagues, of which such states of disease were concomitant signs.

TREBOR.

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*Military Execution* (No. 16. p. 246.).—Your correspondent "MELANION" is informed that the anecdote refers to Murat, and the author of the sentiment is Lord Byron. See *Byron's Poems*, Murray's edit. 1 vol. 8vo. p. 561., note 4.

C.

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"*M. or N.*" (No. 26. p. 415.)—I do not think that "M. or N." are used as the initials of any particular words; they are the middle letters of the alphabet, and, at the time the Prayer Book was compiled, it seems to have been the fashion to employ them in the way in which we now use the first two. There are only two offices, the Catechism and the Solemnisation of Matrimony, in which more than one letter is used. In the former, the answer to the first question has always stood "N. or M." In the office of Matrimony, however, in Edward the Sixth's Prayer Books, both the man and woman are designated by the letter N—"I, N., take thee, N., to my wedded wife;" whilst in our present book M. is applied to the man and N. to the woman. The adoption of one letter, and the subsequent substitution of another, in this service, evidently for the sake of a more clear distinction only, sufficiently shows that no particular name or word was intended by either. Possibly some future "J.C." may inquire of what words the letters "A.B.," which our legislators are so fond of using in their Acts of Parliament, are the initials.

ARUN.

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"*M. or N.*" (No. 26, p. 415.).—"M." and "N.," and particularly "N.," are still in frequent use in France for *quidam* or *quædam*; so also is X. We read every day of Monsieur N. or Madame X., where they wish to suppress the name.

C.

---

*Sapcote Motto* (No. 23. p. 366.).—This motto is known to be French, and as far as it can be decyphered is—

"sco toot × vinic [or umic]  
× pones,"

<sup>{477}</sup> the first and last letters *s* being possibly flourishes. This certainly seems unpromising enough. The name being Sapcote, *quasi* Sub-cote, and the arms "three dove-cotes," I venture to conjecture "Sous cote unissons," as not very far from the letters given. If it be objected that the word "cote" is not in use in this sense, it may be remarked that French, "After the scote of Stratford atte bowe," might borrow such a meaning to suit the sound, from "côte," in the sense of a side or declivity. And if the objection is fatal to the conjecture, I would then propose "Sous toit unissons." If we reject the supposed flourishes at the beginning and ending of the inscription, and take it to be—

CO TOOT VNIC  
CONC,

the *c* being a well-known ancient form of *s*, there is a difference of only one letter between the inscription as decyphered and the proposed motto.

If either of these is adopted, the sentiment of family union and family gathering, "As doves to their windows," is well adapted for a family device.

T.C.

Durham, May 2. 1850.

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*Finkle or Finkel* (No. 24. p. 384.).—Is not "Finkle" very probably derived from *Finc*, a finch, in the A.-S.? *Fingle* Bridge, which spans the river Teign, amidst some most romantic scenery, has the



following etymology assigned to it by a local antiquary, W.T.P. Short, Esq. (vide *Essay on Druidical Remains in Devon*, p. 26.): "*Fyn*, a terminus or boundary; and *Gelli*, hazel, the hazeltree limits or boundary." But, Query, is not the second syllable rather *Gill*, akin to the numerous tribe of "gills" or "ghylls," in the North Countrie?

J.M.B.

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*Meaning of Finkle.*—Referring to No. 24. p. 384. of your most welcome and useful publication, will you allow me to say, touching the inquiry as to the derivation and meaning of the word "Finkle" or "Finkel" as applied to a street, that the Danish word "Vincle" applied to an angle or corner, is perhaps a more satisfactory derivation than "fynkylsede, *feniculum*," the meaning suggested by your correspondent "L." in No. 26. p. 419. It is in towns where there are traces of Danish occupation that a "Finkle Street" is found; at least many of the northern towns which have a street so designated were inhabited by the Danish people, and some of those streets are winding or angular. Finchale, a place, as you know, of fame in monastic annals, is a green secluded spot, half insulated by a bend of the river Wear; and Godric's Garth, the adjacent locality of the hermitage of its famous saint, is of an angular form. But then the place is mentioned, by the name of Finchale, as the scene of occurrences that long preceded the coming of the Danes; and the second syllable may be derived from the Saxon "alh" or "healh," as the place was distinguished for a building there in Saxon times.

W.S.G.

Newcastle, May 4. 1850.

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Your correspondent "W.M." ("*Finkel*," p. 384.) may not have recollected that there is a beautiful ruin on the river Wear near Durham, of which the name is pronounced (though not spelt) *Finkel* Abbey.

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*Christian Captives* (No. 27. p. 441.).—As a very small contribution towards an answer to "R.W.B.'s" inquiry, I may inform you that Lady Russell mentions in her *Letters* (p. 338., ed. 1792) that Sir William Coventry left by his will 3000*l.* to redeem slaves.

C.H.

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*Christian Captives* (No. 27. p. 441.).—"R.W.B." may be referred to the case of "Attorney-General *v.* the Ironmongers' Company," which was a suit for the administration of a fund bequeathed for the redemption of the captives. See 2 *Mylne & Keen*, 576.; 2 *Beavan*, 313., 10 *Beavan*, 194.; and 1 *Craig & Philips*, 208.: all of which I mention to be Reports in Chancery, in case he be not a lawyer.

A.J.H.

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*Ecclesiastical Year* (No. 24. p. 381.).—"NATHAN" is informed, that, according to the legal supputation, until A.D. 1752, the year of Our Lord in that part of Great Britain called England, began on the 25th day of March, as he will find stated in the 24 Geo. II. c. 23., by which Act it was enacted, that the 1st day of January next following the last day of December, 1751, should be the first day of the year 1752; and that the 1st day of January in every year in time to come should be the first day of the year.

Philippe de Thaun, in his *Livre des Créatures*, which was written in the first half of the twelfth century, p. 48. of the edition published for the Historical Society of Science, has some remarks which may interest your correspondent, that are thus literally translated by Mr. Wright:—

"In March, the year ought always to begin,  
According to that explanation which we find in the book,  
That in the twelve kalends of April, as your understand,  
Our Creator formed the first,  
Where the sun always will begin his course,  
But at all times we make the year begin in January,  
Because the Romans did so first;  
We will not un-make what the elders did."

ARUN.

---

*Hanap.*—Among the specimens of ancient and mediæval art now exhibiting in John Street, Adelphi, I was struck with the number of gilt cups, called in the catalogue *hanaps*. The word was new to me; but I have since met with it (as frequently happens after one's interest has been excited with respect to a word) in Walter Scott's *Quentin Durward*, in vol. i. chap. 3.; or rather, vol. xxxi. p. 60. of the edition in 48 vols., Cadell, 1831; in which place the context of the scene appears to connect the idea of *hanap* with a cup containing treasure.

Now I cannot find *hanap* in any dictionary to which I have access; but I find *hanaper* in every one. Johnson, and others, give the word *Hanaper* as synonymous with *treasury* or *exchequer*. They also contract *Hanaper* into *Hamper*. For example, in Dyche's *English Dictionary*, 17th ed. Lond. 1794, we have,—

"*Hamper*, or *Hanaper*, a wicker basket made with a cover to fasten it up with; also, an office in Chancery; the clerk or warden of the *Hanaper* receives all monies due to the king for seals of charters, &c.... and takes into his custody all sealed charters, patents, &c.,... which he now puts into bags, but anciently, it is supposed, into *Hampers*, which gave the denomination to the office."

And perhaps it may be remarked here, since we commonly say of a man in difficulties that he is "exchequered" or in "chancery," that so we probably intend to express the same, when we say a man is *hanapered*, or *hampered*.

Thus, there is no difficulty about the meaning of *Hanaper*; and its connection with *treasure* is plain and clear enough: and, with respect to *cups*, though chiefly used for drinking, the presentation of them with sums of money in them has ever been, and indeed is, so very customary, that it is needless to occupy space here with instances. But I cannot distinctly connect the *hanap* of the exhibition with *hanaper*: and I perhaps ought to look in another direction for its true signification and etymology.

ROBERT SNOW.

[Our correspondents who have written upon the subject of Hanap are referred to Halliwell's *Archaic Dictionary*, where they will find "HANAP, a cup. *Test. Vet.* p. 99.;" to Ducange, s.v. "HANAPUS, HANAPPUS, HANAPHUS, vas, patera, crater, (Vas ansatum et pede instructum, quo a poculo distinguitur), ex Saxonico *Hnaep, Hnaeppa*, Germ. *Napf*, calix patera;" and to Guenebault, *Dict. Iconographique des Monuments*, who refers again for particulars of this species of drinking cup to the works of Soumerard and Willemin.]

*Life of W. Godwin.*—"N.'s" inquiry (No. 26. p. 415.) for an account of the life of W. Godwin, and more particularly of his last hours, leads me to express hope in your columns that the memoirs of Godwin, which were announced for publication shortly after his death, but which family disputes, as I have understood, prevented from appearing, may not much longer be denied to the public. I am not aware of any better account of Godwin's life, to which "N." can now be referred, than the sketch in the *Penny Cyclopædia*.

CH.

*Charles II. and Lord R.'s Daughter.*—*Earl of Ranelagh.*—Since I inquired in your columns (No. 25. p. 399.) who was the lady mentioned in a passage of Henry Sidney's *Diary*, edited by Mr. Blencowe, as Lord R.'s daughter, and a new mistress of Charles II., who in March 1680 brought Monmouth to the King for reconciliation, I have, by Mr. Blencowe's kindness, seen the original *Diary*, which is in the possession of the Earl of Chichester. The name of the nobleman is there abbreviated: the letters appear to be *Rane.*, and it is probably Lord Ranelagh who is intended. I do not remember any other notice of this amour of Charles II., and should be glad to be referred to any other information on the subject. Charles II.'s mistresses are political characters; and in this notice of Lord R.'s daughter, we find her meddling in state affairs.

I do not know whether this lady, if indeed a daughter of a Lord Ranelagh, would be the daughter or sister of the Lord Ranelagh living in 1680, who was the first Earl of Ranelagh and third Viscount, and who is described by Burnet as a very able and very dissolute man, and a great favourite of Charles II. (*Hist. of his own Time*, i. 462., ii. 99., ed. 1823); and who, having held the office of Vice-Treasurer in Ireland during three reigns, was turned out of it in disgrace in 1703. He died in 1711, leaving no son, but three daughters, one of whom was unmarried; he was the last, as well as first, Earl of Ranelagh. The elder title of Viscount went to a cousin, and still exists.

CH.

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## MISCELLANIES.

*Dr. Sclater's Works.*—Books written by W. Sclater, D.D., omitted in Wood's *Ath. Oxon.* edit. Bliss. vol. iii. col. 228.:—

"A Threefold Preseruatue against three dangerous diseases of these latter times:—

"1. Non-proficiency in Grace.

"2. Fals-hearted Hypocrisie.

"3. Back-sliding in Religion.

"Prescribed in a Sermon at S. Paul's Crosse in London, September 17, 1609. London. 1610." 4to.

Ded. to "Master Iohn Colles, Esquire," from which it seems that Sclater had been presented to his living by the father of this gentleman. The Ser. is on Heb. vi. 4-6.

"A Sermon preached at the last generall Assise holden for the County of Somerset at Taunton. London, 1616." 8vo. On Ps. lxxxii. 6, 7. Ded. to "John Colles, Esq., High Sheriffe of Sommerset."

"Three Sermons preached by William Sclater, Doctor of Diuinity, and Minister of the Word of God at Pitmister [sic] in Sommersetshire. Now published by his Sonne of King's Colledge in Cambridge. London, 1629." 4to. On 1 Pet. ii. 11., 2 Kings, ix. 31., and Heb. ix. 27, 28. The last is a funeral Sermon for John Colles, Esq., preached in 1607.

JOHN J. DREDGE.

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*Runes*.—Worsäae (*Primeval Antiquities of Denmark*, 1849) mentions that inscriptions are found in Denmark, Norway, and Sweden, written in different languages in *Runic character*. He also mentions the fact of a Pagan Runic inscription occurring at Jellinge, Denmark, on the tomb of old King Gorm, A.D. c. 900, found in a huge barrow; and, at the same place, a Christian Runic inscription on the tomb of his son Harold. Has this inquiry been extended to British Runes, and might it not throw much light upon many monuments of dates prior to the Conquest? Crossed slabs with Runes have been found at Hartlepool, Durham; have the inscriptions been read? (Boutell's *Christian Monuments*, p. 3.; Cutt's *Manual of Sepulchral Slabs*, pp. 52, 60. plate III.)

## MISCELLANEOUS.

### NOTES ON BOOKS, CATALOGUES, SALES, ETC.

The *Nibelungenlied*, which has been aptly designated the German Iliad, has hitherto been a sealed book to the mere English reader. Mr. Lettsom has however just published a most successful translation of it under the title of *The Fall of the Nibelungers*. Few will rise from a perusal of the English version of this great national epic—which in its present form is a work of the thirteenth century—without being struck with the innate power and character of the original poem; and without feeling grateful to Mr. Lettsom for furnishing them with so pleasing and spirited a version of it.

Captain Curling, Clerk of the Cheque of what was formerly designated the Band of Gentleman Pensioners, has, under the influence of a laudable *esprit de corps*, combined the disjointed materials which Pegge had collected upon the subject with the fruits of his own researches; and, under the title of *Some Account of the Ancient Corp of Gentlemen-at-Arms*, has produced a volume of great interest doubtless to his "brothers in arms," and containing some curious illustrations of court ceremonial.<sup>9</sup>

Mr. Timbs, the editor of *The Year-Book of Facts, &c.*, announces for early publication a work on which he has been engaged for some time, entitled *Curiosities of London*. It will, we believe, be altogether of a different character from Mr. Cunningham's *Handbook*, and treat rather of present London and its amusements than those of historical and literary associations which give a charm to Mr. Cunningham's volume.

We are glad to find that the most mysterious and mystified portion of the Greek Geometry is likely to receive at last a complete elucidation—we mean the "Porisms." There are so many questions arising out of this subject, respecting the development of the Grecian intellect, that a full discussion of them is no easy task; especially of those arising out of the conflicting testimonies furnished by history, and by the internal evidences contained in the existing works of the "fathers of Geometry." We certainly anticipate, from the known character of the minds now engaged in this work, that some conclusive evidence as to the state of geometry anterior to the time of Euclid will be elicited by Messrs. Potts and Davies. The analysis of the writings of all the authors who have treated on the Porism, will form a subject of interest not only for its assigning to every author his fair share of credit for his contributions towards perfecting the poristic method; but for that *critical discrimination of principles*, which constitutes one of the marked features of Mr. Davies's writings in the archæology of geometry. We shall be glad if his slight notice of the intended work shall bring some accession of aid to the undertaking in the form of subscriptions: as upon adequate support, it appears, must depend whether the work shall go to press, or the project be abandoned.

We have received the following Catalogues:—Thomas Thorpe's (13. Henrietta Street) General Catalogue of very Choice, Curious, Rare, and most Interesting Books recently purchased, including some hundred articles of the utmost rarity. Williams and Norgate's (14. Henrietta Street) No. 24. of German Book Circular, a Quarterly List of the principal New Publications on the Continent; C.J. Stewart's (11. King William Street, West Strand) Catalogue of Dogmatical, Polemical, and Ascetical Theology.

WANTED.—MANUSCRIPT OF OLD ENGLISH POETRY.—Borrowed, within the last few months, from the Town Residence of a Gentleman, a large 4to. MS., in modern binding,

of Early English Poetry, by Richard Rolle, of Hampole; containing, among other matters, Religious Pieces couched in the form of Legal Instruments, and a Metrical Chronicle of the Kings of England, in the style of Lydgate's. As the owner does not recollect to whom it was lent, and is very anxious to refer to it, he will be obliged by its immediate return, either to himself directly, or, if more convenient, to the Editor of "NOTES AND QUERIES."

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

*A View of Devonshire in MDCXXX.*, by Thomas Westcote, Esq., Exeter, 1845.

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

The unlettered bard has probably confused "styx" with the kindling, "yelding," of hell-fire.

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

Flame.

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

I have often wondered what namsac (so pronounced) could be, but since I have seen the story as told by "H.J.M." it is evidently "namesake."

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

Probably crook in the original, to rhyme with Jock.

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

"I way'd me" is yet used in parts of Yorkshire for "I went."

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

"To late" is "to seek;" from *lateo*, as if by a confusion of hiding and seeking.

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

"Kirk" is not a very good rhyme to "seek;" perhaps it should be "search" and "church".

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

We find at page 200, an Order of the Council, dated Dec. 5. 1737, respecting the disposition of the band at the funeral of Queen Caroline, signed by "TEMPLE STANYAN," the subject of a Query in No. 24. p. 382., and of several Replies in our last, No. 28. p. 460.

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Printed by THOMAS CLARK SHAW, of No. 8. New Street Square, at No. 5. New Street Square, in the Parish of St. Bride, in the City of London; and published by GEORGE BELL, of No. 186. Fleet Street, in the Parish of St. Dunstan in the West, in the City of London, Publisher, at No. 186. Fleet Street aforesaid.—Saturday, May 18. 1850.

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\*\*\* END OF THE PROJECT GUTENBERG EBOOK NOTES AND QUERIES, NUMBER 29, MAY 18, 1850 \*\*\*

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