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## NOTES AND QUERIES:

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

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

No. 51.	SATURDAY, OCTOBER 19. 1850.	Price, with Supplement, 6d. Stamped Edition, 7d.
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## NOTES.

### ROBERD THE ROBBER.

In the *Vision of Piers Ploughman* are two remarkable passages in which mention is made of "Roberd the robber," and of "Roberdes knaves."

"Roberd the robbere,  
     On *Reddite* loked,  
 And for ther was noght wherof  
     He wepte swithe soore."  
     Wright's ed., vol. i. p. 105.

"In glotonye, God woot,  
     Go thei to bedde,  
 And risen with ribaudie,  
     The Roberdes knaves."  
     Vol. i. p. 3.

In a note on the second passage, Mr. Wright quotes a statute of Edw. III., in which certain malefactors are classed together "*qui sont appellez Roberdesmen, Wastours, et Dragelatche:*" and on the first he quotes two curious instances in which the name is applied in a similar manner, —one from a Latin song of the reign of Henry III.:

"Competenter per *Robert*, robbur designatur;  
 Robertus excoriat, extorquet, et minatur.  
*Vir quicumque rabidus consors est Roberto.*"

It seems not impossible that we have in these passages a trace of some forgotten mythical personage. "Whitaker," says Mr. Wright, "supposes, without any reason, the 'Roberde's knaves' to be 'Robin Hood's men.'" (Vol. ii. p. 506.) It is singular enough, however, that as early as the time of Henry III. we find the term '*consors Roberto*' applied generally, as designating any common thief or robber; and without asserting that there is any direct allusion to "Robin Hood's men" in the expression "Roberdes knaves," one is tempted to ask whence the hero of Sherwood got his own name?

Grimm (*Deutsche Mythol.*, p. 472.) has suggested that Robin Hood may be connected with an equally famous namesake, Robin Goodfellow; and that he may have been so called from the hood or hoodikin, which is a well-known characteristic of the mischievous elves. I believe, however, it is now generally admitted that "Robin Hood" is a corruption of "Robin o' th' Wood" equivalent to "*silvaticus*" or "*wildman*"—a term which, as we learn from Ordericus, was generally given to those Saxons who fled to the woods and morasses, and long held them against their Norman enemies.

It is not impossible that "Robin o' the Wood" may have been a general name for any such outlaws as these and that Robin Hood, as well as "Roberd the Robbere" may stand for some earlier and forgotten hero of Saxon tradition. It may be remarked that "Robin" is the Norman diminutive of "Robert", and that the latter is the name by which we should have expected to find the doings of a Saxon hero commemorated. It is true that Norman and Saxon soon came to have their feelings and traditions in common; but it is not the less curious to find the old Saxon name still traditionally applied by the people, as it seems to have been from the *Vision of Piers Ploughman*.

Whether Robin Goodfellow and his German brother "Knecht Ruprecht" are at all connected with Robin Hood, seems very doubtful. The plants which, both in England and in Germany, are thus

named, appear to belong to the elf rather than to the outlaw. The wild geranium, called "Herb Robert" in Gerarde's time, is known in Germany as "Ruprecht's Kraut". "Poor Robin", "Ragged Robin", and "Robin in the Hose", probably all commemorate the same "merry wanderer of the night."

RICHARD JOHN KING.

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## ON A PASSAGE IN "THE MERRY WIVES OF WINDSOR," AND ON CONJECTURAL EMENDATION.

The late Mr. Baron Field, in his *Conjectures on some Obscure and Corrupt Passages of Shakspeare*, published in the "Shakspeare Society's Papers," vol. ii. p. 47., has the following, note on *The Merry Wives of Windsor*, Act ii. Sc. 2.:—

"*Falstaff*. I myself sometimes having the fear of heaven on the left hand, and hiding mine honour in my necessity, am fain to shuffle, to hedge, and to lurch; and yet you, you rogue, will esconce your *rags*, your cat-a-mountain looks, your red-lattice phrases and your bold-beating oaths, under the shelter of your honour.'

"Pistol, to whom this was addressed, was an ensign, and therefore *rags* can hardly bear the ordinary interpretation. A *rag* is a beggarly fellow, but that will make little better sense here. Associated as the phrase is, I think it must mean *rages*, and I find the word used for *ragings* in the compound *bard-rags*, border-ragings or incursions, in Spenser's *Fairy Queen*, ii. x. 63., and *Colin Clout*, v. 315."

Having on one occasion found that a petty larceny committed on the received text of the poet, by taking away a superfluous *b*, made all clear, perhaps I may be allowed to restore the abstracted letter, which had only been *misplaced* and read *brags*, with, I trust, the like success? Be it remembered that Pistol, a braggadocio, is made up of *brags* and slang; and for that reason I would also read, with Hanmer, *bull-baiting*, instead of the unmeaning "*bold-beating oaths*."

I well know with what extreme caution conjectural emendation is to be exercised; but I cannot consent to carry it to the excess, or to preserve a vicious reading, merely because it is warranted by the *old copies*.

Regretting, as I do, that Mr. Collier's, as well as Mr. Knight's, edition of the poet, should both be disfigured by this excess of caution, I venture to subjoin a cento from George Withers, which has been inscribed in the blank leaf of one of them.

"Though they will not for a better  
Change a syllable or letter,  
Must the *Printer's* spots and stains  
Still obscure THE POET'S Strains?  
Overspread with antique rust,  
Like whitewash on his painted bust  
Which to remove revived the grace  
And true expression of his face.  
So, when I find misplaced B's,  
I will do as I shall please.  
If my method they deride,  
Let them know I am not tied,  
In my free'r course, to chuse  
Such strait rules as they would use;  
Though I something miss of might,  
To express his meaning quite.  
For I neither fear nor care  
What in this their censures are;  
If the art here used be  
Their dislike, it liketh me.  
While I linger on each strain,  
And read, and read it o'er again,  
I am loth to part from thence,  
Until I trace the poet's sense,  
And have the *Printer's errors* found,  
In which the folios abound."

PERIERGUS BIBLIOPHILUS.

October.

*Chaucer's Damascene.*—Warton, in his account of the physicians who formed the Library of the Doctor of Physic, says of John Damascene that he was "Secretary to one of the caliphs, wrote in various sciences before the Arabians had entered Europe, and had seen the Grecian philosophers." (*History of English Poetry*, Price's ed., ii. 204.) Mr. Saunders, in his book entitled *Cabinet Pictures of English Life*, "Chaucer", after repeating the very words of this meagre account, adds, "He was, however, more famous for his religious than his medical writings; and obtained for his eloquence the name of the Golden-flowing" (p 183.) Now Mr. Saunders certainly, whatever Warton did, has confounded Damascenus, the physician, with Johannes Damascenus Chrysorrhoeas, "the last of the Greek Fathers," (Gibbon, iv. 472.) a voluminous writer on ecclesiastical subjects, but no physician, and therefore not at all likely to be found among the books of Chaucer's Doctour,

"Whose studie was but litel on the Bible."

Chaucer's *Damascene* is the author of *Aphorismorum Liber*, and of *Medicinæ Therapeuticæ*, libri vii. Some suppose him to have lived in the ninth, others in the eleventh century, A.D.; and this is about all that is known about him. (See *Biographie Universelle*, s.v.)

ED. S. JACKSON.

*Long Friday, meaning of.*—C. Knight, in his *Pictorial Shakspeare*, explains Mrs. Quickly's phrase in *Henry the Fourth*—"Tis a *long* loan for a poor lone woman to bear,"—by the synonym *great*: asserting that *long* is still used in the sense of great, in the north of England; and quoting the Scotch proverb, "Between you and the long day be it," where *we* talk of the *great* day of judgment. May not this be the meaning of the name *Long Friday*, which was almost invariably used by our Saxon forefathers for what we now call Good Friday? The commentators on the Prayer Book, who all confess themselves ignorant of the real meaning of the term, absurdly suggest that it was so called from the great *length of the services* on that day; or else, from the length of the fast which preceded. Surely, The Great Friday, the Friday on which the great work of our redemption was completed, makes better sense?

T.E.L.L.

*Hip, hip, Hurrah!*—Originally a war cry, adopted by the stormers of a German town, wherein a great many Jews had taken their refuge. The place being sacked, they were all put to the sword, under the shouts of, *Hierosolyma est perdita!* From the first letter of those words (*H.e.p.*) an exclamation was contrived. We little think, when the red wine sparkles in the cup, and soul-stirring toasts are applauded by our *Hip, hip, hurrah!* that we record the fall of Jerusalem, and the cruelty of Christians against the chosen people of God.

JANUS DOUSA.

*Under the Rose* (Vol. i., p. 214.).—Near Zandpoort, a village in the vicinity of Haarlem, Prince William of Orange, the third of his name, had a favourite hunting-seat, called after him the Princenbosch, now more generally known under the designation of the Kruidberg. In the neighbourhood of these grounds there was a little summer-house, making part, if I recollect rightly, of an Amsterdam burgomaster's country place, who resided there at the times I speak of. In this pavilion, it is said, *and beneath a stucco rose*, being one of the ornaments of the ceiling, William III. communicated the scheme of his intended invasion in England to the two burgomasters of Amsterdam there present. You know the result.

Can the expression of "being under the rose" date from this occasion, or was it merely owing to coincidence that such an ornament protected, as it were, the mysterious conversation to which England owes her liberty, and Protestant Christendom the maintenance of its rights?

JANUS DOUSA.

Huis te Manpadt.

*Albanian Literature.*—*Bogdano, Pietro, Archivescovo di Scopia, L'Infallibile Verita della Cattolica Fede*, in Venetia, per G. Albrizzi, MDXCI, is I think much older than any Albanian book mentioned by Hobhouse. The same additional characters are used which occur in the later publications of the Propaganda, in two parts, pp. 182. 162.

F.Q.

## Queries.

### BIBLIOGRAPHICAL QUERIES.

1. Has anything recently transpired which could lead bibliographers to form an absolute decision with regard to the "unknown" printer who used the singular letter R which is said to have originated with Finiguerra in 1452? That Mentelin was the individual seems scarcely credible; and there is a manifest difference between his type and that of the anonymous printer of the *editio princeps* of Rabanus Maurus, *De Universo*, the copy of which work (illuminated, ruled, and

rubricated) now before me was once in Heber's possession; and it exhibits the peculiar letter R, which resembles an ill-formed A, destitute of the cross stroke, and supporting a round O on its reclined back. (Panzer, i. 78.; Santander, i. 240.)

2. Is it not quite certain that the acts and decrees of the synod of Würzburg, held in the year 1452, were printed in that city previously to the publication of the *Breviarium Herbiplense* in 1479? The letter Q which is used in the volume of these acts is remarkable for being of a double semilunar shape; and the type, which is very Gothic, is evidently the same as that employed in an edition of other synodal decrees in Germany about the year 1470.

3. When and where was the *Liber de Laudibus gloriosissime Dei genitricis Marie semper Virginis*, by Albertus Magnus, first printed? I do not mean the supposititious work, which is often confounded with the other one; but that which is also styled *Super Evangelium* Missus est *Quæstiones*. And why are these Questions invariably said to be 230 in number, when there are 275 chapters in the book? Beughem asserts that the earliest edition is that of Milan in 1489 (*Vid. Quetif et Echarde*, i. 176.), but what I believe to be a volume of older date is "sine ullâ notâ;" and a bookseller's observation respecting it is, that it is "very rare, and unknown to De Bure, Panzer, Brunet, and Dibdin."

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4. Has any discovery made as to the author of the extraordinary 4to. tract, *Oratio querulosa contra Inuasores Sacerdotum*? According to the *Crevenna Catalogue* (i. 85.), the work is "inconnu à tous les bibliographes." Compare Seemiller, ii. 162.; but the copy before me is not of the impression described by him. It is worthy of notice, that at signature A iiii the writer declares, "nostris jam temporibus calchographiam, hoc est impressioram artem, in nobilissima Vrbanie germe Maguncia fuisse repertam."

5. Are we to suppose that either carelessness or a love of conjectures was the source of Chevillier's mistake, not corrected by Greswell (*Annals of Paris. Typog.*, p. 6.), that signatures were first introduced, anno 1476, by Zarotus, the printer, at Milan? They may doubtless be seen in the *Opus Alexandride Ales super tertium Sententiarum*, Venet. 1475, a book which supplies also the most ancient instance I have met with of a "Registrum Chartarum." Signatures, however, had a prior existence; for they appear in the *Mammetractus* printed at Beron Minster in 1470 (Meermau, ii. 28.; Kloss, p. 192.), but they were omitted in the impression of 1476. Dr. Cotton (*Typ. Gaz.*, p. 66.), Mr. Horne (*Introd. to Bibliog.*, i. 187. 317), and many others, wrongly delay the invention or adoption of them till the year 1472.

6. Is the edition of the *Fasciculus Temporum*, set forth at Cologne by Nicolaus de Schlettstadt in 1474, altogether distinct from that which is confessedly "omnium prima," and which was issued by Arnoldus Ther Huernen in the same year? If it be, the copy in the Lambeth library, bearing date 1476, and entered in pp. 1, 2. of Dr. Maitland's very valuable and accurate *List*, must appertain to the third, not the second, impression. To the latter this Louvain reprint of 1476 is assigned in the catalogue of the books of Dr. Kloss (p. 127.), but there is an error in the remark that the "Tabula" prefixed to the *editio princeps* is comprised in *eight* leaves, for it certainly consists of *nine*.

7. Where was what is probably a copy of the second edition of the *Catena Aurea* of Aquinas printed? The folio in question, which consists of 417 unnumbered leaves, is an extremely fine one, and I should say that it is certainly of German origin. Seemiller (i. 117.) refers it to Esslingen, and perhaps an acquaintance with its water-marks would afford some assistance in tracing it. Of these a rose is the most common, and a strigilis may be seen on folio 61. It would be difficult to persuade the proprietor of this volume that it is of so modern a date as 1474, the year in which what is generally called the second impression of this work appeared.

8. How can we best account for the mistake relative to the imaginary Bologna edition of Ptolemy's *Cosmography* in 1462, a copy of which was in the Colbert library? (Leuglet du Fresnoy, *Méth. pour étud. l'Hist.*, iii. 8., à Paris, 1735.) That it was published previously to the famous Mentz Bible of this date is altogether impossible; and was the figure 6 a misprint for 8? or should we attempt to subvert it into 9? The *editio princeps* of the Latin version by Angelus is in Roman letter, and is a very handsome specimen of Vicenza typography in 1475, when it was set forth "ab Hermano Leuilapide," alias Hermann Lichtenstein.

9. If it be true, as Dr. Cotton remarks in his excellent *Typographical Gazetteer*, p. 22., that a press was erected at Augsburg, in the monastery of SS. Ulric and Afra, in the year 1472, and that Anthony Sorg is believed to have been the printer, why should we be induced to assent to the validity of Panzer's supposition that Nider's *Formicarius* did not make its appearance there until 1480? It would seem to be more than doubtful that Cologne can boast of having produced the first edition, A.D. 1475/7; and it may be reasonably asserted, and an examination of the book will abundantly strengthen the idea, that the earliest impression is that which contains this colophon, in which I would dwell upon the word "*editionem*" (well known to the initiated): "Explicit quintus ac totus formicarii liber iuxta editionem fratris Iohannis Nider," &c., "Impressum Auguste per Anthonium Sorg."

10. In what place and year was *Wilhelmi Summa Viciorum* first printed? Fabricius and Cave are certainly mistaken when they say Colon. 1479. In the volume, which I maintain to be of greater antiquity, the letters *c* and *t*, *s* and *t*, are curiously united, and the commencement of it is: "Incipit summa viciorum seu tractatus moral' edita [*sic*] a fratre vilhelmo episcopo lugdunēs. ordinsq.

fratrū predicator." The description given by Quetif and Echard (i. 132.) of the primary impression of Perault's book only makes a bibliomaniac more anxious for information about it: "in Inc. typ. absque loco anno et nomine typographi, sine numeris reclamata. et majusculis."

11. Was Panormitan's *Lectura super primo Decretalium* indubitably issued at Venice, prior to the 1st of April, 1473? and if so, does it contain in the colophon these lines by Zovenzonius, which I transcribe from a noble copy bearing this date?

"Abbatis pars prima notis que fulget aliemis  
Est vindelini pressa labore mei:  
Cuius ego ingenium de vertice palladis ortum  
Crediderim. veniam tu mihi spira dabis."

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12. Is it not unquestionable that Heroldt's *Promptuarium Exemplorum* was published at least as early as his *Sermones*? The type in both works is clearly identical, and the imprint in the latter, at the end of *Serm.* cxxxvi., vol. ii., is Colon. 1474, an edition unknown to very nearly all bibliographers. For instance, Panzer and Denis commence with that of Rostock, in 1476; Laire with that of Cologne, 1478; and Maittaire with that of Nuremberg, in 1480. Different statements have been made as to the precise period when this humble-minded writer lived. Altamura (*Bibl. Domin.*, pp. 147. 500.) places him in the year 1400. Quetif and Echard (i. 762.), Fabricius and Mansi (*Bibl. Med. et inf. Latin.*), prefer 1418, on the unstable ground of a testimony supposed to have proceeded from the author himself; for whatever confusion or depravation may have been introduced into subsequent impressions, the *editio princeps*, of which I have spoken, does not present to our view the alleged passage, viz., "à Christo autem transacti sunt *millequadringenti decem et octo anni*," but most plainly, "M.cccc. & liij. anni." (*Serm.* lxxxv., tom. ii.) To this same "Discipulus" Oudin (iii. 2654.), and Gerius in the Appendix to Cave (p. 187.), attribute the *Speculorum Exemplorum*, respecting which I have before proposed a Query; but I am convinced that they have confounded the *Speculum* with the *Promptuarium*. The former was first printed at Deventer, A.D. 1481, and the compiler of it enters upon his prologue in the following striking style: "Impressoria arte jam dudum longe lateque per orbem diffusa, multiplicatisque libris quarumcunque fere materiarum," &c. He then expresses his surprise at the want of a good collection of *Exempla*; and why should we determine without evidence that he must have been Heroldus?

R.G.

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### FAIRFAX'S TASSO.

In a copy of Fairfax's *Godfrey of Bulloigne*, ed. 1600 (the first), which I possess, there occurs a very curious variorum reading of the first stanza of the first book. The stanza, as it is given by Mr. Knight in his excellent modern editions, reads thus:

"The sacred armies and the godly knight,  
That the great sepulchre of Christ did free,  
I sing; much wrought his valour and foresight,  
And in that glorious war much suffer'd he;  
In vain 'gainst him did hell oppose her might,  
In vain the Turks and Morians armed be;  
His soldiers wild, to brawls and mutines prest,  
Reduced he to peace, so heaven him blest."

By holding up the leaf of my copy to the light, it is easy to see that the stanza stood originally as given above, but a cancel slip printed in *precisely the same type* as the rest of the book gives the following elegant variation:

"I sing the warre made in the Holy Land,  
And the Great Chiefe that Christ's great tombe did free:  
Much wrought he with his wit, much with his hand,  
Much in that braue atchievement suffred hee:  
In vaine doth hell that Man of God withstand,  
In vaine the worlds great princes armed bee;  
For heau'n him fauour'd; and he brought againe  
Vnder one standard all his scatt' red traine."

Queries.—1. Does the above variation occur in any or many other copies of the edition of 1600?

2. Which reading is followed in the second old edition?

T.N.

Demerary, September 11. 1850.

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### MINOR QUERIES.

"If he (the judge) see a stone thrown at his brother judge, as happened at Ludlow, not many years since."

(The first ed. was published in 1660). Does any other contemporary writer mention this circumstance? or is there any published register of the assizes of that time?

*Ibid.* Chap. 2. Rule 3. § 32.—

"The filthy gingran."

Apparently a drug or herb. Can it be identified, or its etymology pointed out?

*Ibid.* §. 50.—

"That a virgin should conceive is so possible to God's power, that it is possible in nature, say the Arabians."

Can authority for this be cited from the ancient Arabic writers?

A.T.

*First Earl of Roscommon*.—Can you or any of your correspondents put me on any plan by which I may obtain some information on the following subject? James Dillon, first Earl of Roscommon, married Helen, daughter of Sir Christopher Barnwell, by whom he had seven sons and six daughters; their names were Robert, Lucas, Thomas, Christopher, George, John, Patrick. Robert succeeded his father in 1641, and of his descendants and those of Lucas and Patrick I have some accounts; but what I want to know is, who are the descendants of Thomas (particularly), or of any of the other three sons?

Lodge, in his *Peerage*, very kindly kills all the sons, Patrick included; but it appears that he did not depart this life until he had left issue, from whom the late Earl had his origin. If Lodge is thus wrong in one case, he may be in others, and I have reason to believe that Thomas left a son settled in a place in Ireland called Portlick.

FRANCIS.

*St. Cuthbert*.—The body of St. Cuthbert, as is well known, had many wanderings before it found a magnificent resting-place at Durham. Now, in an anonymous *History of the Cathedral Church of Durham*, without date, we have a very particular account of the defacement of the shrine of St. Cuthbert, in the reign of Henry VIII. The body was found "lying whole, uncorrupt, with his face bare, and his beard as of a fortnight's growth, with all the vestments about him as he accustomed to say mass withal." The vestments are described as being "fresh, safe, and not consumed." The visitors "commanded him to be carried into the Revestry, till the king's pleasure concerning him was further known; and upon the receipt thereof the prior and monks buried him in the ground under the place where his shrine was exalted." Now, there is a tradition of the Benedictines (of whose monastery the cathedral was part) that on the accession of Elizabeth the monks, who were apprehensive of further violence, removed the body in the night-time from the place where it had been buried to some other part of the building. This spot is known only to three persons, brothers of the order; and it is said that there are three persons who have this knowledge now, as communicated from previous generations.

But a discovery was made in 1827 of the remains of a body in the centre of the spot where the shrine stood, with various relics of a very early period and it was asserted to be the body of St. Cuthbert. This, however, has not been universally assented to, and Mr. Akerman, in his *Archæological Index*, has—

"The object commonly called St. Cuthbert's Cross" (though the designation has been questioned), "found with human remains and other relics of the Anglo-Saxon period, in the Cathedral of Durham in 1827."—p. 144.

There does seem considerable discrepancy in the statements of the remains found in 1827 and the body deposited 1541.

I will conclude with asking, Is there any evidence to confirm the tradition of the Benedictines?

J.R.N.

*Vavasour of Haslewood*.—*Bells in Churches*.—It is currently reported in Yorkshire that three curious privileges belong to the chief of the ancient Roman Catholic family of Vavasour of Haslewood:

1. That he may ride on horseback into York Minster.
2. That he may specially call his house a castle.
3. That he may toll a bell in his chapel, notwithstanding any law prohibiting the use of bells in

places of worship not in union with the Church of England.

Is there any foundation for this report; and what is the real story? Is there still a law against the use of bells as a summons to divine services except in churches?

A.G.

*Alteration of Title-pages.*—Among the advertisements in the last *Quarterly* and *Edinburgh Reviews*, is one which replies to certain criticisms on a work. One of these criticisms was a stricture upon its title. The author states that the reviewer had a *presentation copy*, and ought to have inquired into the title under which the book was sold to the *public* before he animadverted upon the connexion between the title and the work. It seems then that, in this instance, the author furnished the Reviews with a title-page differing from that of the body of his impression, and thinks he has a right to demand that the reviewers should suppose such a circumstance probable enough to make it imperative upon them to inquire what the real title was. Query, Is such a practice common? Can any of your readers produce another instance?

M.

*Weights for Weighing Coins.*—A correspondent wishes to know at what period weights were introduced for weighing coins.

He has met with two notices on the subject in passages of Cottonian manuscripts, and would be glad of farther information.

In a MS. Chronicle, Cotton. Otho B. xiv.—

"1418. Novæ bilances instituuntur ad ponderanda aurea Numismata."

In another Cottonian MS., Vitell. A. i., we read—

"1419. Here bigan gold balancis."

H.E.

*Shunamitis Poema.*—Who was the author of a curious small 8vo. volume of 179 pages of Latin and English poems, commencing with "Shunamitis Poema Stephani Duck Latine redditum?"

The last verse of some commendatory verses prefixed point out the author as the son of some well-known character:

"And sure that is the most distinguish'd fame,  
Which rises from your own, not father's name.  
London, 21 April, 1738."

My copy has no title-page: a transcript of it would oblige.

E.D.

*Lachrymatories.*—In many ancient places of sepulture we find long narrow phials which are called lachrymatories, and are supposed to have been receptacles for tears: can you inform me on what authority this supposition rests?

J.H.C.

*Egg-cups used by the Romans.*—That the Romans used egg-cups, and of a shape very similar to our own, the ruins at Pompeii and other places afford ocular demonstration. Can you tell me by what name they called them?

J.H.C.

*Sir Oliver Chamberlaine.*—In Miss Lefanu's *Memoirs of Mrs. Frances Sheridan*, the celebrated authoress of *Sidney Biddulph*, *Nourjahad*, and *The Discovery*, and mother of Richard Brinsley Sheridan, it is stated that "her grandfather, Sir Oliver Chamberlaine," was an "English baronet." The absence of his name in any of the Baronetages induces the supposition, however, that he had received only the honour of knighthood; and the connexion of his son with Dublin, that the statement of Whitelaw and Walsh, in their history of that city, may be more correct,—viz. that "Sir Oliver Chamberlaine was descended from a respectable English family that had been settled in Dublin since the Reformation." I should be glad to be informed on this point, and also respecting the paternity of this Sir Oliver, who is not only distinguished as one of the progenitors of the Sheridans, but also of Dr. William Chamberlaine, the learned author of the *Abridgement of the Laws of Jamaica*, which he for some time administered, as one of the judges in that island; and of his grandson, the brave, but ill-fated, Colonel Chamberlaine, aide-de-camp to the president Bolivar.

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J.R.W.

October 10. 1850.



*Meleteticks*.—In Boyle's *Occasional Reflections* (ed. 1669), he uses the word *meleteticks* (pp. 8. 38.) to express the "way and kind of meditation" he "would persuade." Was this *then* a new word coined by him, and has it been used by any other writer?

P.H.F.

*Luther's Hymns*.—"In the midst of life we are in death," &c., in the Burial Service, is almost identical with one of Luther's hymns, the words and music of which are frequently closely copied from older sources. Whence?

F.Q.

"*Pair of Twises*."—What was the article, carried by gentlemen, and called by Boyle (R.B.), in his *Occasional Reflections* (edit. 1669, p. 180.), "a pair of *twises*," out of which he drew a little penknife?

P.H.F.

*Countermarks on Roman Coin*.—Several coins in my cabinet of Tiberius, Trajan, &c. bear the stamp NCAPR; others have an open hand, &c. I should be glad to know the reason of this practice, and what they denote.

E.S.T.

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## REPLIES.

### GAUDENTIO DI LUCCA.

(Vol. ii., p. 247. 298.)

The *Memoirs of Sig. Gaudentio di Lucca* have very generally been ascribed to Bishop Berkeley. In Moser's *Diary*, written at the close of the last century (MS. penes me), the writer says,—

"I have been reading Berkeley's amusing account of *Sig. Gaudentio*. What an excellent system of patriarchal government is there developed!"

See the *Retrospective Review*, vol. iv. p. 316., where the work is also ascribed to the celebrated Bishop Berkeley.

EDWARD F. RIMBAULT.

In the corrigenda and addenda to Kippis's *Biographia Britannica*, prefixed to vol. iii. is the following note, under the head of *Berkeley*:

"On the same authority [viz., that of Dr. George Berkeley, the bishop's son,] we are assured that his father did not write, and never read through, the *Adventures of Signor Gaudentio di Lucca*. Upon this head, the editor of the *Biographia* must record himself as having exhibited an instance of the folly of building facts upon the foundation of conjectural reasonings. Having heard the book ascribed to Bishop Berkeley, and seen it mentioned as his in catalogues of libraries, I read over the work again under this impression, and fancied that I perceived internal arguments of its having been written by our excellent prelate. I was even pleased with the apprehended ingenuity of my discoveries. But the whole was a mistake, which, whilst it will be a warning to myself, may furnish an instructive lesson to others. At the same time, I do not retract the character which I have given of the *Adventures of Signor Gaudentio di Lucca*. Whoever was the author of that performance, it does credit to his abilities and to his heart."

After this decisive testimony of Bishop Berkeley's son, accompanied by the candid confession of error on the part of the editor of the *Biographia Britannica*, the rumour as to Berkeley's authorship of *Gaudentio* ought to have been finally discredited. Nevertheless, it seems still to maintain its ground: it is stated as probable by Dunlop, in his *History of Fiction*; while the writer of a useful Essay on "Social Utopias," in the third volume of *Chambers's Papers for the People*, No. 18., treats it as an established fact.

L.

In addition to the remarks of your correspondent L., I may state that the first edition in 1737, 8vo., contains 335 pages, exclusive of the publisher's address, 13 pages. It is printed for T. Cooper, at the Globe, in Paternoster Row. The second edition in 1748, 8vo., contains publisher's address, 12 pages; the work itself 291 pages.

I find no difference between the two editions, except that in the first the title is *The Memoirs of Sig. Gaudentio di Lucca*; and in the second, *The Adventures of Sig. Gaudentio di Lucca*; and that in the second the notes are subjoined to each page, while in the first they follow the text in smaller type, as *Remarks of Sig. Rhedi*. The second edition is—

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With respect to the author, it must be observed that there is no evidence whatever to justify its being attributed to Bishop Berkeley. Clara Reeve, in her *Progress of Romana*, 1786, 8vo., mentions him as having been supposed to be the author; but her authority seems only to have been the anonymous writer in the *Gentleman's Magazine*, vol. xlvii. p. 13., referred to by your correspondent. The author of an elaborate review of the work in the *Retrospective Review*, vol. iv., advocates Bishop Berkeley's claim, but gives no reasons of any validity; and merely grounds his persuasion upon the book being such as might be expected from that great writer. He was, however, at least bound to show some conformity in style, which he does not attempt. On the other hand, we have the positive denial of Dr. George Berkeley, the bishop's son (Kippis's *Biog. Brit.*, vol. iii., addenda to vol. ii.), which, in the absence of any evidence to the contrary, seems to be quite sufficient.

In a letter signed C.H., *Gent. Mag.*, vol. vii. p. 317., written immediately on the appearance of the work, the writer observes:—

"I should have been very glad to have seen the author's name prefixed to it: however, I am of opinion that it is very nearly related to no less a hand than that which has so often, under borrowed names, employed itself to amuse and trifle mankind, in their own taste, out of their folly and vices."

This appears to point at Swift; but it is quite clear that he could not be the author, for very obvious reasons.

A correspondent of the *Gent. Mag.*, who signs his initials W.H. (vol. lv. part 2. p. 757), states "on very good authority" that the author was—

"Barrington, a Catholic priest, who had chambers in Gray's Inn, in which he was keeper of a library for the use of the Romish clergy. Mr. Barrington wrote it for amusement, in a fit of the gout. He began it without any plan, and did not know what he should write about when he put pen to paper. He was author of several pamphlets, chiefly anonymous, particularly the controversy with Julius Bate on Elohim."

Of this circumstantial and sufficiently positive attribution, which is dated October, 1785, no contradiction ever appeared that I am aware of. The person intended is S. Berington, the author of—

"Dissertations on the Mosaical Creation, Deluge, building of Babel, and Confusion of Tongues, &c." London: printed for the Author, and sold by C. Davis in Holborn, and T. Osborn in Gray's Inn, 1750, 8vo., pages 466, exclusive of introduction, 12 pages.

On comparing Gaudentio di Lucca with this extremely curious work, there seems a sufficient similarity to bear out the statement of the correspondent of the *Gentleman's Magazine*, W.H. The author quoted in the *Remarks of Sigr. Rhedi*, and in the *Dissertations*, are frequently the same, and the learning is of the same cast in both. In particular, Bochart is repeatedly cited in the *Remarks* and in the *Dissertations*. The philosophical opinions appear likewise very similar.

On the whole, unless some strong reason can be given for questioning the statement of this correspondent of the *Gentleman's Magazine*, I conceive that S. Berington, of whom I regret that so little is known, must be considered to be the author of *The Memoirs of Gaudentio di Lucca*.

JAS. CROSSLEY.

Manchester, October 7. 1850.

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## ENGLEMANN'S BIBLIOTHECA SCRIPTORUM CLASSICORUM.

(Vol. ii., pp. 296. 312.)

The sort of defence, explanation, or whatever it may be called, founded upon usage, and offered by ANOTHER FOREIGN BOOKSELLER, is precisely what I wanted to get out, if it existed, as I suspected it did.

If your correspondent be accurate as to Engelmann, it appears that no wrong is done to *him*; it is only the public which is mystified by a variety of title-pages, all but one containing a suppression of the truth, and the one of which I speak containing more.

I now ask you to put in parallel columns extracts from the title given by Engelmann with the substitutes given in that which I received.

"Schriftsteller—welche vom Jahre  
1700 bis zu Ende des Jahres 1846  
besonders in Deutschland gedruckt  
worden sind."

"Classics ... that have appeared in  
Germany and the adjacent  
countries up to the end of 1846."

I do not think it fair towards Mr. Engelmann, whose own title is so true and so precise, to take it for certain, on anonymous authority, that he sanctioned the above paraphrase. According to the German, the catalogue contains works from 1700 to 1846, published *especially* in Germany; meaning, as is the fact, that there are some in it published elsewhere. According to the English, all classics printed in Germany, and all the adjacent countries, in all times, are to be found in the catalogue. I pass over the implied compliment to this country, namely, that while a true description is required in Germany, a puff both in time and space is wanted for England. I dwell on the injurious effect of such alterations to literature, and on the trouble they give to those who wish to be accurate. It is a system I attack, and not individuals. There is no occasion to say much, for publicity alone will do what is wanted, especially when given in a journal which falls under the eyes of those engaged in research. I hope those of your contributors who think as I do, will furnish you from time to time with exposures; if, as a point of form, a Query be requisite, they can always end with, Is this right?

A. DE MORGAN.

October 14. 1850.

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## SHAKSPEARE'S USE OF THE WORD "DELIGHTED."

(Vol. ii., pp. 113. 139. 200. 234.)

I should have been content to leave the question of the meaning of the word *delighted* as it stands in your columns, my motive, so kindly appreciated by Mr. SINGER, in raising the discussion being, by such means to arrive at the true meaning of the word, but that the remarks of L.B.L. (p. 234.) recall to my mind a canon of criticism which I had intended to communicate at an earlier period as useful for the guidance of commentators in questions of this nature. It is as follows:—Master the grammatical construction of the passage in question (if from a drama, in its dramatic and I scenic application), deducing therefrom the general sense, before you attempt to amend or fix the meaning of a doubtful word.

Of all writers, none exceed Shakspeare in logical correctness and nicety of expression. With a vigour of thought and command of language attained by no man besides, it is fair to conclude, that he would not be guilty of faults of construction such as would disgrace a school-boy's composition; and yet how unworthily is he treated when we find some of his finest passages vulgarised and degraded through misapprehensions arising from a mere want of that attention due to the very least, not to say the greatest, of writers. This want of attention (without attributing to it such fatal consequences) appears to me evident in L.B.L.'s remarks, ably as he analyses the passage. I give him credit for the faith that enabled him to discover a sense in it as it stands; but when he says that it is perfectly intelligible in its natural sense, it appears to me that he cannot be aware of the innumerable explanations that have been offered of this very clear passage. The source of his error is plainly referable to the cause I have pointed out.

It is quite true that, in the passage referred to, the condition of the body before and after death is contrasted, but this is merely incidental. The natural antithesis of "a sensible warm motion" is expressed in "a kneaded clod" and "cold obstruction;" but the terms of the other half of the passage are not quite so well balanced. On the other hand, it is not the contrasted condition of each, but the separation of the body and spirit—that is, *death*—which is the object of the speaker's contemplation. Now with regard to the meaning of the term *delighted*, L.B.L. says it is applied to the spirit "*not* in its state *after death*, but *during life*." I must quote the lines once more:—

"Ay, but to die, and go we know not where;  
To lie in cold obstruction, and to rot;  
This sensible warm motion to become  
A kneaded clod; *and* the delighted spirit  
To bathe in fiery floods," &c.

And if I were to meet with a hundred thousand passages of a similar construction, I am confident they would only confirm the view that the spirit is represented in the *then present* state as at the termination of the former clause of the sentence. If such had not been the view instinctively taken by all classes of readers, there could have been no difficulty about the meaning of the word.

As a proof that this view of the construction is correct, let L.B.L. substitute for "delighted spirit", *spirit no longer delighted*, and he will find that it gives precisely the sense which he deduces from the passage as it stands. If this be true, then, according to his view, the negative and affirmative of a proposition may be used indifferently, in the same time and circumstances giving exactly the same meaning.

MR. SINGER furnishes another instance (Vol. ii., p. 241.) of the value of my canon. I think there can be no doubt that his explanation of the meaning of the word *eisell* is correct; but if it were not, any way of reading the passage in which it occurs would lead me to the conclusion that it could not be a river. *Drink up* is synonymous with *drink off*, *drink to the dregs*. A child, taking

medicine, is urged to "drink it up." The idea of the passage appears to be that each of the acts should go beyond the last preceding in extravagance:—

"Woo't weep? Woo't fight? Woo't fast? Woo't tear thyself?  
Woo't drink up eisell?"

And then comes the climax—"eat a crocodile?" Here is a regular succession of feats, the last but one of which is sufficiently wild, though not unheard of, and leading to the crowning extravagance. The notion of drinking up a river would be both unmeaning and out of place.

SAMUEL HICKSON.

September 18. 1850.

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### THE COLLAR OF ESSES.

I shall look with interest to the documents announced by Dr. ROCK (Vol. ii., p. 280.), which in his mind connect the Collar of Esses with the "Sanctus, Sanctus, Sanctus" of the Salisbury liturgy: but hitherto I have found nothing in any of the devices of livery collars that partakes of religious allusion. I am well aware that many of the collars of knighthood of modern Europe, headed by the proud order of the Saint Esprit, display sacred emblems and devices. But the livery collars were perfectly distinct from collars of knighthood. The latter, indeed, did not exist until a subsequent age: and this was one of the most monstrous of the popular errors which I had to combat in my papers in the *Gentleman's Magazine*. A Frenchman named Favyn, at the commencement of the seventeenth century, published a folio book on Orders of Knighthood, and, giving to many of them an antiquity of several centuries,—often either fabulous or greatly exaggerated,—provided them all with imaginary collars, of which he exhibits engravings. M. Favyn's book was republished in English, and his collars have been handed down from that time to this, in all our heraldic picture-books. This is one important warning which it is necessary to give any one who undertakes to investigate this question. From my own experience of the difficulty with which the mind is gradually disengaged from preconceived and prevailing notions on such points, which it has originally adopted as admitting of no question, I know it is necessary to provide that others should not view my arguments through a different medium to myself. And I cannot state too distinctly, even if I incur more than one repetition, that the Collar of Esses was not a badge of knighthood nor a badge of personal merit; but it was a collar of livery; and the idea typified by livery was feudal dependence, or what we now call party. The earliest livery collar I have traced is the French order of *cosses de geneste*, or broomcods: and the term "order", I beg to explain, is in its primary sense exactly equivalent to "livery:" it was used in France in that sense *before* it came to be applied to orders of knighthood. Whether there was any other collar of livery in France, or in other countries of Europe, I have not hitherto ascertained; but I think it highly probable that there was. In England we have some slight glimpses of various collars, on which it would be too long here to enter; and it is enough to say, that there were only two of the king's livery, the Collar of Esses and the Collar of Roses and Suns. The former was the collar of our Lancastrian kings, the latter of those of the house of York. The Collar of Roses and Suns had appendages of the heraldic design which was then called "the king's beast," which with Edward IV. was the white lion of March, and with Richard III. the white boar. When Henry VII. resumed the Lancastrian Collar of Esses, he added to it the portcullis of Beaufort. In the former Lancastrian regions it had no pendant, except a plain or jewelled ring, usually of the trefoil form. All the pendant badges which I have enumerated belong to secular heraldry, as do the roses and suns which form the Yorkist collar. The letter S is an emblem of a somewhat different kind; and, as it proves, more difficult to bring to a satisfactory solution than the symbols of heraldic blazon. As an initial it will bear many interpretations—it may be said, an indefinite number, for every new Œdipus has some fresh conjecture to propose. And this brings me to render the account required by Dr. Rock of the reasons which led me to conclude that the letter S originated with the office of Seneschallus or Steward. I must still refer to the *Gentleman's Magazine* for 1842, or to the republication of my essays which I have already promised, for fuller details of the evidence I have collected; but its leading results, as affecting the origin of this device, may be stated as follows:—It is ascertained that the Collar of Esses was given by Henry, Earl of Derby, afterwards King Henry IV., during the life-time of his father, John of Ghent, Duke of Lancaster. It also appears that the Duke of Lancaster himself gave a collar, which was worn in compliment to him by his nephew King Richard II. In a window of old St. Paul's, near the duke's monument, his arms were in painted glass, accompanied with the Collar of Esses; which is presumptive proof that his collar was the same as that of his son, the Earl of Derby. If, then, the Collar of Esses was first given by this mighty duke, what would be *his* meaning in the device? My conjecture is, that it was the initial of the title of that high office which, united to his vast estates, was a main source of his weight and influence in the country,—the office of Steward of England. This, I admit, is a derivation less captivating in idea than another that has been suggested, viz. that S was the initial of *Souveraine* which is known to have been a motto subsequently used by Henry IV., and which might be supposed to foreshadow the ambition with which the House of Lancaster affected the crown. But the objection to this is, that the device is traced back earlier than the Lancastrian usurpation can be supposed to have been in contemplation. It might still be the initial of *Souveraine*, if John of Ghent adopted it in allusion to his kingdom of Castille: but, because he is supposed to have used it, and his son the Earl of Derby certainly used it, after the sovereignty of Castille had been finally relinquished, but also before either he or his son can be supposed to

have aimed at the sovereignty of their own country, therefore it is that, in the absence of any positive authority, I adhere at present to the opinion that the letter S was the initial of Seneschallus or Steward.

JOHN GOUGH NICHOLS.

P.S.—Allow me to put a Query to the antiquaries of Scotland. Can any of them help me to the authority from which Nich. Upton derived his livery collar of the King of Scotland "de gormettis fremalibus equorum?"—J.G.N.

*Collar of SS* (Vol. ii., pp. 89. 194. 248. 280.).—I am surprised that any doubt should have arisen about this term, which has evidently no *spiritual* or *literary* derivation from the initial letters of *Sovereign, Sanctus, Seneschallus*, or any similar word. It is (as MR. ELLACOMBE hints, p. 248.) purely descriptive of the *mechanical* mode of forming the chain, not by round or closed links, but by hooks alternately deflected into the shape of *esses*; thus, *ssss*. Whether chains so made (being more susceptible of ornament than other forms of links) may not have been in special use for particular purposes, I will not say; but I have no doubt that the *name* means no more than that the links were in the shape of the letter S.

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C.

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## SIRLOIN.

Several correspondents who treat of Lancashire matters do not appear to be sufficiently careful to ascertain the correct designations of the places mentioned in their communications. In a late number Mr. J.G. NICHOLS gave some very necessary corrections to CLERICUS CRAVENSIS respecting his note on the "Capture of King Henry VI." (Vol. ii., p. 181.); and I have now to remind H.C. (Vol. ii., p. 268.) that "Houghton Castle" ought to be "Hoghton Tower, near Blackburn, Lancashire." Hoghton Tower and Whittle Springs have of late been much resorted to by pic-nic parties from neighbouring towns; and from the interesting scenery and splendid prospects afforded by these localities, they richly deserve to be classed among the *lions* of Lancashire. It is not improbable that the far-famed beauties and rugged grandeur of "The Horr" may, for the time, have rendered it impossible for H.C. to attend to orthography and the simple designation "Hoghton Tower," and hence the necessity for the present Note.

The popular tradition of the knighting of the Sirloin has found its way into many publications of a local tendency, and, amongst the rest, into the graphic *Traditions of Lancashire*, by the late Mr. Roby, whose premature death in the Orion steamer we have had so recently to deplore. Mr. Roby, however, is not disposed to treat the subject very seriously; for after stating that Dr. Morton had preached before the king on the duty of obedience, "inasmuch as it was rendered to the vicegerent of heaven, the high and mighty and puissant James, Defender of the Faith, and so forth," he adds:—

"After this comfortable and gracious doctrine, there was a rushbearing and a piping before the king in the great quadrangle. Robin Hood and Maid Marian, with the fool and Hobby Horse, were, doubtless, enacted to the jingling of morris-dancers and other profanities. These fooleries put the king into such good humour, that he was more witty in his speech than ordinary. Some of these sayings have been recorded, and amongst the rest, *that well-known quibble which has been the origin of an absurd mistake, still current through the county, respecting the sirloin*. The occasion, as far as we have been able to gather, was thus. Whilst he sat at meat, casting his eyes upon a noble *surloin* at the lower end of the table, he cried out, 'Bring hither that *surloin*, sirrah, for 'tis worthy a more honourable post, being, as I may say, not *sur-loin*, but *sir-loin*, the noblest joint of all;' which ridiculous and desperate pun raised the wisdom and reputation of England's Solomon to the highest."—*Traditions*, vol. ii. pp. 190-1.

Most probably Mr. Roby's view of the matter is substantially correct; for although *tradition* never fails to preserve the remembrance of transactions too trivial, or perhaps too indistinct for sober history to narrate, the *existence* of a tradition does not necessarily *prove*, or even *require*, that the myth should have had its foundation in fact.

Had the circumstance really taken place as tradition prescribes, it would probably have obtained a greater permanency than oral recital; for during the festivities at Hoghton Tower, on the occasion of the visit of the "merrie monarch", there was present a gentleman after Captain Cuttle's own heart, who would most assuredly have made a note of it. This was Nicholas Assheton, Esq., of Downham, whose *Journal*, as Dr. Whitaker well observes, furnishes an invaluable record of "our ancestors of the parish of Whalley, not merely in the universal circumstances of birth, marriage, and death, but acting and suffering in their individual characters; their businesses, sports, bickerings, carousings, and, such as it was, religion." This worthy chronicler thus describes the King's visit:—

"August 15. (1617). The king came to Preston; ther, at the crosse, Mr. Breares, the lawyer, made a speche, and the corpor<sup>n</sup> presented him with a bowle; and then the king went to a banquet in the town-hall, and soe away to Houghton: ther a speche made. Hunted, and killed a stagg. Wee attend on the lords' table.

"August 16, Houghton. The king hunting: a great companie: killed affore dinner a brace of staggs. Verie hot: soe hee went in to dinner. Wee attend the lords' table, ab<sup>t</sup> four o'clock the king went downe to the Allome mynes, and was ther an hower, and viewed them p[re]ciselie, and then went and shott at a stagg, and missed. Then my Lord Compton had lodged two brace. The king shott again, and brake the thigh-bone. A dogg long in coming, and my Lo. Compton shott ag<sup>n</sup> and killed him. Late in to supper.

"Aug. 17, Houghton. Wee served the lords with biskett, wyne, and jellie. The Bushopp of Chester, Dr. Morton, p[re]ched before the king. To dinner. Ab<sup>t</sup> four o'clock, ther was a rush-bearing and piping affore them, affore the king in the middle court; then to supp. Then ab<sup>t</sup> ten or eleven o'clock, a maske of noblemen, knights, gentlemen, and courtiers, affore the king, in the middle round, in the garden. Some speches: of the rest, dancing the Huckler, Tom Bedlo, and the Cowp Justice of Peace.

"Aug. 18. The king went away ab<sup>t</sup> twelve to Lathome."

{332} The journalist who would note so trivial a circumstance as the heat of the weather, was not likely to omit the knighting of the Sirloin, if it really occurred; and hence, in the absence of more positive proof, we are disposed to take Mr. Roby's view of the case, and treat it as one of the thousand and one pleasant stories which "rumour with her hundred tongues" ever circulates amongst the peasantry of a district where some royal visit, or other unexpected memorable occurrence, has taken place.

But this is not the only "pleasant conceit" of which the "merrie monarch" is said to have delivered himself during his visit to Hoghton Tower. On the way from Preston his attention was attracted by a huge boulder stone which lay in the roadside, and was still in existence not a century ago. "O' my saul," cried he, "that meikle stane would build a bra' chappin block for my Lord Provost. Stop! there be letters thereon: unto what purport?" Several voices recited the inscription:—

*"Turn me o're, an I'le tel thee plaine."*

"Then turn it ower," said the monarch, and a long and laborious toil brought to light the following satisfactory intelligence:—

*"Hot porritch makes hard cake soft,  
So torne me o'er againe."*

"My saul," said the king, "ye shall gang roun' to yere place again: these country gowks mauna ken the riddle without the labour." As a natural consequence, Sir Richard Hoghton's "great companie" would require a correspondingly great quantity of provisions; and the tradition in the locality is, that the subsequent poverty of the family was owing to the enormous expenses incurred under this head; the following characteristic anecdote being usually cited in confirmation of the current opinion. During one of the hunting excursions the king is said to have left his attendants for a short time, in order to examine a numerous herd of horned cattle then grazing in what are now termed the "Bullock Pastures," most of which had probably been provided for the occasion. A day or two afterwards, being hunting in the same locality, he made inquiry respecting the cattle, and was told, in no good-humoured way, by a herdsman unacquainted with his person, that they were all gone to feast the beastly king and his gluttonous company. "By my saul," exclaimed the king, as he left the herdsman, "then 'tis e'en time for me to gang too:" and accordingly, on the following morning, he set out for Lathom House.

In conclusion, allow me to ask the correspondents to the "NOTES AND QUERIES," what is meant by "dancing the *Huckler, Tom Bedlo, and the Cowp Justice of Peace?*"

T.T. WILKINSON.

Burnley, Lancashire, Sept. 21. 1850.

*Sirloin.*-In Nichols's *Progresses of King James the First*, vol. iii. p. 401., is the following note:—

"There is a laughable tradition, still generally current in Lancashire, that our knight-making monarch, finding, it is presumed, no undubbed man worthy of the chivalric order, knighted at the banquet in Hoghton Tower, in the warmth of his honour-bestowing liberality, a loin of beef, the part ever since called the *sirloin*. Those who would credit this story have the authority of Dr. Johnson to support them, among whose explanations of the word *sir* in his dictionary, is that it is 'a title given to the loin of beef, which one of our kings knighted in a fit of good humour.' 'Surloin,' says Dr. Pegge (*Gent. Mag.*, vol. liv. p. 485.), 'is, I conceive, if not knighted by King James as is reported, compounded of the French *sur*, upon, and the English *loin*, for the sake of euphony, our particles not easily submitting to composition. In proof of this, the piece of beef so called grows upon the *loin*, and behind the small ribs of the animal.' Dr. Pegge is probably right, and yet the king, if he did not give the sirloin its name, might, notwithstanding, have indulged in a pun on the already coined word, the etymology of which was then, as now, as little regarded as the thing signified is well approved."

JOHN J. DREDGE.

*Sirloin*.—Whence then comes the epigram—

"Our second *Charles*, of fame faeete,  
On loin of beef did dine,  
He held his sword pleased o'er the meat,  
'Rise up thou famed sir-loin!'"

Was not a *loin* of pork part of *James* the First's proposed banquet for the devil?

K.I.P.B.T.

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## RIOTS OF LONDON.

The reminiscences of your correspondent SENEX concerning the riots of London in the last century form an interesting addition to the records of those troubled times; but in all these matters correctness as to dates and facts are of immense importance. The omission of a date, or the narration of events out of their proper sequence, will sometimes create vast and most mischievous confusion in the mind of the reader. Thus, from the order in which SENEX has stated his reminiscences, a reader unacquainted with the events of the time will be likely to assume that the "attack on the King's Bench prison" and "the death of Allen" arose out of, and formed part and parcel of, the Gordon riots of 1780, instead of one of the Wilkes tumults of 1768. By the way, if SENEX was "personally either an actor or spectator" in *this* outbreak, he fully establishes his claim to the signature he adopts. I quite agree with him that monumental inscriptions are not always remarkable for their truth, and that the one in this case may possibly be somewhat tinged with popular prejudice or strong parental feeling; but, at all events, there can be but little doubt that poor Allen, whether guilty or innocent, was shot by a soldier of the Scotch regiment, be his name what it may; and further, the deed was not the effect of a random shot fired upon the mob,—for the young man was chased into a cow-house, and shot by his pursuer, away from the scene of conflict.

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Noorthouck, who published his *History of London*, 1773, thus speaks of the affair:—

"The next day, May 10. (1768,) produced a more fatal instance of rash violence against the people on account of their attachment to the popular prisoner (Wilkes) in the King's Bench. The parliament being to meet on that day to open the session, great numbers of the populace thronged about the prison from an expectation that Mr. W. would on that occasion recover his liberty; and with an intention to conduct him to the House of Commons. On being disappointed, they grew tumultuous, and an additional party of the third regiment of Guards were sent for. Some foolish paper had been stuck up against the prison wall, which a justice of the peace, then present, was not very wise in taking notice of, for when he took it down the mob insisted on having it from him, which he not regarding, the riot grew louder, the drums beat to arms, the proclamation was read, and while it was reading, some stones and bricks were thrown. William Allen, a young man, son of Mr. Allen, keeper of the Horse Shoe Inn in Blackman Street, and who, *as appeared afterwards, was merely a quiet spectator*, being pursued along with others, was unfortunately singled out and followed by three soldiers into a cow-house, and shot dead! A number of horse-grenadiers arrived, and these hostile measures having no tendency to disperse the crowd, which rather increased, the people were fired upon, five or six were killed, and about fifteen wounded; among which were two women, one of whom afterwards died in the hospital."

The author adds,—

"The soldiers were next day publicly thanked by a letter from the Secretary-at-War in his master's name. McLaughlin, who actually killed the inoffensive Allen, was withdrawn from justice and could never be found, so that though his two associates Donald Maclaine and Donald Maclaury, with their commanding officer Alexander Murray, were proceeded against for the murder, the prosecution came to nothing and only contributed to heighten the general discontent."

With respect to the monument in St. Mary's, Newington, I extract the following from the *Oxford Magazine* for 1769, p. 39.:—

"Tuesday, July 25. A fine large marble tombstone, elegantly finished, was erected over the grave of Mr. Allen, junr., in the church-yard of St. Mary, Newington, Surry. It had been placed twice before, but taken away on some disputed points. On the sides are the following inscriptions:—

*North Side.*

Sacred to the Memory of  
William Allen,

An Englishman of unspotted life and amiable disposition, [who was inhumanely murdered near St. George's Fields, the 10th day of May, 1768, by the Scottish

detachment from the army.]<sup>[1]</sup>

"His disconsolate parents, *inhabitants of this parish*, caused this tomb to be erected to an only son, lost to them and the world, in his twentieth year, as a monument of his virtues and their affections."

At page 53. of the same volume is a copperplate representing the tomb. On one side appears a soldier leaning on his musket. On his cap is inscribed "3rd Regt.;" his right hand points to the tomb; and a label proceeding from his mouth represents him saying, "I have obtained a pension of a shilling a day only for putting an end to thy days." At the foot of the tomb is represented a large thistle, from the centre of which proceeds the words, "Murder screened and rewarded."

Accompanying this print are, among other remarks, the following:—

"It was generally believed that he was m—d by one Maclane, a Scottish soldier of the 3d Reg<sup>t</sup>. The father prosecuted, Ad—n undertook the defence of the soldier. The solicitor of the Treasury, Mr. Nuthall, the deputy-solicitor, Mr. Francis, and Mr. Barlow of the Crown Office, attended the trial, and it is said, paid the whole expence for the prisoner out of the Treasury, to the amount of a very considerable sum. The defence set up was, that young Allen was not killed by Maclane, but by another Scottish soldier of the same regiment, one McLaughlin, who confessed it at the time to the justice, as the justice says, though he owns he took no one step against a person who declared himself a murderer in the most express terms.... The perfect innocence of the young man as to the charge of being concerned in any riot or tumult, is universally acknowledged, and a more general good character is nowhere to be found. This McLaughlin soon made his escape, therefore was a deserter as well as a murtherer, yet he has had a discharge sent him with an allowance of a shilling a day."

Maclane was most probably the "Mac" alluded to by SENEX; but his account differs in so many respects from cotemporaneous records that I have ventured to trespass somewhat largely upon your space. I may add, that I by no means agree in the propriety of erasing a monumental inscription of more than eighty years' existence without some much stronger proof of its falsehood; for I quite coincide with the remarks of Rev. D. Lysons, in his allusion to this monument (*Surrey*, p. 393.), that

*"Allen was illegally killed, whether he was concerned in the riots or not, as he was shot apart from the mob at a time when he might, if necessary, have been apprehended and brought to justice."*

E.B. PRICE.

September 30. 1850.

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The Rev. Dr. John Free<sup>[2]</sup> preached a sermon on the above occasion (which was printed) from the 24th chapter of Leviticus, 21st and 22nd verses, "He that killeth a man," &c.; and he boldly and fearlessly denominates the act as a murder, and severely reprehends those in authority who screened and protected the murderer. The sermon is of sixteen pages, and there is an appendix of twenty-six pages, in which are detailed various depositions, and all the circumstances connected with the catastrophe.

§ N.

Your correspondent SENEX will find in Malcolm's *Anecdotes of London* (Vol. ii., p. 74.), "A summary of the trial of Donald Maclane, on Tuesday last, at *Guildford Assizes*, for the murder of William Allen, Jun., on the 10th of May last, in St. George's Fields."

R. BARKER, JUN.

A long account of this lamentable transaction may be found in every magazine eighty-two years since. The riot took place in St. George's Fields, May 10. 1768, and originated in the cry of "Wilkes and Liberty."

GILBERT.

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

A foot-note informs us that "a white-wash is put over these lines between the crotchets."

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

Dr. Free was of Christ Church, Oxford, and perhaps some of your readers may know where his biography is.

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## MEANING OF "GRADELY."

(Vol. ii., p. 133.)



For the origin of this word, A.W.H. may refer to Brocket's *Glossary of North Country Words*, where he will find—

"Gradely, decently, orderly. Sax. *grad*, *grade*, ordo. Rather, Mr. Turner says, from Sax. *gradlie* upright; *gradely* in Lanc., he observes, is an adjective simplifying everything respectable. The Lancashire people say, our *canny* is nothing to it."

The word itself is very familiar to me, as I have often received a scolding for some boyish, and therefore not very wise or orderly prank, in these terms:—"One would think you were not altogether gradely," or, as it was sometimes varied into, "You would make one believe you were not *right in your head*;" meaning, "One would think you had not common sense."

H. EASTWOOD.

Ecclesfield.

*Gradely*.—This word is not only used in Yorkshire, but also very much in Lancashire, and the rest of the north of England. I have always understood it to mean "good," "jolly," "out and out." Its primary meaning is "orderly, decently." (See Richardson's *Dictionary*.) The French have *grade*; It. and Sp., *grado*; Lat. *gradus*.

AREDJID KOOEZ.

*Gradely*.—This word, in use in Lancashire and Yorkshire, means *grey-headedly*, and denotes such wisdom as should belong to old age. A child is admonished to do a thing *gradely*, *i.e.* with the care and caution of a person of experience.

E.H.

*Gradely*.—In Webster's and also in Richardson's *Dictionaries* it is defined, "orderly, decently." It is a word in common use in Lancashire and Yorkshire, and also Cheshire. A farmer will tell his men to do a thing gradely, that is, "properly, well."

G.W.N.

*Gradely*.—In Carr's *Craven Dialect* appears "*Gradely*, decently." It is also used as an adjective, "decent, worthy, respectable."

2. Tolerably well, "How isto?" "*Gradely*." Fr. *Gré*, "satisfaction"; *à mon gré*.

S.N.

*Gradely*.—Holloway<sup>[3]</sup> derives *gradely* from the Anglo-Saxon *Grade*, a step, order, and defines its meaning, "decently." He, however, fixes its paternity in the neighbouring county of York.

In Collier's edition of *Tim Bobbin* it is spelt *greedly*, and means "well, right, handsomely."

"I connaw tell the *greedly*, boh I think its to tell fok by."—p. 42.

"So I seete on restut meh, on drank meh pint o ele; boh as I'r naw *greedly* sleekt, I cawd for another," &c.—p. 45.

"For if sitch things must be done *greedly* on os teh aught to bee," &c.—p. 59.

Mr. Halliwell<sup>[4]</sup> defined it, "decently, orderly, moderately," and gives a recent illustration of its use in a letter addressed to Lord John Russell, and distributed in the Manchester Free Trade Procession. It is dated from Bury, and the writer says to his lordship,—

"Dunnot be fyert, mon, but rapt eawt wi awt uts reef, un us Berry foke'll elp yo as ard as we kon. Wayn helps Robdin, un wayn elp yo, if yoan set obeawt yur work *gradely*."

*Gradely*.—I think this word is very nearly confined to Lancashire. It is used both as an adjective and adverb. As an adjective, it expresses only a moderate degree of approbation or satisfaction; as an adverb, its general force is much greater. Thus, used adjectively in such phrases as "a gradely man," "a gradely crop," &c., it is synonymous with "decent." In answer to the question, "How d'ye do?" it means, "Pretty well," "Tolerable, thank you."

Adverbially it is (1.) sometimes used in sense closely akin to that of the adjective. Thus in "Behave yourself gradely," it means "properly, decently." But (2.) most frequently it is precisely equivalent to "very;" as in the expressions "A gradely fine day," "a gradely good man"—which last is a term of praise by no means applicable to the mere gradely man, or, as such a one is most commonly described, a "gradely sort of man."

Though one might have preferred a Saxon origin for it, yet in default of such it seems most natural to connect it with the Latin *gradus*, especially as the word *grade*, from which it is immediately formed, has a handy English look about it, that would soon naturalise it amongst us. *Gradely* then would mean "orderly, regular, according to degree."

The difference in intensity of meaning between the adjective and the adverb seems analogous to that between the adjectives proper, *regular*, &c., and the same words when used in the vulgar way as adverbs.

G.P.

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

Dictionary of Provincialisms.

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

Dictionary of Provincial Words.

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## PASCAL AND HIS EDITOR BOSSUT.

(Vol. ii., p. 278.)

Although I am not afraid of the fate with which that unfortunate monk met, of whom it is said,—

"Pro solo puncto caruit Martinus Asello,"

yet a blunder is a sad thing, especially when the person who is supposed to commit it attempts to correct others.

Now the printer of the "NOTES AND QUERIES" has introduced, in my short remark on Pascal, the *very error* which has led the author of the article in the *British Quarterly Review*, as well as many others, to mistake the Bishop of Meaux for the editor of Pascal's works. Once more, that unfortunate editor is BOSSUT, not BOSSUET; and if it may appear to some that the difference of one letter in a name is not of much consequence, yet it is from an error as trifling as this that people of my acquaintance confound Madame de Staël with Madame de Staal-Delauney, in spite of chronology and common sense. Again, by the leave of the *Christian Remembrancer* (vol. xiii. no. 55.), the elegant and accomplished scholar to whom we owe the only complete text of Pascal's thoughts, is M. Faugère, not Fougère. All these are minutiae; but the chapter of minutiae is an important one in literary history.

Another remarkable question which I feel a wish to touch upon before closing this communication, is that of *impromptus*. Your correspondent MR. SINGER (p. 105.) supposes Malherbe the poet to have been "ready at an impromptu." But, to say the least, this is rather doubtful, unless the extemporaneous effusions of Malherbe were of that class which Voiture indulged in with so much success at the Hôtel de Rambouillet—sonnets and epigrams leisurely prepared for the purpose of being fired off in some fashionable "*ruelle*" of Paris. Malherbe is known to have been a very slow composer; he used to say to Balzac that ten years' rest was necessary after the production of a hundred lines: and the author of the *Christian Socrates*, himself rather too fond of the file, after quoting this fact, adds in a letter to Consart:

"Je n'ai pas besoin d'un si long repos après un si petit travail. Mais aussi d'attendre de moi cette heureuse facilité qui fait produire des volumes à M. de Scudéry, ce serait me connaître mal, et me faire une honneur que je ne mérite pas."

Malherbe certainly had a most happy influence on French poetry; he checked the ultra-classical school of Ronsard, and began that work of reformation afterwards accomplished by Boileau.

As I have mentioned Voiture's name, I shall add a very droll "*soi-disant*" impromptu of his, composed to ridicule Mademoiselle Chapelain, the sister of the poet. Like her brother, she was most miserly in her habits, and not distinguished by that virtue which some say is next to godliness.

"Vous qui tenez incessamment  
Cent amans dedans votre manche,  
Tenez-les au moins proprement,  
Et faites qu'elle soit plus blanche.

"Vous pouvez avecque raison,  
Usant des droits de la victoire,  
Mettre vos galants en prison;  
Mais qu'elle ne soit pas si noire.

"Mon cœur, qui vous est bien dévot,  
Et que vous réduisez en cendre,  
Vous le tenez dans un cachot  
Comme un prisonnier qu'on va pendre.

"Est-ce que, brûlant nuit et jour,  
Je remplis ce lieu de fumée,  
Et que le feu de mon amour  
En a fait une cheminée?"

Hadley, near Barnet.

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## KONGS-SKUGG-SIO.

(Vol. ii., p. 298.)

The author of the *Kongs-skugg-sio* is unknown, but the date of it has been pretty clearly made out by Bishop Finsen and others. (V. Finsen, *Dissertatio Historica de Speculo Regali*, 1766.) There is only one complete edition of this remarkable work, viz. that published at Sorøe in 1768, in 4to. Bishop Finsen maintains the *Kongs-skugg-sio* to have been written from 1154 to 1164. Ericksen believes it not to be older than 1184; while Suhm and Eggert Olafsen do not allow it to be older than the thirteenth century. Rafn, and the modern editors of the *Grönlands Historiske Mindesmærker*, p. 266., vol. iii., accept the date given by Finsen as the true one. From the text of the work we learn that it was written in Norway, by a young man, a son of one of the leading and richest men there, who had been on terms of friendship with several kings, and had lived much, or at least had travelled much, in Helgeland. Rafn and others believe the work to have been written by Nicolas, the son of Sigurd Hranesön, who was slain by the Birkebeiners on the 8th of September, 1176. Their reasons for coming to this conclusion are given at full length in the work above quoted.

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The whole of the *Kongs-skugg-sio* is well worthy of being translated into English. It may, indeed, in many respects, be considered as the most remarkable work of the old northerns.

EDWARD CHARLTON.

Newcastle-on-Tyne, Oct 7. 1850.

If F.Q. will look into Halfdan Einersen's edition of *Kongs-skugg-sio*, Sorøe, 1768, the first time it was printed, he will find in the editor's preliminary remarks all that is known of the date and origin of the work. The author is unknown, but that he was a Northman and lived in Nummedal, in Norway, and wrote somewhere between 1140 and 1270, or, according to Finsen, about 1154; and that he had in his youth been a courtier, and afterwards a royal councillor, we infer from the internal evidence the work itself affords us. *Kongs-skugg-sio*, or the royal mirror, deserves to be better known, on account of the lively picture it gives us of the manners and customs of the North in the twelfth century; the state of the arts and the amount of science known to the educated. It abounds in sound morals, and its author might have sate at the feet of Adam Smith for the orthodoxy of his political economy. He is not entirely free from the credulity of his age and his account of Ireland will match anything to be found in Sir John Mandeville. Here we are told of an island on which nothing rots, of another on which nothing dies, of another on one-half of which devils alone reside, of wonderful monsters and animals, and of miracles the strangest ever wrought. He invents nothing. What he relates of Ireland he states to have found in books, or to have derived from hearsay. The following extract must therefore be taken as a specimen of Irish Folk-lore in the twelfth century:—

"There is also one thing, he says, that will seem wonderful, and it happened in the town which is called Kloena [Cloyne]. In that town there is a church which is dedicated to the memory of a holy man called Kiranus. And there it happened one Sunday, as the people were at prayers and heard mass, that there descended gently from the air an anchor, as if it had been cast from a ship, for there was a cable to it, and the fluke of the anchor caught in the arch of the church-door, and all the people went out of church, and wondered, and looked up into the air after the cable. There they saw a ship floating above the cable, and men on board; and next they saw a man leap overboard, and dive down to the anchor to free it. He appeared, from the motions he made with both hands and feet, like a man swimming in the sea. And when he reached the anchor, he endeavoured to loosen it, when the people ran forwards to seize the man. But the church in which the anchor stuck fast had a bishop's chair in it. The bishop was present on this occasion, and forbade the people to hold the man, and said that he might be drowned just as if in water. And immediately he was set free he hastened up to the ship, and when he was on board, they hauled up the cable and disappeared from men's sight; but the anchor has since laid in the church as a testimony of this."

CORKSCREW.

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## GOLD IN CALIFORNIA.

(Vol. ii., p. 132.)

E.N.W. refers to Shelvocke's voyage of 1719, in which reference is made to the abundance of gold in the soil of California. In Hakluyt's *Voyages*, printed in 1599-1600, will be found much earlier notices on this subject. California was first discovered in the time of the Great Marquis, as Cortes was usually called. There are accounts of these early expeditions by Francisco Vasquez Coronada, Ferdinando Alarchon, Father Marco de Niça, and Francisco de Ulloa, who visited the

country in 1539 and 1540. It is stated by Hakluyt that they were as far to the north as the 37th degree of latitude, which would be about one degree south of St. Francisco. I am inclined, however, to believe from the narrations themselves that the Spanish early discoveries did not extend much beyond the 34th degree of latitude, being little higher than the Peninsular or Lower California. In all these accounts, however, distinct mention is made of abundance of gold. In one of them it is stated that the natives used plates of gold to scrape the perspiration off their bodies!

The most curious and distinct account, however, is that given in "The famous voyage of Sir Francis Drake into the South Sea, &c. in 1577", which will be found in the third volume of Hakluyt, page 730., *et seq.* I am tempted to make some extracts from this, and the more so because a very feasible claim might be based upon the transaction in favour of our Sovereign Lady the Queen. At page 737. I find:

"The 5th day of June (1579) being in 43 degrees wards the pole Arctike, we found the ayre so colde, that our men being grievously pinched with the same, complained of the extremitie thereof, and the further we went, the more the colde increased upon us. Whereupon we thought it best for that time to seeke the land, and did so, finding it not mountainous, but low plaine land, till we came within thirty degrees toward the line. In which height it pleased God to send us into a faire and good baye, with a good winde to enter the same. In this baye wee anchored."

A glance at the map will show that "in this baye" is now situated the famous city of San Francisco.

Their doings in the bay are then narrated, and from page 738. I extract the following:—

{337} "When they [the natives with their king] had satisfied themselves [with dancing, &c.] they made signes to our General [Drake] to sit downe, to whom the king and divers others made several orations, or rather supplications, that hee would take their province or kingdom into his hand, and become their king, making signes that they would resigne unto him their right and title of the whole land, and become his subjects. In which, to persuade us the better, the king and the rest with our consent, and with great reverence, joyfully singing a song, did set the crowne upon his head, inriched his necke with all their chaines, and offred unto him many other things, honouring him by the name of Hioh, adding thereunto, as it seemed, a sign of triumph; which thing our Generall thought not meet to reject, because he knew not what honour and profit it might be to our countrey. Whereupon, in the name and to the use of Her Majestie, he took the scepter, crowne, and dignitie of the said country into his hands, wishing that the riches and treasure thereof might so conveniently be transported to the inriching of her kingdom at home, as it aboundeth in y<sup>e</sup> same.

"Our Generall called this countrey Nova Albion, and that for two causes; the one in respect of the white bankes and cliffes, which lie towards the sea, and the other, because it might have some affinities with our countrey in name, which sometime was so called."

Then comes the curious statement:

*"There is no part of earth heere to be taken up, wherein there is not some probable show of gold or silver."*

The narrative then goes on to state that formal possession was taken of the country by putting up a "monument" with "a piece of sixpence of current English money under the plate," &c.

Drake and the bold cavaliers of that day probably found that it paid better to rob the Spaniard of the gold and silver ready made in the shape of "the Acapulco galleon," or such like, than to sift the soil of the Sacramento for its precious grains. At all events, the wonderful richness of the "earth" seems to have been completely overlooked or forgotten. So little was it suspected, until the Americans acquired the country at the peace with Mexico, that in the fourth volume of Knight's *National Cyclopædia*, published early in 1848, in speaking of Upper California, it is said, "very little mineral wealth has been met with"! A few months after, intelligence reached Europe how much the reverse was the case.

T.N.

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## THE DISPUTED PASSAGE FROM THE TEMPEST.

(Vol. ii., pp. 259. 299.)

When the learning and experience of such gentlemen as MR. SINGER and MR. COLLIER fail to conclude a question, there is no higher appeal than to plain common sense, aided by the able arguments advanced on each side. Under these circumstances, perhaps you will allow one who is neither learned nor experienced to offer a word or two by way of vote on the meaning of the passage in the *Tempest* cited by MR. SINGER. It appears to me that to do full justice to the question the passage should be quoted entire, which, with your permission, I will do.

"*Fer.* There be some sports are painful; and their labour  
 Delight in them sets off: some kinds of baseness  
 Are nobly undergone; and most poor matters  
 Point to rich ends. This, my mean task  
 Would be as heavy to me as odious, but  
 The mistress, which I serve, quickens what's dead  
 And makes my labours pleasures: O, she is  
 Ten times more gentle than her father's crabbed,  
 And he's compos'd of harshness. I must remove  
 Some thousands of these logs, and pile them up  
 Upon a sore injunction: my sweet mistress  
 Weeps when she sees me work, and says, such baseness  
 Had ne'er like executor. *I forget;*  
*But* these sweet thoughts do even refresh my labour(s),  
 Most busy(l)est when I do it."

The question appears to be whether "most busy" applies to "sweet thoughts" or to Ferdinand, and whether the pronoun "it" refers to the act of *forgetting* or to "labour(s);" and I must confess that, to me, the whole significancy of the passage depends upon the idea conveyed of the mind being "most busy" while the body is being exerted. Every man with a spark of imagination must many a time have felt this. In the most essential particular, therefore, I think MR. SINGER is right in his correction but at the same time agreeing with MR. COLLIER, that it is desirable not to interfere with the original text further than is absolutely necessary, I think the substitution of "labour" for "labours" is of questionable expediency. What is the use of the conjunction "but" if not to connect the excuse for the act of forgetting with the act itself?

Without intending to follow MR. COLLIER through the course of his argument, I should like to notice one or two points. The usage of Shakspeare's day admitted many variations from the stricter grammatical rules of our own; but no usage ever admitted such a sentence as this,—for though elliptically expressed, MR. COLLIER treats it as a sentence,—

"Most busy, least when I do it."

This is neither grammar nor sense: and I persist in believing that Shakspeare was able to construct an intelligible sentence according to rules as much recognised by custom then as now.

But, indeed, does not MR. COLLIER virtually admit that the text is inexplicable in his very attempt to explain it? He sums up by saying "that in fact, his toil is no toil, and that when he is 'most busy' he 'least does it,'" which is precisely the reverse of what the text says, if it express any meaning at all. I will agree with him in preferring the old text to any other text where it gives a perfect meaning; but to prefer it here, when the omission of a single letter produces an image at once noble and complete, would, to my mind, savour more of superstition than true worship.

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P.S. It should be observed that MR. COLLIER'S "least" is as much of an alteration of the original text as MR. SINGER'S "busiest", the one adding and the other omitting a letter. The folio of 1632, where it differs from the first folio, will hardly add to the authority of MR. COLLIER himself.

SAMUEL HICKSON.

Oct. 10. 1850.

If one, who is but a charmed listener to Shakspeare, may presume to offer an opinion to practised interpreters, I should suggest to MR. SINGER and MR. COLLIER, another and a totally different reading of the passage in discussion by them from the exquisite opening scene of the 3d Act of the *Tempest*.

There can be little doubt that "most busy" applies more poetically to *thoughts* than to *labours*; and, in so much, MR. SINGER'S reading is to be commended. But it is equally true that, by adhering to the early text, MR. COLLIER'S school of editing has restored force and beauty to many passages which had previously been outraged by fancied improvements, so that his unflinching support of the original word in this instance is also to be respected. But may not both be combined? I think they may, by understanding the passage in question as though a transposition had taken place between the words "least" and "when".

"Most busy *when least* I do it,"

or,—

"Most busy when least employed."

forming just the sort of verbal antithesis of which the poet was so fond.

An actual transposition of the words may have taken place through the fault of the early printers; but even if the *present order* be preserved, still the *transposed sense* is, I think, much less difficult than the forced and rather contradictory meaning contended for by MR. COLLIER. Has not *the pause* in Ferdinand's labour been hitherto too much overlooked? What is it that has induced him to *forget* his task? Is it not those delicious thoughts, most busy in the *pauses* of

labour, making those pauses still more refreshing and renovating?

Ferdinand says—

"I forget,"—

and then he adds, *by way of excuse*,—

"*But* the sweet thoughts do even refresh my labours,  
Most busy when least I do it."

More busy in thought when idle, than in labour when employed. The cessation from labour was favourable to the thoughts that made it endurable.

Malone quarrelled with the word "but", for which he would have substituted "and" or "for". But in the *apologetic* sense which I would confer upon the last two lines of Ferdinand's speech, the word "but", at their commencement, becomes not only appropriate but necessary.

A.E.B.

Leeds, October 8. 1850.

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### "LONDON BRIDGE IS BROKEN DOWN."

(Vol. ii., p. 258.)

Your correspondent T.S.D. does not remember to have seen that interesting old nursery ditty "London Bridge is broken down" printed, or even referred to in print. For the edification then of all interested in the subject, I send you the following.

The old song on "London Bridge" is printed in Ritson's *Gammer Gurton's Garland*, and in Halliwell's *Nursery Rhymes of England*; but both copies are very imperfect. There are also some fragments preserved in the *Gentleman's Magazine* for September, 1823 (vol. xciii. p. 232.), and in the *Mirror* for November 1st of the same year. From these versions a tolerably perfect copy has been formed, and printed in a little work, for which I am answerable, entitled *Nursery Rhymes, with the Tunes to which they are still sung in the Nurseries of England*. But the whole ballad has probably been formed by many fresh additions in a long series of years, and is, perhaps, almost interminable when received in all its different versions.

The correspondent of the *Gentleman's Magazine* remarks, that "London Bridge is broken down" is an old ballad which, more than seventy years previous, he had heard plaintively warbled by a lady who was born in the reign of Charles II., and who lived till nearly that of George II. Another correspondent to the same magazine, whose contribution, signed "D.," is inserted in the same volume (December, p. 507.), observes, that the ballad concerning London Bridge formed, in his remembrance, part of a Christmas carol, and commenced thus:—

"Dame, get up and bake your pies,  
On Christmas Day in the morning."

The requisition, he continues, goes on to the dame to prepare for the feast, and her answer is—

"London Bridge is broken down,  
On Christmas Day in the morning."

The inference always was, that until the bridge was rebuilt some stop would be put to the dame's Christmas operations; but why the falling of a part of London Bridge should form part of a Christmas carol it is difficult to determine.

A Bristol correspondent, whose communication is inserted in that delightful volume the *Chronicles of London Bridge* (by Richard Thomson, of the London Institution), says,—

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"About forty years ago, one moonlight night, in a street in Bristol, his attention was attracted by dance and chorus of boys and girls, to which the words of this ballad gave measure. The breaking down of the bridge was announced as the dancers moved round in a circle, hand in hand; and the question, 'How shall we build it up again?' was chanted by the leader, whilst the rest stood still."

Concerning the antiquity of this ballad, a modern writer remarks,—

"If one might hazard a conjecture concerning it, we should refer its composition to some very ancient date, when, London Bridge lying in ruins, the office of bridge master was vacant, and his power over the river Lea (for it is doubtless that river which is celebrated in the chorus to this song) was for a while at an end. But this, although the words and melody of the verses are extremely simple, is all uncertain."

If I might hazard another conjecture, I would refer it to the period when London Bridge was the scene of a terrible contest between the Danes and Olave of Norway. There is an animated description of this "Battle of London Bridge," which gave ample theme to the Scandinavian

scalds, in *Snorro Sturleson*; and, singularly enough, the first line is the same as that of our ditty:

—  
"London Bridge is broken down;  
Gold is won and bright renown;  
    Shields resounding,  
    War horns sounding,  
Hildur shouting in the din;  
    Arrows singing,  
    Mail-coats ringing,  
Odin makes our Olaf win."

See Laing's *Heimskringla*, vol. ii. p. 10.; and Bulwer's *Harold*, vol. i. p. 59. The last-named work contains, in the notes, some excellent remarks upon the poetry of the Danes, and its great influence upon our early national muse.

EDWARD F. RIMBAULT.

[T.S.D.'s inquiry respecting this once popular nursery song has brought us a host of communications; but none which contain the precise information upon the subject which is to be found in DR. RIMBAULT's reply. TOBY, who kindly forwards the air to which it was sung, speaks of it as a "lullaby song," well-known in the southern part of Kent and in Lincolnshire.]

E.N.W. says it is printed in the collection of *Nursery Rhymes* published by Burns, and that he was born and bred in London, and that it was one of the nursery songs he was amused with. NOCAB ET AMICUS, two old fellows of the Society of Antiquaries, do not doubt that it refers to some event preserved in history, especially, they add, as we have a faint recollection "of a note, touching such an event, in an almost used-up English history, which was read in our nursery by an elder brother, something less than three-fourths of a century since. And we have also a shrewd suspicion that the sequel of the song has reference to the reconstruction of that fabric at a later date."

J.S.C. has sent us a copy of the song; and we are indebted for another copy to AN ENGLISH MOTHER, who has accompanied it with notices of some other popular songs, notices which at some future opportunity we shall lay before our readers.—ED.]

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## ARABIC NUMERALS.

(Vol. ii., pp. 27. 61.)

I must apologise for adding anything to the already abundant articles which have from time to time appeared in "NOTES AND QUERIES" on this interesting subject; I shall therefore confine myself to a few brief remarks on the *form* of each character, and, if possible, to show from what alphabets they are derived:—

1. This most natural form of the first numeral is the first character in the Indian, Arabic, Syriac, and Roman systems.
2. This appears to be formed from the Hebrew  $\beth$ , which, in the Syriac, assumes nearly the form of our 2; the Indian character is identical, but arranged vertically instead of horizontally.
3. This is clearly derived from the Indian and Arabic forms, the position being altered, and the vertical stroke omitted.
4. This character is found as the fourth letter in the Phœnician and ancient Hebrew alphabets: the Indian is not very dissimilar.
5. and 6. These bear a great resemblance to the Syriac Heth and Vau (a hook). When erected, the Estrangelo-Syriac Vau is precisely the form of our 6.
7. This figure is derived from the Hebrew  $\daleth$ , zayin, which in the Estrangelo-Syriac is merely a 7 reversed.
8. This figure is merely a rounded form of the Samaritan Kheth (a travelling scrip, with a string tied round thus,  $\aleph$ ). The Estrangelo-Syriac  $\aleph$  also much resembles it.
9. Identical with the Indian and Arabic.
0. Nothing; vacuity. It probably means the orb or *boundary* of the earth.—10. is the first boundary,  $\theta\omicron\theta$ , Tekum,  $\Delta\epsilon\kappa\alpha$ , Decem, "terminus." Something more yet remains to be said, I think, on the *names* of the letters. Cf. "Table of Alphabets" in Gesenius, *Lex.*, ed. Tregelles, and "NOTES AND QUERIES," Vol. i., p. 434.

E. S. T.

*Arabic Numerals.*—With regard to the subject of Arabic numerals, and the instance at Castleacre (Vol. ii., pp. 27. 61.), I think I may safely say that no archæologist of the present day would allow,

after seeing the original, that it was of the date 1084, even if it were not so certain that these numerals were not in use at that time. I fear "the acumen of Dr. Murray" was wasted on the occasion referred to in Mr. Bloom's work. It is a very far-fetched idea, that the visitor must cross himself to discover the meaning of the figures; not to mention the inconvenience, I might say impossibility, of reading them after he had turned his back upon them,—the position required to bring them into the order 1084. It is also extremely improbable that so obscure a part of the building should be chosen for erecting the date of the foundation; nor is it likely that so important a record would be merely impressed on the plaister, liable to destruction at any time. Read in the most natural way, it makes 1480: but I much doubt its being a date at all. The upper figure resembles a Roman I; and this, with the O beneath, may have been a mason's initials at some time when the plaister was renewed: for that the figures are at least sixty years later than the supposed date, Mr. Bloom confesses, the church not having been built until then.

X.P.M.

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### CAXTON'S PRINTING-OFFICE.

(Vol. ii., pp. 99. 122. 142. 187. 233.)

I confess, after having read MR. J.G. NICHOLS' critique in a recent number of the "NOTES AND QUERIES," relative to the locality of the first printing-press erected by Caxton in this country, I am not yet convinced that it was not within the Abbey of Westminster. From MR. NICHOLS' own statements, I find that Caxton himself says his books were "imprynted" by him in the Abbey; to this, however, MR. NICHOLS replies by way of objection, "that Caxton does not say in the church of the Abbey."

On the above words of Caxton "in the Abbey of Westminster," Mr. C. Knight, in his excellent biography of the old printer, observes, "they leave no doubt that beneath the actual roof of some portion of the Abbey he carried on his art." Stow says "that Caxton was the first that carried on his art in the Abbey." Dugdale, in his *Monasticon*, speaking of Caxton, says, "he erected his office in one of the side chapels of the Abbey." MR. NICHOLS, quoting from Stow, also informs us that printing-presses were, soon after the introduction of the art, erected in the Abbey of St. Albans, St. Augustin at Canterbury, and other monasteries; he also informs us that the scriptorium of the monasteries had ever been the manufactory of books, and these places it is well known formed a portion of the abbeys themselves, and were not in detached buildings similar to the Almonry at Westminster, which was situated some two or three hundred yards distant from the Abbey. I think it very likely, when the press was to supersede the pen in the work of book-making, that its capabilities would be first tried in the very place which had been used for the object it was designed to accomplish. This idea seems to be confirmed by the tradition that a printer's office has ever been called a chapel, a fact which is beautifully alluded to by Mr. Creevy in his poem entitled *The Press*:—

"Yet stands the chapel in yon Gothic shrine,  
Where wrought the father of our English line,  
Our art was hail'd from kingdoms far abroad,  
And cherish'd in the hallow'd house of God;  
From which we learn the homage it received  
And how our sires its heavenly birth believed.  
Each printer hence, howe'er unblest his walls,  
E'en to this day, his house a chapel calls."

Mr. Nichols acknowledges that what he calls a vulgar error was current and popular, that in some part of the Abbey Caxton did erect his press, yet we are expected to submit to the almost unsupported dictum of that gentleman, and renounce altogether the old and almost universal idea. With respect to his alarm that the *vulgar error* is about to be further propagated by an engraving, wherein the mistaken draftsman has deliberately represented the printers at work within the consecrated walls of the church itself, I may be permitted to say, on behalf of the painter, that he has erected his press not even on the basement of one of the Abbey chapels, but in an upper story, a beautiful screen separating the workplace from the more sacred part of the building.

JOHN CROPP.

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### COLD HARBOUR.

(Vol. i., p. 60.; Vol. ii., p. 159.)

I beg leave to inform you that Yorkshire has its "Cold Harbour," and for the origin of the term, I subjoin a communication sent me by my father:—

"When a youngster, I was a great seeker for etymologies. A solitary farm-house and demesne were pointed out to me, the locality of which was termed Căd, or Cūdhāber, or Cūdhārber. Conjectures, near akin to those now presented, occurred to me. I was invited to inspect the locality. I dined with the old yeoman (aged about eighty) who occupied the farm. He gave me the



etymology. In his earlier days he had come to this farm; a house was not built, yet he was compelled by circumstances to bring over part of his farming implements, &c. He, with his men-servants, had no other shelter at the time than a dilapidated barn. When they assembled to eat their cold provisions, the farmer cried out, 'Heh lads, but there's cauld (or caud) harbour here.' The spot had no name previously. The rustics were amused by the farmer's saying. Hence the locality was termed by them Cold Harbour, corrupted, Cădhârber, and the etymon remains to this day. This information put an end to my enquiries about Cold Harbour."

C.M.J.

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*Cold Harbour.*—The goldfinches which have remained among the valleys of the Brighton Downs during the winter are called, says Mr. Knox, by the catchers, "harbour birds, meaning that they have sojourned or harboured, as the local expression is, here during the season." Does not this, with the fact of a place in Pembroke being called Cold Blow, added to the many places with the prefix Cold, tend to confirm the supposition that the numerous cold harbours were places of protection against the winter winds?

A.C.

With regard to Cold Harbour (supposed "Coluber," which is by no means satisfactory), it may be worth observing that Cold is a common prefix: thus there is Cold Ashton, Cold Coats, Cold or Little Higham, Cold Norton, Cold Overton, Cold Waltham, Cold St. Aldwins, —coats, —meere, —well, —stream, and several *cole*, &c. Cold peak is a hill near Kendall. The latter suggests to me a *Query* to genealogists. Was the old baronial name of Peche, Pecche, of Norman origin as in the Battle Roll? From the fact of the Peak of Derby having been Pech-e *antè* 1200, I think this surname must have been local, though it soon became soft, as appears from the rebus of the Lullingstone family, a peach with the letter é on it. I do not think that *k* is formed to similar words in Domesday record.

Caldecote, a name of several places, may require explanation.

AUG. CAMB.

I beg to give you the localities of two "Cold Harbours:" one on the road from Uxbridge to Amersham, 19½ miles from London (see Ordnance Map 7.); the other on the road from Chelmsford to Epping, 13½ miles from the former place (see Ordnance Map No. 1. N.W.).

DISS.

There are several Cold Harbours in Sussex, in Dallington, Chiddingly, Wivelsfield, one or two in Worth, one S.W. of Bignor, one N.E. of Hurst Green, and there may be more.

In Surrey there is one in the parish of Bletchingley.

WILLIAM FIGG.

There is a farm called Cold Harbour, near St. Albans, Herts.

S.A.

After the numerous and almost tedious theories concerning Cold Harbours, particularly the "forlorn hope" of the *Coal Depôts* in London and elsewhere, permit me to suggest one of almost universal application. Respecting *here-burh*, an inland station for an army, in the same sense as a "harbour" for ships on the sea-coast, a word still sufficiently familiar and intelligible, the question seems to be settled; and the French "auberge" for an inn has been used as an illustration, though the first syllable may be doubtful. The principal difficulty appears to consist in the prefix "Cold;" for why, it may be asked, should a bleak and "cold" situation be selected as a "harbour"? The fact probably is that this spelling, however common, is a corruption for "COL." Colerna, in Wiltshire, fortunately retains the original orthography, and in Anglo-Saxon literally signifies the habitation or settlement of a colony; though in some topographical works we are told that it was formerly written "Cold Horne," and that it derives its name from its bleak situation. This, however, is a mere coincidence; for some of these harbours are in warm sheltered situations. Sir R.C. Hoare was right when he observed, that these "harbours" were generally near some Roman road or Roman settlement. It is therefore wonderful that it should not at once occur to every one conversant with the Roman occupation of this island, that all these "COL-harbours" mark the settlements, farms, outposts, or garrisons of the Roman colonies planted here.

J.I.

Oxford.

*Cold Harbour.*—Your correspondent asks whether there is a "Cold Harbour" in every county, &c. I think it probable, though it may take some time to catalogue them all. There are so many in some counties, that ten on an average for each would in all likelihood fall infinitely short of the number. The Roman colonists must have formed settlements in all directions during their long occupation of so favourite a spot as Britain. "Cold Harbour Farm" is a very frequent denomination of insulated spots cultivated from time immemorial. These are not always found in *cold* situations.

Nothing is more common than to add a final *d*, unnecessarily, to a word or syllable, particularly in compound words. Instances will occur to every reader, which it would be tedious to enumerate.

J.I.

After reading the foregoing communications on the subject of the much-disputed etymology of COLD HARBOUR, our readers will probably agree with us in thinking the following note, from a very distinguished Saxon scholar, offers a most satisfactory solution of the question:—

With reference to the note of G.B.H. (Vol. i, p. 60.) as well as to the very elaborate letter in the "Proceedings of the Society of Antiquaries" (the paper in the *Archæologia* I have not seen), I would humbly suggest the possibility, that the word *Cold* or *Cole* may originally have been the Anglo-Saxon Cōl, and the entire expression have designated a *cool summer residence* by a river's side or on an eminence; such localities, in short, as are described in the "Proceedings" as bearing the name of Cold Harbour.

The denomination appears to me evidently the modern English for the A.-S. Cōl Hereberg. Colburn, Colebrook, Coldstream, are, no doubt, analogous denominations.

Φ.

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### ST. UNCUMBER.

(Vol. ii., p. 286.)

PWCCA, after quoting from Michael Wodde's *Dialogue or Familiar Talke* the passage in which he says, "If a wife were weary of her husband *she offred otes at Paules* in London to St. Uncumber," asks "who St. Uncumber was?"

St. Uncumber was one of those popular saints whose names are not to be found in any calendar, and whose histories are now only to be learned from the occasional allusions to them to be met with in our early writers,—allusions which it is most desirable should be recorded in "NOTES AND QUERIES." The following cases, in which mention is made of this saint, are therefore noted, although they do not throw much light on the history of St. Uncumber.

The first is from Harsenet's *Discoverie, &c.*, p.134.:

"And the commending himselfe to the tuition of S. Uncumber, or els our blessed Lady."

The second is from Bale's *Interlude concerning the Three Laws of Nature, Moses, and Christ*:

"If ye cannot slepe, but slumber,  
Geve *Otes* unto Saynt Uncumber,  
And Beanes in a certen number  
Unto Saynt Blase and Saynt Blythe."

I will take an early opportunity of noting some similar allusions to Sir John Shorne, St. Withold, &c.

WILLIAM J. THOMS.

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### HANDBASTING.

(Vol. ii., p. 282.)

JARLTZBRG, in noticing this custom, says that the Jews seem to have had a similar one, which perhaps they borrowed from the neighbouring nations; at least the connexion formed by the prophet Hosea (chap. iii., v. 2.) bears strong resemblance to *Handfasting*. The 3rd verse in Hosea, as well as the 2nd, should I think be referred to. They are both as follows:

"So I bought her to me for fifteen pieces of silver, and for an homer of barley, and an half homer of barley: and I said unto her, Thou shalt abide for me many days; thou shalt not play the harlot, and thou shalt not be for another man; so will I also be for thee."

Now by consulting our most learned commentators upon the meaning which they put upon these two verses in connexion with each other, I cannot think that the analogy of JARLTZBERG will be found correct. In allusion to verse 2, "so I bought her," &c., Bishop Horsley says:

"This was not a payment in the shape of a dowry; for the woman was his property, if he thought fit to claim her, *by virtue of the marriage already had*; but it was a present supply of her necessary wants, by which he acknowledged her as his wife, and engaged to furnish her with alimony, not ample indeed, but suitable to the recluse life which he prescribed to her."

And in allusion, in verse 3., to the words "Thou shall abide for me many days," Dr. Pocock thus explains the context:

"That is, thou shalt stay sequestered, and as in a state of widowhood, till the time come that I shall be fully reconciled to thee, and shall see fit again to receive thee to the privileges of a wife."

Both commentators are here evidently alluding to what occurs after a marriage has actually taken place. Handfasting takes place before a marriage is consummated.

A chapter upon marriage contracts and ceremonies would form an important and amusing piece of history. I have not Picart's *Religious Ceremonies* at hand, but if I mistake not he refers to many. In Marco Polo's *Travels*, I find the following singular, and to a Christian mind disgusting, custom. It is related in section 19.:—

"These twenty days journey ended, having passed over the province of Thibet, we met with cities and many villages, in which, through the blindness of idolatry, a wicked custom is used; for no man there marrieth a wife that is a virgin; whereupon, when travellers and strangers, coming from other places, pass through this country and pitch their pavilions, the women of that place having marriageable daughters, bring them unto strangers, desiring them to take them and enjoy their company as long as they remain there. Thus the handsomest are chosen, and the rest return home sorrowful, and when they depart, they are not suffered to carry any away with them, but faithfully restore them to their parents. The maiden also requireth some toy or small present of him who hath deflowered her, which she may show as an argument and proof of her condition; and she that hath been loved and abused of most men, and shall have many such favours and toys to show to her wooers, is accounted more noble, and may on that account be advantageously married; and when she would appear most honourably dressed, she hangs all her lovers' favours about her neck, and the more acceptable she was to many, so much the more honour she receives from her countrymen. But when they are once married, they are no more suffered to converse with strange men, and men of this country are very cautious never to offend one another in this matter."

J.M.G.

Worcester, Oct. 1850.

The curious subject brought forward by J.M.G. under this title, and enlarged upon by JARLTZBERG (Vol. ii., p. 282.), leads me to trouble you with this in addition. Elizabeth Mure, according to the *History and Descent of the House of Rowallane* by Sir William Mure, was made choyce of, for her excellent beautie and rare virtues, by King Robert II., to be Queen of Scotland; and if their union may be considered to illustrate in any way the singular custom of *Handfasting*, it will be seen from the following extract that they were also married by a priest:—

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"Mr. Johne Lermonth, chapline to Alexander Archbishop of St. Andrews, hath left upon record in a deduction of the descent of the House of Rowallane collected by him at the command of the said Archbishop (whose interest in the familie is to be spoken of heirafter), that Robert, Great Stewart of Scotland, having taken away the said Elizabeth Mure, drew to Sir Adam her father ane instrument that he should take her to his lawful wife, (which myself hath seen saith the collector), as also ane testimonie written in latine by Roger Mc Adame, priest of our Ladie Marie's chapel (in Kyle), that the said Roger married Robert and Elizabeth for<sup>sds</sup>. But y<sup>r</sup>after durring the great troubles in the reign of King David Bruce, to whom the Earl of Rosse continued long a great enemy, at perswasion of some of the great ones of the time, the Bishop of Glasgow, William Rae by name, gave way that the s<sup>d</sup> marriage should be abrogate by transaction, which both the chief instrument, the Lord Duglasse, the Bishope, and in all likelihood the Great Stewart himself, repented ever hereafter. The Lord Yester Snawdoune, named Gifford, got to wife the s<sup>d</sup> Elizabeth, and the Earl of Rosse's daughter was married to the Great Stewart, which Lord Yester and Eupheme, daughter to the Earle of Rosse, departing near to one time, the Great Stewart, being then king, openly acknowledged the first marriage, and invited home Elizabeth Mure to his lawfull bed, whose children shortlie y<sup>r</sup>after the nobility did sweare in parliament to maintaine in the right of succession to the croune as the only lawfull heirs y<sup>r</sup>of."

"In these harder times shee bare to him Robert (named Johne Fairneyear), after Earle of Carrick, who succeeded to the croune; Robert, after Earl of Fyffe and Maneteeth, and Governour; and Alexander, after Earle of Buchane, Lord Badyenoch; and daughters, the eldest married to Johne Dumbar, brother to the Earl of March, after Earle of Murray, and the second to Johne the Whyt Lyon, progenitor of the House of Glames, now Earle of Kinghorn."

So much for the marriage of Elizabeth Mure, as given by the historian of the House of Rowallane. Can any of your readers inform me whether Elizabeth had any issue by her second husband, Lord Yester Snawdoune? If so, there would be a relationship between Queen Victoria and the Hays, Marquesses of Tweeddale, and the Brouns, Baronets of Colstoun. One of the latter family

received as a dowry with a daughter of one of the Lords Yester the celebrated WARLOCK PEAR, said to have been enchanted by the necromancer Hugo de Gifford, who died in 1267, and which is now nearly six centuries old. In the *Lady of the Lake*, James Fitz-James is styled by Scott "Snawdon's knight;" but why or wherefore does not appear, unless Queen Elizabeth Mure had issue by Gifford. Robert II. was one of three Scottish kings in succession who married the daughters of their own subjects, and those only of the degree of knights; namely, David Bruce, who married Margaret, daughter of Sir John Loggie; Robert II., who married Elizabeth, daughter of Sir Adam Mure; and Robert III., who married Annabell, daughter to Sir John Drummond of Stobhall.

SCOTUS.

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### GRAY'S ELEGY.—DRONING.—DODSLEY'S POEMS.

(Vol. ii., pp. 264. 301.)

I only recur to the subject of Gray's Elegy to remark, that although your correspondents, A HERMIT AT HAMPSTEAD, and W.S., have given me a good deal of information, for which I thank them, they have not answered either of my Queries.

I never doubted as to the true reading of the third line of the second stanza of Gray's Elegy, but merely remarked that in one place the penultimate word was printed *drony*, and other authorities *droning*. With reference to this point, what I wanted to know was merely, whether, in any good annotated edition of the poem, it had been stated that when Dodsley printed it in his *Collection of Poems*, 1755, vol. iv., the epithet applied to flight was *drony*, and not *droning*? I dare say the point has not escaped notice; but if it have, the fact is just worth observation.

Next, any doubt is not at all cleared up respecting the date of publication of Dodsley's Collection. The Rev. J. Mitford, in his Aldine edition of Gray, says (p. xxxiii.) that the first three volumes came out in 1752, whereas my copy of "the *second edition*" bears the date of 1748. Is that the true date, or do editions vary? If the second edition came out in 1748, what was the date of the first edition? I only put this last question because, as most people are aware, some poems of note originally appeared in Dodsley's *Collection of Poems*, and it is material to ascertain the real year when they first came from the press.

THE HERMIT OF HOLYPORT.

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### REPLIES TO MINOR QUERIES

*Zündnadel Guns* (Vol. ii., p. 247.).—JARLTZBERG "would like to know when and by whom they were invented, and their mechanism."

To describe mechanism without diagrams is both tedious and difficult; but I shall be happy to show JARLTZBERG one of them in my possession, if he will favour me with a call,—for which purpose I inclose my address, to be had at your office. The principle is, to load at the breach, and the cartridge contains the priming, which is ignited by the action of a pin striking against it. It is one of the worst of many methods of loading at the breach; and the same principle was patented in England by A.A. Moser, a German, more than ten years ago.

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It has already received the attention of our Ordnance department, and has been tried at Woolwich. The letter to which JARTZBERG refers, dated Berlin, Sept. 11., merely shows the extreme ignorance of the writer on such subjects, as the range he mentions has nothing whatever to do with the principle or mechanism of the gun in question. He ought also, before he expressed himself so strongly, to have known, that the extreme range of an English percussion musket is nearer *one mile* than *150 yards* (which latter distance, he says, they do not exceed) and he would not have been so astonished at the range of the Zündnadel guns being 800 yards, if he had seen, as I have, a plain English two-grooved rifle range 1200 yards, with a proper elevation for the distance, and a conical projectile instead of a ball.

The form and weight of the projectile fired from rifle, at a considerable elevation, say 25° to 30°, with sufficient charge of gunpowder, is the cause of the range and of the accuracy, and has nothing whatever to do with the construction or means by which it is fired, whether flint or percussion. The discussion of this subject is probably unsuited to your publication, or I could have considerably enlarged this communication. I will, however, simply add, that the Zündnadel is very liable to get out of order, much exposed to wet, and that it does not in reality possess any of the wonderful advantages that have been ascribed to it, except a facility of loading, *while clean*, which is more than counterbalanced by its defects.

HENRY WILKINSON.

*Thomson of Esholt* (Vol. ii., p. 268.).—Dr. Whitaker tells us (Ducatus, ii. 202.) that the dissolved priory of Essheholt was, in the 1st Edw. VI., granted to Henry Thompson, Gent., one of the king's

*gens d'armes* at Bologne. About a century afterwards the estate passed to the more ancient and distinguished Yorkshire family of Calverley, by the marriage of the daughter and heir of Henry Thompson, Esq., with Sir Walter Calverley. If your correspondent JAYTEE consult Sims's useful *Index to the Pedigrees and Arms contained in the Genealogical MSS. in the British Museum*, he will be referred to several pedigrees of the family of Thomson of Esholt. Of numerous respectable families of the name of Thompson seated in the neighbourhood of York, the common ancestor seems to have been a James Thompson of Thornton in Pickering Lythe, who flourished in the reign of Elizabeth. (Vice Poulson's *Holderess*, vol. ii. p. 63.) All these families bear the arms described by your correspondent, but *without* the bend sinister. The crest they use is also nearly the same, viz., an armed arm, embowed, grasping a broken tilting spear.

No general collection of Yorkshire genealogies has been published. Information as to the pedigrees of Yorkshire families must be sought for in the well-known topographical works of Thoresby Whitaker, Hunter, &c., or in the MS. collections of Torre, Hopkinson, &c.

In the *Monasticon Eboracense*, by John Burton M.D., fol., York, 1778, under the head of "Eschewolde, Essold, Esscholt, or Esholt, in Ayredale in the Deanry of the Ainsty," at pp. 139. and 140., your correspondent JAYTEE will find that the site of this priory was granted, 1 Edward VI., 1547, to Henry Thompson, one of the king's *gens d'armes*, at Boleyn; who, by Helen, daughter of Laurence Townley, had a natural son called William, living in 1585 who, assuming his father's surname, and marrying Dorothy, daughter of Christopher Anderson of Lostock in com. Lanc. prothonotary became the ancestor of those families of the Thompsons now living in and near York. He may see also Burke's *Landed Gentry*, article "Say of Tilney, co. Norfolk," in the supplement.

*Minar's Books of Antiquities* (Vol. i., p. 277.).—A.N. inquires who is intended by Cusa in his book *De Docta Ignorantia*, cap. vii., where he quotes "Minar in his *Books of Antiquities*." Upon looking into the passage referred to, I remembered the following observation by a learned writer now living, which will doubtless guide your correspondent to the author intended:—

"On the subject of the imperfect views concerning the Deity, entertained by the ancient philosophical sects, I would especially refer to that most able and elaborate investigation of them, Meiner's very interesting tract, *De Vero Deo*."—(An Elementary Course of Theological Lectures, delivered in Bristol College, 1831-1833, by the Rev. W.D. Conybeare, now the Very Rev. the Dean of Llandaff. )

A.N. will not be surprised at Cusa Using the term "antiquitates" instead of "De Vero Deo," if he will compare his expressions on the same subject in his book *De Venatione Sapientiae*, e.g.:—

"Vides nunc æternum illud *antiquissimum* in eo campo (scilicet non aliud) dulcissima venatione quæri posse. Attingis enim *antiquissimum* trinum et unum."—Cap. xiv.

T.J.

*Smoke Money* (Vol. ii., pp. 120. 174.).—Sir Roger Twisden (*Historical Vindication of the Church of England*, chap. iv. p. 77.) observes—

"King Henry, 153¾, took them (Peter's pence) so absolutely away, as though Queen Mary repealed that Act, and Paulus Quartus dealt earnestly with her agents in Rome for restoring the use of them, yet I cannot find that they were ever gathered and sent thither during her time but where some monasteries did answer them to the Pope, and did therefore collect the tax, that in process of time became, as by custom, paid to that house which being after derived to the crown, and from thence, by grant, to others, with as ample profits as the religious persons did possess them, I conceive they are to this day paid as an appendant to the said manors, by the name of *Smoke Money*."

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J.B.

*Smoke Money* (Vol. ii., pp. 120, 269.).—I do not know whether any additional information on *smoke money* is required but the following extracts may be interesting to your Querist:—

"At this daie the Bp. of Elie hath out of everie parish in Cambridgeshire a certeine tribute called Elie Farthings, or *Smoke Farthings*, which the church-wardens do levie, according to the number of houses or else of chimneys that be in a parish."—MSS, Baker, xxix. 326.

The date of this impost is given in the next extract:—

"By the records of the Church of Elie, it appears that in the year 1154, every person who kept a fire in the several parishes within that diocese was obliged to pay one farthing yearly to the altar of S. Peter, in the same cathedral."—MSS. Bowtell, Downing Coll. Library.

This tax was paid in 1516, but how much later I cannot say.

The readers of Macaulay will be familiar with the term "heart-money" (*History*, vol. i. p. 283.), and the amusing illustrations he produces, from the ballads of the day, of the extreme

unpopularity of the tax on chimneys, and the hatred in which the "chimney man" was held (i. 287.) but this was a different impost from that spoken of above, and paid to the king, not to the cathedral. It was collected for the last time in 1690, having been first levied in 1653, when, Hume tells us, the king's debts had become so—

"Intolerable, that the Commons were constrained to vote him an extraordinary supply of 1,200,000*l.*, to be levied by eighteen months' assessment, and finding upon enquiry that the several branches of the revenue fell much short of the sums they expected, they at last, after much delay, voted *a new imposition of 2s. on each hearth*, and this tax they settled on the king during his life."

The Rev. Giles Moore, Rector of Horstead Keynes, Sussex, notes in his *Diary* (published by the Sussex Archæological Society),—

August 18, 1663.—I payed fore 1 half yeares earth-money 3s.

Other notices of this payment may be supplied by other correspondents.

E. VENABLES.

*Holland Land* (Vol. ii., p. 267.).—Holland means *hole* or *hollow land*—land lower than the level of contiguous water, and protected by *dykes*. So *Holland*, one of the United Provinces; so *Holland*, the southern division of Lincolnshire.

C.

*Caconac, Caconacquerie* (Vol. ii., p. 267.).—This is a misprint of yours, or a misspelling of your correspondents. The word is *cacouac, cacouacquerie*. It was a cant word used by Voltaire and his correspondents to signify an *unbeliever* in Christianity, and was, I think, borrowed from the name of some Indian tribe supposed to be in a natural state of freedom and exemption from prejudice.

C.

*Discourse of National Excellencies of England* (Vol. ii., p. 248.).—*A Discourse of the National Excellencies of England* was not written by Sir Rob. Howard, but by RICHARD HAWKINS, whose name appears at length in the title-page to some copies; others have the initials only.

P.B.

*Saffron Bags* (Vol. ii., p. 217.).—In almost all old works on *Materia Medica* the use of these bags is mentioned. Quincy, in his *Dispensatory*, 1730, p. 179., says:—

"Some prescribe it (saffron) to be worn with camphire in a bag at the pit of the stomach for *melancholy*; and others affirm that, so used, it will cure agues."

Ray observes (*Cat. Plant. Angl.*, 1777, p. 84.):

"Itemque in sacculo suspenditur sub mento vel gutture ad dissipandam sc. materiam putridam et venenatam, ne ibidem stagnans, inflammationem excitet, ægrotumque strangulet."

The origin of the "saffron bag", is probably to be explained by the strong aromatic odour of saffron, and the high esteem in which it was once held as a medicine; though now it is used chiefly as a colouring ingredient and by certain elderly ladies, with antiquated notions, as a specific for "striking out" the measles in their grandchildren.

κ λ.

*Milton's "Penseroso"* (Vol. ii, p. 153.).—H.A.B. desires to understand the couplet—

"And love the high embower'd roof,  
With antique pillars massy proof."

He is puzzled whether to consider "proof" an adjective belonging to "pillars," or a substantive in apposition with it. All the commentators seem to have passed the line without observation. I am almost afraid to suggest that we should read "pillars" in the genitive plural, "proof" being taken in the sense of *established strength*.

Before dismissing this conjecture, I have taken the pains to examine every one of the twenty-four other passages in which Milton has used the word "proof." I find that it occurs only four times as an adjective in all of which it is followed by something dependent upon it. In three of them thus:

"— not proof  
Against temptation."—*Par. L.* ix. 298.

"— proof 'gainst all assaults."—*Ib.* x. 88.

"Proof against all temptation."—*Par. R.* iv. 533.

In the fourth, which is a little different, thus:

"— left some part  
Not proof enough such object to sustain."  
*Par. L. viii. 5S5.*

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As Milton, therefore, has in no other place used "proof" as an adjective without something attached to it, I feel assured that he did not use it as an adjective in the passage in question.

J.S.W.

Stockwell, Sept. 7.

*Achilles and the Tortoise* (Vol. ii., p. 154.).—Ιδιωτης will find the paradox of "Achilles and the Tortoise" explained by Mr. Mansel of St. John's College, Oxon, in a note to his late edition of Aldrich's *Logic* (1849, p. 125.). He there shows that the fallacy is a material one: being a false assumption of the major premise, viz., that the sum of an infinite series is itself always infinite (whereas it may be finite). Mansel refers to Plato, *Parmenid.* p. 128. [when will editors learn to specify the editions which they use?] Aristot. *Soph. Eleuctr.* 10. 2. 33. 4., and Cousin, *Nouveaux Fragments, Zénon d'Elée.*

T.E.L.L.

*Stepony Ale* (Vol. ii., p. 267.).—The extract from Chamberlayne certainly refers to ale brewed at *Stepney*. In Playford's curious collection of old popular tunes, the *English Dancing Master*, 1721, is one called "Stepney Ale and Cakes;" and in the works of Tom Brown and Ned Ward, other allusions to the same are to be found.

EDWARD F. RIMBAULT.

*North Side of Churchyards* (Vol. ii., p. 253.).—In reference to the north region being "the devoted region of Satan and his hosts," Milton seems to have recognised the doctrine when he says—

"At last,  
Far in the horizon to the north appear'd  
From skirt to skirt a fiery region, stretched  
In battailous aspect, and nearer view  
Bristled with upright beams innumerable  
Of rigid spears, and helmets throng'd, and shields  
Various, with boastful argument pourtray'd,  
The banded powers of Satan hasting on  
With furious expedition."—Book vi.

F.E.

*Welsh Money* (Vol. ii., p. 231.).—It is not known that the Welsh princes ever coined any money: none such has ever been discovered. If they ever coined any, it is almost impossible that it should all have disappeared.

GRIFFIN.

*Wormwood* (Vol. ii., pp. 249. 315.).—The French gourmands have two sorts of liqueur flavoured with wormwood; Crème d'Absinthe, and Vermouthe. In the *Almanac des Gourmands* there is a pretty account of the latter, called the *coup d'après*. In the south of France, I think, they say it is the fashion to have a glass brought in towards the end of the repast by girls to refit the stomach.

C.B.

*Puzzling Epitaph* (Vol. ii., p. 311.).—J. BDN has, I think, not given this epitaph quite correctly. The following is as it appeared in the *Times*, 20th Sept., 1828 (copied from the *Mirror*). It is stated to be in a churchyard in Germany:—

"O quid tua te  
be bis bia abit  
ra ra ra  
es  
et in  
ram ram ram  
i i  
Mox eris quod ego nunc."

The reading is—

"O superbe quid superbis? tua superbia te superabit. Terra es et in terram ibis. Mox eris quod ego nunc."

E.B. PRICE.

October 14. 1850.

[The first two lines of this epitaph, and many similar specimens of learned trifling, will be

*Umbrella* (Vol. ii., pp. 25. 93.).—In the collection of pictures at Woburn Abbey is a full-length portrait of the beautiful Duchess of Bedford, who afterwards married the Earl of Jersey, painted about the year 1730. She is represented as attended by a black servant, who holds an open umbrella to shade her.

Cowper's "Task," published in 1784, twice mentions the umbrella:

"We bear our shades about us; self-deprived  
Of other screen, the thin umbrella spread,  
And range an Indian waste without a tree."  
Book i.

In book iv., the description of the country girl, who dresses above her condition, concludes with the following lines—

"Expect her soon with footboy at her heels,  
No longer blushing for her awkward load,  
Her train and her umbrella all her care."

In both these passages of Cowper, the umbrella appears to be equivalent to what would now be called a parasol.

L.

*Pope and Bishop Burgess* (Vol. ii., p. 310.).—The allusion is to the passage in *Troilus and Cressida*:

"The dreadful sagitary appals our numbers."

which Theobald explained from Caxton, but Pope did not understand.

C.B.

[Not the only passage in Shakspeare which Theobald explained and Pope did not understand; but more of this hereafter.]

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*Book of Homilies* (Vol. ii., p. 89.).—Allow me to inform B. that the early edition of Homilies referred to in his Query was compiled by Richard Taverner, and consists of a series of "postils" on the epistles and gospels throughout the year. It appears to have been first printed in 1540 (*Ames*, i. 407.), and was republished in 1841, under the editorial care of Dr. Cardwell.

C.H.

St. Catharine's Hall, Cambridge.

*Roman Catholic Theology* (Vol. ii., p. 279.).—I beg to refer M.Y.A.H. to the *Church History of England* by Hugh Tootle, better known by his pseudonyme of Charles Dod (3 vols. folio, Brussels, 1737-42). A very valuable edition of this important work was commenced by the Rev. M.A. Tierney; but as the last volume (the fifth) was published so long ago as 1843, and no symptom of any other appears, I presume that this extremely curious book has, for some reason or other, been abandoned. Perhaps the well-known jealousy of the censor may have interfered.

A useful manual of Catholic bibliography exists in the *Thesaurus Librorum Rei Catholicæ*, 8vo. Würzburg, 1850.

G.R.

*Modum Promissionis* (Vol. ii., p. 279.).—Without the context of the passage adduced by C.W.B., it is impossible to speak positively as to its precise signification. I think, however, the phrase is equivalent to "formula professionis monasticæ." *Promissio* frequently occurs in this sense, as may be seen by referring to Ducange (s.v.).

C.H.

*Bacon Family* (Vol. ii., p. 247.).—The name of Bacon has been considered to be of Norman origin, arising from some fief so called.—See *Roman de Rose*, vol. ii. p. 269.

X.P.M.

*Execution of Charles I. and Earl of Stair* (Vol. ii., pp. 72. 140. 158.).—MATFELONENSIS speaks too fast when he says that "no mention occurs of the Earl of Stair." I distinctly recollect reading in an old life of the Earl of Stair an account of his having been sent for to visit a mysterious person of extreme old age, who stated that he was the earl's ancestor (grandfather or great-grandfather, but whether paternal or not I do not remember), and that he had been the executioner of Charles I.



[The story to which our correspondent alludes is, probably, that quoted in Cecil's (Hone's) *Sixty Curious and Authentic Narratives*, pp. 138-140., from the *Recreations of a Man of Feeling*. The peerage and the pedigree of the Stair family alike prove that there is little foundation for this ingenious fiction.]

*Water-marks on Writing-paper* (Vol. ii., p. 310.).—On this subject C., will, I think, find all the information he seeks in a paper published in the *Aldine Magazine*, (Masters, Aldersgate-st., 1839). This paper is accompanied by engravings of the ancient water-marks, as well as those of more modern times, and enters somewhat largely into the question of how far water-marks may be considered as evidence of precise dates. They are not always to be relied upon, for in December, 1850, there will doubtless be thousands of reams of paper issued and in circulation, bearing the date of 1851, unless the practice is altered of late years. Timperley's *Biographical, Chronological, and Historical Dictionary* is much quoted on the subject of "Water-marks."

E.B. PRICE.

*St. John Nepomuc* (Vol. ii., pp. 209. 317.).—The statues in honour of this Saint must be familiar to every one who has visited Bohemia, as also the spot of his martyrdom at Prague, indicated by some brass stars let into the parapet of the *Steinerne Brücke*, on the right-hand side going from Prague to the suburb called the *Kleinseite*. As the story goes, he was offered the most costly bribes by *Wenzel*, king of Bohemia, to betray his trust, and after his repeated refusal was put to the torture, and then thrown into the Moldau, where he was drowned. The body of the saint was embalmed, and is now preserved in a costly silver shrine of almost fabulous worth, in the church of St. Veit, in the *Kleinseite*. In Weber's *Briefe eines durch Deutschland reisende Deutschen*, the weight silver about this shrine is said to be twenty "centener."

C.D. LAMONT.

*Satirical Medals* (Vol. ii., p. 298.).—A descriptive catalogue of British medals is preparing for the press, wherein all the satirical medals relating to the Revolution of 1688 will be minutely described and explained.

G.H.

*Passage in Gray* (Vol. i., p. 150.).—I see no difficulty in the passage about which your correspondent; A GRAYAN inquires. The *abode* of the merits and frailties of the dead, *i.e.* the place in which they are treasured up until the Judgment, is the Divine mind. This the poet, by a very allowable figure, calls "Bosom." Homer's expression is somewhat analogous.

"Ταδε παντα θειου εν γουνασι κειται."

E.C.H.

*Cupid Crying* (Vol. i., pp. 172. 308.).—Another translation of the English verses, p. 172., which English are far superior to the Latin original:—

"Perchi ferisce Venere  
Il filio suo che geme?  
Diede il fanciullo a Celia  
Le freccie e l'arco insieme.

Sarebbe mai possibile!  
Ei nol voluto avea;  
Ma rise Celia; ei subito  
La Madre esser credea."

E.C.H.

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*Anecdote of a Peal of Bells* (Vol. i., p. 382.).—It is related of the bells of Limerick Cathedral by Mrs. S.C. Hall (*Ireland*, vol. i., p. 328. note).

M.

[Another correspondent, under the same signature, forwards the legend as follows

"THOSE EVENING BELLS."

"The remarkably fine bells of Limerick Cathedral were originally brought from Italy. They had been manufactured by a young native (whose name tradition has not preserved), and finished after the toil of many years; and he prided himself upon his work. They were subsequently purchased by a prior of a neighbouring convent, and, with the profits of this sale, the young Italian procured a little villa, where he had the pleasure of hearing the tolling of his bells from the convent cliff, and of growing old in the bosom of domestic happiness. This, however, was not to continue. In some of those broils, whether civil or foreign, which are the undying worm in the peace of a fallen land, the good Italian was a sufferer amongst many. He lost his all; and after the passing of the storm, he found himself preserved alone, amid the wreck of fortune, friends, family, and home. The convent in which the bells, the chef-d'œuvre of his skill, were hung, was rased

to the earth, and these last carried away to another land. The unfortunate owner, haunted by his memories and deserted by his hopes, became a wanderer over Europe. His hair grew gray, and his heart withered, before he again found a home and friend. In this desolation of spirit he formed the resolution of seeking the place to which those treasures of his memory had finally been borne. He sailed for Ireland, proceeded up the Shannon; the vessel anchored in the pool near Limerick, and he hired a small boat for the purpose of landing. The city was now before him; and he beheld St. Mary's steeple lifting its turreted head above the smoke and mist of the old town. He sat in the stern, and looked fondly towards it. It was an evening so calm and beautiful as to remind him of his own native haven in the sweetest time of the year—the death of spring. The broad stream appeared like one smooth mirror, and the little vessel glided through it with almost a noiseless expedition. On a sudden, amid the general stillness, the bells tolled from the cathedral; the rowers rested on their oars, and the vessel went forward with the impulse it had received. The old Italian looked towards the city, crossed his arms on his breast, and lay back on his seat; home, happiness, early recollections, friends, family—all were in the sound, and went with it to his heart. When the rowers looked round, they beheld him with his face still turned towards the cathedral, but his eyes were closed, and when they landed they found him cold in death."

MR. H. EDWARDS informs us it appeared in an early number of *Chambers' Journal*. J.G.A.P. kindly refers us to the *Dublin Penny Journal*, vol. i. p. 48., where the story is also told; and to a poetical version of it, entitled "The Bell-founder," first printed in the *Dublin University Magazine*, and since in the collected poems of the author, D. H. McCarthy.]

*Codex Flateyensis* (Vol. ii., p. 278.).—Your correspondent W.H.F., when referring to the *Orkneyinga Saga*, requests information regarding the *Codex Flateyensis*, in which is contained one of the best MSS. of the Saga above mentioned. W.H.F. labours under the misapprehension of regarding the *Codex Flateyensis* as a mere manuscript of the Orkneyinga Saga, whereas that Saga constitutes but a very small part of the magnificent volume. The *Codex Flateyensis* takes its name, as W.H.F. rightly concludes, from the island of Flatey in the Breidafjord in Iceland, where it was long preserved. It is a parchment volume most beautifully executed, the initial letters of the chapters being finely illuminated, and extending in many instances, as in a fac-simile now before me, from top to bottom of the folio page. The contents of the volume may be learned from the following lines on the first page; I give it in English as the original is in Icelandic:—

"John Hakonson owns this book, herein first are written verses, then how Norway was colonised, then of Erik the Far-travelled, thereafter of Olaf Tryggvason the king with all his deeds, and next is the history of Olaf Haraldson, the saint, and of his deeds, *and therewith the history of the earls of Orkney*, then is there Sverrers Saga; thereafter the Saga of Hakon the Old, with the Saga of Magnus the king, his son, then the deeds of Einar Sokkeson of Greenland, and next of Elga and Ulf the Bad; and then begin the annals from the creation of the world to the present year. John Thordarson the priest wrote the portion concerning Erik the Far-travelled, and the Sagas of both the Olaves; but Magnus Thorhallson the priest has written all that follows, as well as all that preceded, and has illuminated all (the book). Almighty God and the holy virgin mary give joy to those who wrote and to him who dictated."

A little further on we learn from the text that when the book began to be written there had elapsed from the birth of Christ 1300 and 80 and 7 years. The volume was, therefore, commenced in 1387, and finished, as we judge from the year at which the annals cease, in 1395. The death of Hakon Hakonson is recorded in the last chapters of the Saga of that name, which we see is included in the list of those contained in the *Codex Flateyensis*.

E. CHARLTON.

Newcastle-on-Tyne, Oct. 6. 1850.

*Paying through the Nose, and Etymology of Shilling* (Vol. i., p. 335.).—Odin, they say, laid a nose-tax on ever Swede,—a penny a nose. (Grimm, *Deutsche Rechts Alterthümer*, p. 299.) I think people not able to pay forfeited "the prominence on the face, which is the organ of scent, and emunctory of the brain," as good Walker says. It was according to the rule, "Qui non habet in ære, luat in pelle." Still we "count" or "tell noses," when computing, for instance, how many persons of the company are to pay the reckoning. The expression is used in England, if I am rightly informed, as well as in Holland.

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Tax money was gathered into a brass shield, and the jingling (*schel*) noise it produced, gave to the pieces of silver exacted the name of *schellingen* (shillings). Saxo-Grammaticus, lib viii. p. 267., citatus apud Grimm, l. 1. p. 77. The reference is too curious not to note it down:—

"Huic (Fresiaë) Gotricus nom tam arctam, quam inusitatam pensionem imposuit, de cujus conditione et modo summatim referam. Primum itaque ducentorum quadraginta pedum longitudinem habentis ædificii structura disponitur, bis senis distincta spatiis, quorum quodlibet vicenorum pedum intercapedine tenderetur, prædictæ quantitatis summam totalis spatii dispendio reddente. In hujus itaque ædis capite regio considerente quæstore, sub extremam ejus partem *rotundus* e regione *elipeus* exhibetur. Fresonibus igitur tributum daturis mos erat singulos nummos in hujus *scuti cavum* conjicere, e quibus eos duntaxat in censum regium ratio computantis eligeret, qui minus exatoris aures clarioris soni crepitaculo perstrinxissent quo evenit, ut id solum æs quæstor in

fiscum supputando colligeret, cujus casum remotiore auris indicio persensisset, cujus vero obscurior sonus citra computantis defuisset auditum, recipiebatur quidem in fiscum (!!!), sed nullum summæ præstabat augmentum. Compluribus igitur nummorum jactibus quæstorias aures nulla sensibili sonoritate pulsantibus, accidit, ut statam pro se stipem erogaturi multam interdum æris partem inani pensione consumerent, cujus tributū onere per Karolum postea liberati produntur."

JANUS DOUSA.

Huis te Manpadt.

*Small Words* (Vol. ii., p. 305.).—Some of your correspondents have justly recommended correctness in the references to authorities cited. Allow me to suggest the necessity of similar care in quotations. If K.J.P.B.T. had taken the pains to refer to the passage in Pope which he criticises (Vol. ii., p. 305.), he would have spared himself some trouble, and you considerable space. The line is not, as he puts it, "And ten *small* words," but—

"And ten *low* words oft creep in one dull line."

a difference which deprives his remarks of much of their applicability.

Φ.

*Bilderdijk the Poet* (Vol. ii., p. 309.).—There are several letters from Southey, in his *Life and Correspondence*, written while under the roof of Bilderdijk, giving a very agreeable account of the poet, his wife, and his family.

Φ.

*Fool or a Physician* (Vol. i., p. 137.; vol. ii., p. 315.).—The writer who has used this expression is Dr. Cheyne, and he probably altered it from the alliterative form, "a man is a fool or a physician at forty," which I have frequently heard in various parts of England. Dr. Cheyne's words are: "I think every man is a fool or a physician at thirty years of age, (that is to say), by that time he ought to know his own constitution, and unless he is determined to live an intemperate and irregular life, I think he may by diet and regimen prevent or cure any *chronical* disease; but as to *acute* disorders no one who is not well acquainted with medicine should trust to his own skill."

Dr. Cheyne was a medical writer of the last century.

A. G—T.

*Wat the Hare* (Vol. ii., p. 315.).—In the interesting, though perhaps somewhat partial, account of the unsuccessful siege of Corfe Castle, during the civil wars of the seventeenth century, which is given in the *Mercurius Rusticus*, there is an anecdote which will give a reply to the Query of your correspondent K. The commander of the Parliamentary forces was Sir Walter Erle; and it was a great joke with his opponents that the pass-word of "Old Wat" had been given (by himself I believe) on the night of his last assault on the castle. The chronicler informs us that "Old Wat" was the usual notice of a hare being found sitting; and the proverbial timidity of that animal suggested some odious comparisons with the defeated general.

I have not the book at hand, but I am pretty sure that the substance of my information is correct.

C.W. BINGHAM.

Bingham's Melcombe, Blandford.

*Law Courts at St. Albans* (Vol. i., p. 366.).—Although unable to answer Σ., perhaps I may do him service by enabling him to put his Query more correctly. The disease which drove the lawyers from London in the 6th year of Elizabeth (1563) was not the *sweating sickness* (which has not returned since the reign of Edward VI.), but a plague brought into England by the late garrison of Havre de Grâce. And it was at *Hertford* that Candlemas term was kept on the occasions. See Heylyn, *Hist. Ref.*, ed. Eccl. Hist. Soc. ii. 401.

J.C.R.

*The Troubles at Frankfort* (Vol. i., p. 379.).—In Petheram's edition of this work, it is shown that Whittingham, dean of Durham, was most likely the author. That Coverdale was not, appears from the circumstance that the writer had been a party in the "Troubles," whereas Coverdale did not reside at Frankfort during any part of his exile.

J.C.R.

*Standing during the Reading of the Gospel* (Vol. ii., p. 246.).—

"Apostolica auctoritate mandamus, dum sancta Evangelia in Ecclesia recitantur, ut Sacerdotes, et cæteri omnes presentes, non sedentes, sed venerabiliter curvi, in conspectu Evangelii stantes Dominica verba intente audiant, et fideliter adorent."—Anastasio, i., apud *Grat. Decret. De Consecrat. Dist.*, ii. cap. 68.

*Scotch Prisoners at Worcester* (Vol. ii., p. 297.).—I cannot think that the extract from the accounts of the churchwardens of St. Margaret's, Westminster, at all justifies C.F.S. in supposing that the Scotch prisoners were massacred in cold blood. The total number of these prisoners was 10,000. Of the 1,200 who were buried, the greater part most probably died of their wounds; and though this number is large, yet we must bear in mind that in those days the sick and wounded were not tended with the care and attention which are now displayed in such cases. We learn from the *Parliamentary History* (xx. 58.), that on the 17th Sep. 1651, "the Scots prisoners were brought to London, and marched through the city into Tothill-fields." The same work (xx. 72.) states that "Most of the common soldiers were sent to the English Plantations; and 1500 of them were granted to the Guiney merchants and sent to work in the Gold mines there." Large numbers were also employed in draining the great level of the Fens (Wells, *History of the Bedford Level*, i. 228-244.). Lord Clarendon (book xiii.) says, "Many perished for want of food, and, being enclosed in little room till they were sold to the plantations for slaves, they died of all diseases."

C.H. COOPER.

Cambridge, Oct. 5. 1850.

*Scotch Prisoners at Worcester*.—The following is Rapin's account of the disposition of these prisoners, and even this statement he seems to doubt. (Vol. ii. p. 585.)

"It is pretended, of the Scots were slain [at Worcester] about 2000, and seven or eight thousand taken prisoners, who being sent to London, were sold for slaves to the plantations of the American isles."—Authorities referred to: Phillips, p. 608., Clarendon, iii. p. 320., Burnet's *Mem.* p. 432.

J.C.B.

"*Antiquitas Sæculi Juventus Mundi*" (Vol. ii., p. 218.).—A learned friend, who although involved in the avocations of an active professional career, delights "inter sylvas Academi quærere verum," has favoured me with the following observation on these words:—"That the phrase *Antiquitas sæculi juventus mundi* is in Italics in Bacon's work does not, in my opinion, prove it to be a quotation, any more than the words *ordine retrogrado* in the subsequent passage. Italics were used in Bacon's time, and long afterwards, to mark not only quotations, but emphatic words, γνῶμαι, and epigrammatic sentences, of which you will every where see instances. I have not the original edition of the work, but we have here<sup>[5]</sup> the rare translation into English by Gilbert Wats, Oxford, 1640, folio, through which the references to authors are given in the margin; but there is no reference appended to this passage. I cannot of course decide positively that the phrase is not a quotation, but I incline to the opinion that it is not. It may be an adaptation of some proverbial expression; but I prefer believing that it is Bacon's own mode of expressing that the present times are more ancient (*i.e.* full of years) than the earliest, and thus to show that the respect we entertain for authority is unfounded."

Coleridge was of the same opinion (Introd. to *Encycl. Metrop.*, p. 19.). Had the phrase been a quotation, would not Bacon have said, "Sanè ut vere *dictum est*," rather than "Ut vere *dicamus*."

T.J.

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

Primate Marsh's library, St. Patrick's, Dublin, which contains about 18,000 volumes, including the entire collection of Stillingfleet, Bishop of Worcester.

*The Lass of Richmond Hill* (Vol. ii., p. 103.)—In reply to QUÆRO, I beg to say that he will find the words of the above song in the *Morning Herald* of August 1, 1789, a copy of which I possess. It is here described as a "favourite song, sung by Mr. Incedon at Vauxhall; composed by Mr. Hook."

J.B.

Walworth.

**MISCELLANEOUS.****NOTES ON BOOKS, SALES, CATALOGUES, ETC.**

The importance of Winchelsea as a convenient port for communication with France, from the time of the Conquest to the close of the fifteenth century, having led to a wish for a more extended history of that town than is to be found in any work relating either to the Cinque Ports or to the county of Sussex, Mr. Durrant Cooper determined to gather together the existing materials for such a history as a contribution to the Sussex Archæological Society. The industry, however, with which Mr. Cooper prosecuted his search after original records and other materials connected with the town and its varied history, was rewarded by the discovery of so many important documents as to render it impossible to carry out his original intention. The present

separate work, entitled *The History of Winchelsea, one of the Ancient Towns added to the Cinque Ports*, is the result of this change; and the good people of Winchelsea have now to thank Mr. Cooper for a history of it, which has been as carefully prepared as it has been judiciously executed. Mr. Cooper has increased the amusement and information to be derived from his volume, by the manner in which he has contrived to make transactions of great historical importance illustrate his narrative of events of merely local interest.

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The new edition of the *Pictorial Shakspeare* which Mr. Charles Knight has just commenced under the title of the "National Edition" cannot, we think, prove other than a most successful attempt to circulate among all classes, but especially among readers of comparatively small means, a cheap, well-edited, and beautifully illustrated edition of the works of our great poet. The text of the present edition is not printed, like of its precursor, in double columns, but in a distinct and handsome type extending across the page; and as there is no doubt the notes will be revised so as to incorporate the amendments and elucidations of the text, which have appeared from our Colliers, Hunters, &c., since the *Pictorial Shakspeare* was first published, there can be little doubt but that this *National Edition* will meet with a sale commensurate with the taste and enterprise of its editor and publisher, Mr. Knight.

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

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### Notices to Correspondents.

G.R.M., *who inquires respecting the oft-quoted line,*

"Tempora mutantur, nos et mutamur in illis,"

*is referred to* NOTES AND QUERIES, Vol. I., pp. 234. 419. *The germ of the line is in the Delitiæ Poet. Germ., under the poems of Mathias Borbonius.*

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SHAKSPEARE.—An Advertisement of a New Edition of Shakspeare having appeared from Mr. Vickers of Hollywell Street, accompanied by an advertisement, in which he says he has "engaged the services," of Mr. Halliwell as editor, Mr. Halliwell begs publicly to state he has no knowledge whatever of Mr. Vickers; and that the use of Mr. Halliwell's name in that advertisement is entirely made without his authority.

Another advertisement of a similar work has been issued by Messrs. Tallis and Co. of St. John Street, London, announcing the publication by them of the Works of Shakspeare, edited, as the advertisement states, by Mr. Halliwell. This announcement has also been made entirely without Mr. Halliwell's sanction, Mr. H. having no knowledge of that firm.

Avenue Lodge, Brixton Hill, Oct. 15. 1850.

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