

The Project Gutenberg eBook of Notes and Queries, Number 63, January 11, 1851, by Various

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

Title: Notes and Queries, Number 63, January 11, 1851

Author: Various

Release date: April 17, 2005 [EBook #15639]

Most recently updated: December 14, 2020

Language: English

Credits: Produced by The Internet Library of Early Journals; Jon Ingram, Keith Edkins and the Online Distributed Proofreading Team.

*** START OF THE PROJECT GUTENBERG EBOOK NOTES AND QUERIES, NUMBER 63, JANUARY 11, 1851 ***

{17}

NOTES AND QUERIES:

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

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

No. 63.

SATURDAY, JANUARY 11, 1851.

Price Threepence.
Stamped Edition 4d.

CONTENTS.

	Page
NOTES:—	
The Breeches, or Geneva Bible	17
Poems discovered among the Papers of Sir Kenelm Digby	18
Works of Camoens, by John Adamson	18
Folk Lore	20
Elizabeth Walker—Shakspeare	21
Old English Actors and Musicians in Germany	21
Minor Notes:—The Curse of Scotland—George Herbert—Dutch Versions of English Essayists—Long Meg of Westminster—Errors in the Date of printed Books	22
QUERIES:—	
Dousa's Poem on Sidney—Old Dutch Song Book	22
Minor Queries:—Sir Cloudesley Shovel—Christopher Flecamore—"Earth has no Rage." &c.—D'Oyly and Barry Families—Lord Crewe, Bishop of Durham—Epigram on the Synod of Dort—Private Memoirs of Queen Elizabeth—Invention of Steam Power—Mythology of the Stars—Sword of the Conqueror—Neville Family—Meaning of "Difformis"—Lynch Law—Prior's Posthumous Works—Suppressed Chuntries	23
REPLIES:—	
Pagnini's Bible	24
The Frozen Horn	25
Dominicals	25
Medals struck by Charles XII.—Rudbeck's Atlantica, by G.J.R. Gordon	26
Replies to Minor Queries:—Fossil Deer (not Elk) of Ireland—"Away, let nought to love displeasing"—Red Sindon—Coleridge and the Penny Post—Autograph of Titus Oates—Circulation of the Blood—True Blue—Cherubim and Seraphim—Darcy Lever Church—Lines attributed to Lord Palmerston—Defender of the Faith—Farquharson on Auroræ, &c.	26
MISCELLANEOUS:—	
Notes on Books, Sales, Catalogues, &c.	30

NOTES.

THE BREECHES, OR GENEVA BIBLE.

Of this, the most popular edition of the Scriptures in the reign of Queen Elizabeth, we meet continually with erroneous opinions of its rarity, and also of its value, which the following brief statement may tend in a degree to correct.

The translation was undertaken by certain reformers who fled to Geneva during the reign of Queen Mary; and is attributed to W. Whittingham, Anthony Gilby, Miles Coverdale, Thomas Sampson, Christopher Goodman, Thomas Cole, John Knox, John Bodleigh, and John Pullain; but Mr. Anderson, in his *History of the English Bible*, says that the translators were Whittingham, Gilby, and Sampson: and from the facts stated, he is, no doubt, correct.

It is called the "Breeches Bible" from the rendering of Genesis, iii. 7.:

"Then the eyes of them bothe were opened, and they knewe that they were naked, and they sewed fig tree leaves together, and made themselves breeches."

The first edition of the Geneva Bible was printed at Geneva in 1562, folio, preceded by a dedication to Queen Elizabeth, and an address "To our beloved in the lord the brethren of England, Scotland, Ireland," &c.; dated from Geneva, 10th April, 1561. This edition contains two remarkable errors: Matt. v. 9. "Blessed are the *place* makers." Luke xxi. "Chris *condemne*th the poor widow." This is the first Bible divided into verses.

Second edit. 4to., printed at Geneva, 1569. To this edition is added "Certeine Tables, A Calendar, and Fairs in Fraunce and elsewhere."

The first edition printed in London is a small folio. Imprinted by Christopher Barker, 1576.

The first edition of the Scriptures printed in Scotland is the Geneva version, folio, began 1576, by Thomas Bassandyne; and finished in 1579 by Alexander Arbuthnot.

Other editions, 1577, London, sm. fol.; 1578, sm. fol.; 4to., 1579; two editions 4to., 1580, 1581; sm. fol.; 1582; 4to., 1583; lar. fol., 1583; 4to., 1585; 4to., 1586; 8vo., 1586; 4to., 1587; 4to., 1588; 4to., 1589; 8vo., Cambridge, 1591, supposed to be first printed at the university; fol., 1592; 4to., 1594; 4to., 1595; fol., 1595; 4to., 1597; sm. fol., 1597; 4to., 1598; 4to., 1599. Of this last date, said to be "Imprinted at London by the deputies of Chr. Barker," but probably printed at Dort, and other places in Holland, there were at least seven editions; and, before 1611, there were at least twenty other editions.

Between the years 1562 and 1611, there were printed at least 130 editions of the Geneva Bible, in folio, 4to., and 8vo.; each edition probably consisted of 1000 copies.

{18} Persons who know but little of the numbers which are extant of this volume, have asked 100*l.*, 30*l.*, and other like sums, for a copy; whereas, as many shillings is about the value of the later editions.

The notes by the Reformers from the margin of the Geneva version, have been reprinted with what is usually called King James' version, the one now in use, in the editions printed at Amsterdam, at the beginning of the seventeenth century.

2.

POEMS DISCOVERED AMONG THE PAPERS OF SIR KENELM DIGBY.

MR. HALLIWELL (Vol. ii., p. 238.) says that he does not believe my MS. of the "Minde of the Lady Venetia Digby" can be an autograph. I have reason to think that he is right from discovering another MS. written in the same hand as the above, and containing two poems without date or signature, neither of which (I *believe*) are Ben Jonson's. I enclose the shorter of the two, and should feel obliged if any of your correspondents could tell me the author of it, as this would throw some light upon the *writer* of the two MSS.

THE HOURGLASSE.

Doe but consider this small dust running in this glasse,
By atoms moved;
Would you believe that this the body ever was
Of one that loved;
Who in his mistresse flames playing like a fly,

Burnt to cinders by her eye?
Yes! and in death as life unblest,
To have it exprest
Even ashes of lovers have no rest.

I also enclose a copy of another poem I have discovered, which appears to me very curious, and, from the date, written the very year of the visit of Prince Charles and Buckingham to the court of Spain. Has it ever been printed, and who is the author?

What sodaine change hath dark't of late
The glory of the Arcadian state?
The fleecy flocks refuse to feede
The Lambes to play, the Ewes to breede
The altars make(s) the offeringes burne
That Jack and Tom may safe returne.

The Springe neglectes his course to keepe,
The Ayre continual stormes do weepe,
The pretty Birdes disdaine to singe,
The Maides to smile, the woods to springe,
The Mountaines droppe, the valleys morne
Till Jack and Tom do safe returne.

What may that be that mov'd this woe?
Whose want afflicts Arcadia so?
The hope of Greece, the proppe of artes,
Was prin^{ly} Jack, the joy of hartes.
And Tom was to his Royall Paw
His trusty swayne, his chiefest maw.

The lofty Toppes of Menalus
Did shake with winde from Hesperus,
Whose sweete delicious Ayre did fly
Through all the Boundes of Arcady,
Which mov'd a vaine in Jack and Tom
To see the coast the winde came from.

This winde was love, which Princes state
To Pages turn, but who can hate
Where equall fortune love procures,
Or equall love success assures?
So virtuous Jack shall bring from Greece
The Beautyous prize, the Golden fleece.

Love is a world of many paines,
Where coldest hills, and hottest playnes,
With barren rockes and fertill fieldes
By turne despaire and comferte yeldes;
But who can doubt of prosperous lucke
Where Love and fortune both conducte?

Thy Grandsire great, and father too,
Were thine examples thus to doe,
Whose brave attempts, in heate of love,
Both France and Denmark did approve.
For Jack and Tom do nothing newe
When Love and Fortune they pursue.

Kind shepheardes that have lov'd them long,
Be not rasfe in censuringe wronge,
Correct your feares, leave of to mourne,
The Heavens will favour their returne;
Committ your cares to Royall Pan,
For Jack his sonne and Tom his man.

FINIS.

From London, 31. Martii, 1623.

Prefaced to this poem is an extract from a letter of Buckingham's to his wife, containing an account of their reception: but it is hardly worth copying.

H.A.B.

Having been requested by a foreign nobleman to furnish him with a list of the editions of the works of Camoens, and of the various translations, I have prepared one; and considering the information might be interesting to several of your readers, I send you a copy for insertion It besides affords an opportunity of asking after those editions, to which I have added the observations. The first star indicates that the works are in my private collection, as are several other works relating to that celebrated poet. Obras means the collected works.

JOAN ADAMSON.

Newcastle-upon-Tyne, Dec. 16. 1850.

{19}

EDITIONS OF THE WORKS OF LUIS DE CAMOENS.

Obras.	Lusiadas.	Rimas.	Comedias.	Size.	Date.	Observations
*	--	*	--	4to.	1572	
*	--	*	--	4to.	1572	
*	--	*	--	8vo.	1584	The first with any commentary.
	--	--	*		1587	Very doubtful.
	--	*	--	8vo.	1591	Supposed to be a mistake for 1584.
*	--	--	*	4to.	1595	
*	--	*	--	4to.	1597	
*	--	--	*	4to.	1593	
	--	--	*		1601	Very dubious.
	--	*	--		1607	Dubious, but mentioned by Machado.
*	--	--	*	4to.	1607	
*	--	*	--	4to.	1609	
*	--	*	--	4to.	1612	
*	--	*	--	4to.	1613	
*	--	--	*	4to.	1614	
*	--	--	*	4to.	1615	
*	--	--	*	4to.	1616	
	--	*	--	32mo.	1620	Mentioned by Machado.
	--	--	*	4to.	1621	
*	--	--	*	32mo.	1623	
*	--	*	--	32mo.	1626	
*	--	--	*	32mo.	1629	
*	--	*	--	32mo.	1631	
*	--	*	--	32mo.	1633	
*	--	*	--	Folio.	1639	
*	--	*	--	32mo.	1644	
*	--	--	*	32mo.	1645	
	--	*	--	32mo.	1651	{ Sold together at Bridge's sale. Machado mentions the edition of the <i>Lusiad</i> printed by Pedro Craerbeeck.
	--	--	*	32mo.		
*	--	*	--	12mo.	1663	
*	--	--	*	12mo.	1663	
*	--	--	*	4to.	1666	
	--	--	*	4to.	1668	
	--	--	*	4to.	1669	
*	--	*	--	4to.	1669	
*	*	--	--	4to.	1669	
*	--	*	--	12mo.	1670	
*	--	--	*	12mo.	1670	
*	--	--	*	Folio.	1685-9	
*	*	--	--	Folio.	1720	
*	--	*	--	12mo.	1721	
*	--	--	*	12mo.	1721	Has no separate title.
*	--	*	--	4to.	1731-2	
	--	*	--		1749	{ Mentioned in Clarke's <i>Progress of Maritime Discovery</i> .
*	*	--	--	12mo.	1759	
*	*	--	--	12mo.	1772	
*	*	--	--	8vo.	1779-80	
*	*	--	--	8vo.	1782-83	
*	--	*	--	18mo.	1800	
*	--	*	--	18mo.	1805	
*	*	--	--	12mo.	1815	
	--	*	--	4to.	1817	
*	--	*	--	12mo.	1818	
*	--	*	--	8vo.	1819	
*	--	*	--	12mo.	1821	
*	--	*	--	18mo.	1823	
*	*	--	--	8vo.	1843	
*	*	--	--	8vo.	1846	

{20}

TRANSLATIONS OF THE LUSIAD.

Language.	Name.	Size.	Date.	Observations.
*	Latin.	Faria	8vo.	1622
*	Spanish.	Caldera	4to.	1580
*		Tapia	4to.	1580
*		Garces	4to.	1591
*		Gill	8vo.	1818
				He has also translated some of the Rimas.
*	Italian.	Paggi	12mo.	1658
*		Do. another edition	12mo.	1659
*		Anonymo	12mo.	1772
*		Nervi	12mo.	1814
*		Do. another edition	8vo.	1821
*		Briccolani	18mo.	1826
*	French.	Castera	8vo.	1735
*		La Harpe	8vo.	1776
*		Millié	8vo.	1825
*		Gaubier de Barault	MS.	Only part, and not known if published.
*	German.	Kuhn and Winkler	8vo.	1807
*		Heise	12mo.	
*		Anonymo	12mo.	Only one canto.
*		Donner	8vo.	1833
*	Danish.	Lundbye	8vo.	1828-1830

*	English.	Fanshaw	Folio.	1655	
*		Mickle	4to.	1776	Many subsequent editions.
*		Musgrave	8vo.	1826	
*		Strangford	8vo.		Only specimen.

N.B. There are several translations of portions of the *Lusiad*, and of the smaller poems, both in French and English.

FOLK LORE.

May Cats.—In Wilts, and also in Devon, it is believed that cats born in the month of May will catch no mice nor rats, but will, contrary to the wont of all other cats, bring in snakes and slow-worms. Such cats are called "May cats," and are held in contempt.

H.G.T.

Folk Lore of Wales: Shewri-while.—There is a legend connected with one of the Monmouthshire mountains (*Mynydd Llanhilleth*), that was, until very recently, implicitly believed by most of the residents in that neighbourhood. They stated that the mountain was haunted by a spirit in the form of a woman, and known by the name of "Shewri-while." Her principal employment appears to have been misleading those whose business or inclination led them across the mountain; and so powerful was her influence, that few, even of those who resided in the neighbourhood, could cross the mountain without losing their way. If some unlucky wanderer hesitated in which direction to go, Shewri would attract his attention by a loud "whoo-whoop," and with upraised arm beckon him on. If followed, she glided on before him: sometimes allowing him to approach so near, that the colour and arrangement of her dress could be distinguished; at other times, she would only be seen at a distance, and then she frequently repeated her call of "whoo-whoop." At length, after wandering over the mountain for hours in the hope of overtaking her, she would leave her weary and bewildered pursuer at the very spot from which he had first started.

C₃.

Charm for the Tooth-ache.—The following doggerel, to be written on a piece of parchment, and worn round the neck next to the skin:

"When Peter sat at Jerusalems gate
His teeth did most sorely eake (ache)
Ask counsel of Christ and follow me
Of the tooth eake you shall be ever free
Not you a Lone but also all those
Who carry these few Laines safe under clothes
In the name of the Father Son and Holy Ghoste."
(Copied verbatim.)

G. TR.

Quinces.—In an old family memorandum-book, I find the following curious entry:

"Sept. 15. 1725. My Father Mr. — — brought my mother home to my grandfather's house, and the wedding dinner was kept there on Monday, Sept. 20., with all the family, and Mr. — — and Mr. — — and his wife were present.

"In the Evening my Honoured Grandfather gave all his Children a serious admonition to live in Love and Charity ... and afterwards gave his wife a present of some *Quinces*, and to his sister — —, and every Son and Daughter, Son in Law and Daughter in Law, Five Guineas each."

{21}

The last-named gift consisted of gold five-guinea pieces of Charles II. and James II., some of which have been preserved in the family. The part of the record, however, which appears to me worthy of note, is that which concerns the *quinces*, which brings to one's mind the ancient Greek custom that the bridegroom and bride should eat a *quince* together, as a part of the wedding ceremonies. (See Potter's *Grecian Antiquities*.)

Can any of your readers furnish any additional information on this curious point?

H.G.T.

ELIZABETH WALKER.—SHAKSPEARE.

I have before me a reprint (Blackwell, Sheffield, 1829) of *The Holy Life of Mrs. Elizabeth Walker, late Wife of A. Walker, D.D., Rector of Fyfield, in Essex*, originally published by her husband in 1690. It is a beautiful record of that sweet, simple, and earnest piety which characterised many of the professors of religion in the seventeenth century. It is not, however, the general character of the book, however excellent, but an incidental allusion in the first section of it, that suggests this communication. The good woman above named, and who was born in London in 1623, says, in her Diary:

"My dear father was John Sadler, a very eminent citizen. He was born at Stratford-upon-Avon, where his ancestors lived. My grandfather had a good estate in and about the town. He was of a free and noble spirit, which somewhat outreached his estate, but was not given to any debauchery that I ever heard of. My father's mother was a very wise, pious, and good woman, and lived and died a good Christian. My father had no brother, but three sisters who were all eminently wise and good women, especially his youngest sister."

It is, I confess, very agreeable to me, amidst the interest of association created by the world-wide fame of the "Swan of Avon," to record this pleasing tribute to the character of the *genius loci* at so interesting a period. In a passage on a subsequent page, Mrs. Walker, referring to some spiritual troubles, says:

"My father's sister, my dear aunt Quiney, a gracious good woman, taking notice of my dejected spirit, she waylaid me in my coming home from the morning exercise then in our parish."

This was in London: but it is impossible to have read attentively some of the minuter memorials of Shakspeare (*e.g.* Hunter's, Halliwell's, &c.) without recognising in "Aunt Quiney" a collateral relationship to the immortal bard himself. I am not aware that any Shakspearian reader of the "NOTES AND QUERIES" will feel the slightest interest in this remote branch of a genealogical tree, which seems to have borne "diverse manner of fruits;" but assuredly the better portion of those who most justly admire its exuberance of dramatic yield, will not disparage their taste should they equally relish the evangelical flavour of its "holier products," exemplified in the Life of Mrs. Elizabeth Walker.

J.H.

OLD ENGLISH ACTORS AND MUSICIANS IN GERMANY.

(Vol. ii., pp. 184. 459.)

The following extracts furnish decisive evidence of the custom of our old English actors' and musicians' professional peregrinations on the continent at the beginning of the seventeenth century—a subject which has been ably treated by Mr. Thoms in the *Athenæum* for 1849, p. 862.

In September, 1603, King James I. despatched the Lord Spenser and Sir William Dethick, Garter King-at-arms, to Stuttgart, for the purpose of investing the Duke of Würtemberg with the ensigns of the Garter, he having been elected into the order in the 39th year of the late Queen's reign. A description of this important ceremony was published at Tübingen in 1605, in a 4to. volume of 270 pages, by Erhardus Cellius, professor of poetry and history at that University, entitled: "Equus auratus Anglo-Wirtembergicus." At page 120. we are told that among the ambassador's retinue were "four excellent musicians, with ten other assistants." (Four excellentes musici, unâ cum decem ministris aliis.) These performed at a grand banquet given after the Duke's investiture, and are described at p. 229. as "the royal English music, which the illustrious royal ambassador had brought with him to enhance the magnificence of the embassy and the present ceremony; and who, though few in number, were eminently well skilled in the art. For England produces many excellent musicians, comedians, and tragedians, most skilful in the histrionic art; certain companies of whom quitting their own abodes for a time, are in the habit of visiting foreign countries at particular seasons, exhibiting and representing their art principally at the courts of princes. A few years ago, some English musicians coming over to our Germany with this view, remained for some time at the courts of great princes; their skill both in music and in the histrionic art, having procured them such favour, that they returned home beautifully rewarded, and loaded with gold and silver."

(Musica Anglicana Regiæ, quam Regius illustris Legatus secum ad Legationis et actus huius magnificentiam adduxerat: non ita multos quidem sed excellenter in hac arte versatos. Profert enim multos et præstantes Anglia musicos, comædos, tragædos, histrionicæ peritissimos, è quibus interdum aliquot consociati sedibus suis ad tempus relictis ad exterâs nationes excurrere, artemq'; suam illis præsertim Principum aulis demonstrare, ostentareq'; consueverunt. Paucis ab hinc annis in Germaniam nostram Anglicani musici dictum ob finem expaciati, et in magnorum Principum aulis aliquandiu versati, tantum ex arte musica, histrionicaq'; sibi favorem conciliârunt, ut largiter remunerati domum inde auro et argento onusti sint reversi.)

Dancing succeeded the feast and then (p. 244.) "the English players made their appearance, and represented the sacred history of *Susanna*, with so much art of histrionic action, and with such dexterity, that they obtained both praise and a most ample reward."

(Histriones Anglicani maturè prodibant, et sacram Susannæ historiam tanta actionis histrionicæ arte, tanta dexteritate representabant, ut et laudem inde et præmium amplissimum reportarent.)

W.B.R.

MINOR NOTES.

The Curse of Scotland.—In Vol. i. p. 61., is a Query why the Nine of Diamonds is called the Curse of Scotland. Reference is made to a print dated Oct. 21, 1745, entitled "Briton's Association against the Pope's Bulls," in which the young Pretender is represented attempting to lead across the Tweed a herd of bulls laden with curses, excommunications, indulgences, &c.: on the ground before them lies the Nine of Diamonds. In p. 90. it is said that the "Curse of Scotland" is a corruption of the "Cross of Scotland," and that the allusion is to St. Andrew's cross, which is supposed to resemble the Nine of Diamonds. This explanation is unsatisfactory. The *nine* resembles St. Andrew's cross less than the *five*, in a pack of cards; and, moreover, the nine of any other suit would be equally applicable. The true explanation is evidently to be found in the game of Pope Joan, in which the Nine of Diamonds is the pope. The well-known antipapal spirit of the Scottish people caused the pope to be called the Curse of Scotland.

The game of Pope Joan is stated to have been originally called Pope Julio, and to be as old as the reign of Queen Elizabeth. See Sir John Harington's "Treatise on Playe," written about 1597, *Nugæ Antiquæ*, vol. i. p. 220.

L.

George Herbert.—It is much to be desired that the suggestion thrown out by your correspondent (Vol. ii., p. 460.) may be acted upon. The admirers of George Herbert are doubtless so numerous, that the correct and complete restoration of Bemerton Church might be effected by means of a small subscription among them, as in the case of the Chaucer monument. Most gladly would I aid in the good work.

R.V.

[It is needless for us to add that we shall be glad to promote, in every way, the good work proposed by our correspondent.—ED. N. AND Q.]

Dutch Versions of English Essayists.—How much the works of the British Essayists were appreciated by my Dutch ancestors, the following plain facts may show. I have now before me

A translation of the Tatler:

"De Snapper, of de Britsche Tuchtmeester. Door den Ridder Richard Steele. Uit het Engelsch vertaald door P. le Clerc. t'Amsterdam, by Hendrik Vieroot, 1733, iv. vol. in 12^o."

A second edition of

"De Guardian of de Britsche Zedemeester, door den Ridder Richard Steele. Uit het Engelsch vertaald dor P. le Clercq. Te Rotterdam, by Jan Daniel Beman, 1734, iii. vol. in 12^o."

A third edition of

"De Spectator, of verrezene Socrates. Uit het Engelsch vertaald door A.G. & R.G. (some volumes by P. le Clercq) t'Amsterdam, by Dirk Sligtenhorst, Boekverkooper, 1743, ix. vol. 12^o."

JANUS DOUSA.

Long Meg of Westminster (Vol. ii., p. 131.).—The same epithet has been applied to women in other places. In the parish Register of Tiverton, Devon, is the following entry:

"Burials. April, 1596. The long Jone  Quant [i.e. servant] to Mr. Demant's. iii. day."

Why should "long Meg" be more fabulous than "long Jone?"

E.A.D.

Errors in the Date of Printed Books.—In the title-page of Peter Heylin's *Microcosmos*, 8th ed., the date is printed 1939 instead of 1639. In like manner, in *Historical Applications and occasional Meditations upon several Subjects, written by a Person of Honour*, printed in 1670, the imprimatur, signed "Sam. Parker," is dated 1970, instead of 1670. In each of these cases the error is evidently caused by the compositor having inverted the figure 6, which thus became 9.

P.H.F.

QUERIES.

DOUSA'S POEM ON SIDNEY.—OLD DUTCH SONG-BOOK.

Your correspondent, who subscribes himself JANUS DOUSA in the last number of "NOTES AND QUERIES," ought to be able, and I dare say will be able, to supply through your columns information of which I have been long in search. In 1586 his great namesake printed at Lugd. Batav. a collection of Greek and Latin poems upon dead and living persons of distinction. Geoffrey Whitney, an Englishman, apparently residing at Leyden, and who printed two works there in his own language, has fifteen six-line stanzas preceding Dousa's collection, and he subjoins to it a translation of a copy of Dousa's verses on the Earl of Leicester. Of these I have a memorandum, and they are not what I want; but what I am at a loss for is a copy of verses by Dousa, in the same volume, upon Sir Philip Sidney. It is many years since I saw the book, and I am not sure if there be not two copies of verses to Sidney, in which he is addressed as *Princeps*; and if your correspondent can furnish me with either, or both, I shall be much obliged to him.

Will you allow me to put another question relating to an old Dutch song-book that has lately fallen in my way; and though I can hardly expect a man like JANUS DOUSA to know anything about such a trifle, it is on some accounts a matter of importance to me, in connection with two early English songs, and one or other of your many friends may not object to aid me. The book is called *De zingende Lootsman of de Vrolyke Boer*, and it professes to be the *tweede druk*: the imprint is *Te Amsteldam By S. en W. Koene, Boekdruckers, Boek en Papierverkoopers, op de Linde Gragt*. The information I request is the date of the work, for I can find none; and whether any *first part* of it is known in England, and where?

You are probably aware that the Dutch adopted not a few of our early tunes, and they translated also some of our early songs. These I am anxious to trace.

THE HERMIT OF HOLYPORT.

MINOR QUERIES.

Sir Cloudesley Shovel.—In Mrs. Markham's *History of England* it is stated that Sir Cloudesley Shovel escaped from the wreck of his ship, but was murdered afterwards by a woman, who on her death-bed confessed it.

Is there any authentic record elsewhere published?

H.J.

Christopher Flecamore.—Walton says that Sir H. Wotton wrote his well-known definition of an ambassador at Augusta (*Augsburg*), in the Album of "Christopher Flecamore." (Wordsworth, *Eccl. Biog.*, vol. iv. p. 86., ed. 1839.) Can any of your correspondents tell me who this person was?

J.C.R.

"*Earth has no Rage,*" &c.—Can you, or any of your contributors or readers, inform one where the following couplet is to be found:

"Earth has no rage like love to hatred turn'd,
And hell no fury like a woman scorn'd."

I do not trouble you idly, as I have a particular reason for desiring to know the source of the lines.

W.T.M.

O. and C. Club

D'Oyly and Barry Families.—Any authentic information, original or not in the usual depositories, concerning the two great Norman races of D'OYLY and BARRY, or De Barry (both of which settled in England at the Conquest, and, singularly, both connected themselves with mistresses of King Henry I.), will be thankfully received if sent to WM. D'OYLY BAYLEY (Barry), F.S.A., whose histories of both races are still unfinished.

Coatham, near Redcar, Yorkshire.

Lord Crewe, Bishop of Durham.—A collector of scraps and anecdotes relating to Nathaniel Lord Crewe, Bishop of Durham, would be glad to know whether, in the various MS. collections of our public libraries, there are extant any letters either written by that prelate or addressed to him?

E.H.A.

Epigram on the Synod of Dort.—In the *Biographie Universelle*, art. GROTIUS, it is stated that the following singular distich against the Synod of Dort was made in England:—

"Dordrecht synodus, nodus; chorus integer, æger;
Conventus, ventus; sessio, stramen. Amen!"

Query, By whom was it made?

Private Memoirs of Queen Elizabeth.—Several years ago I met with a book bearing this, or a similar title, upon one of the tables of the reading room of the British Museum. A passing glance made me anxious to refer to it at a future opportunity. But, although I have again and again searched through the Catalogues, and made anxious inquiries of the attendants in the reading-room, I have never yet been able to catch a glimpse of it. Can any of your correspondents furnish me with the correct title, and state whether it is still preserved in this national library?

J.E.C.

Invention of Steam Power.—The following doggerel is the burden of a common street-ditty, among the boys of Campden, in Gloucestershire.

"Jonathan Hulls,
With his paper skulls,
Invented a machine
To go against wind and stream;
But he, being an ass,
Couldn't bring it to pass,
And so was asham'd to be seen."

Now this Jonathan Hulls was the great grandfather of a man of the same name, now residing in Campden; so that if there be any truth in the tradition, the application of steam power to the propulsion of hulls must be long prior to the time of *Watts his name!*

Can any reader of NOTES AND QUERIES throw any light on the inventions of this man Hulls?

NOCAB.

{24}

Mythology of the Stars.—I want (in perfect ignorance whether there is such a book) a "Mythology of the Stars." Considering how often persons of sound mind express an enthusiasm for the celestial bodies, and exclaim, of clear night, that the stars are the poetry of Heaven, it is wonderful how little most of us know about them. Nine out of ten educated persons would be quite unable to do more than point out the Great Bear and North Star.

If there is not, there *ought* to be, some collection of the nomenclature and mythological history of the heavens, with a familiar treatise on astrology ancient and modern. The Chaldeans, Egyptians, Grecians, Arabs, Celts, and Norsemen, must have had names and stories, whose relation (both in itself and to one another) would make a very pretty volume either of poetry or prose. Perhaps some of your readers may be able to inform me of such a work, or where detached masses of the information I want could be found.

G.I.C.

Sword of William the Conqueror.—Can any one inform me where is the sword of William the Conqueror? It was kept in Battle Abbey till the dissolution, and then taken to Sir John Gage's house at Firle, as it is said.

P.

Neville Family.—Will any of your correspondents inform me what family of the Nevilles were connected by marriage with the Fleetwoods or Cromwells?

In a collateral note in my family pedigree, I find it stated, that Sarah Neville (who married Thomas Burkitt, in 1683) was cousin to General Charles Fleetwood, who married Bridget Cromwell, daughter of the Protector; and, on the cover of a book, I find written—

"My Cozen Fleetwood he gave me this book.—Sarah Burkitt, 1684."

I have also traditional testimony in possessing a valuable cabinet, known us "the Fleetwood;" and a portrait of the above Bridget Cromwell; both of which have been preserved in the family for more than a century and a half, and supposed to have passed into their possession by the marriage of Sarah Neville.

A.H.B.

Clapham, Jan 1. 1851.

Difformis, Signification of.—Can any of your classical readers refer me to a competent source of information with regard to the signification of the word *difformis*, which is repeatedly to be met with in the writings of Linnæus, and which I cannot find recorded in *Ducange*, *Facciolati*, or any of our ordinary Latin dictionaries?

TYRO.

Dublin.

J.C.R.

Prior's Posthumous Works.—Among the curiosities collected by the Duchess of Portland, was a volume containing some prose treatises in MS. of the poet Prior. Forbes, in his *Life of Beattie* (Vol. ii. p. 160.), speaking of this interesting volume, says:—

"Her Grace was so good as to let me read them, and I read them with great pleasure. One of them, a dialogue between Locke and Montaigne, is all admirable piece of ridicule on the subject of Locke's philosophy."

Have these treatises since been printed? And where now is Prior's original MS.?

EDWARD F. RIMBAULT.

Suppressed Chantries.—Does there exist (and if so, where is it to be found) a list of the 2374 chantries suppressed by 37 Henry VIII. and 1 Edward VI.?

IGNOBUS.

REPLIES.

BIBLIOGRAPHICAL QUERIES BY R.G.

(Vol. ii., p. 422.).

Pagnini's Bible.—I have before me a 12mo. copy of *Liber Psalmorum Davidis. Trālatio Duplex Vetus et Nova*. It contains also the Songs of Moses, Deborah, etc., with annotations. In the title-page, the new translation is said to be that of Pagnini. It was printed by Robert Stephens, and is dated on the title-page "1556," and in the colophon "1557, cal. Jan."

In this edition, both the old and new versions have the *verses distinguished by cyphers* (numerals). I have not the means of knowing whether, in the earlier editions of Pagnini's Bible, the verses are so distinguished; but I gather from R.G. that they are.

The writer of the article "BIBLE" in Rees's *Cyclopædia*, says that R. Stephens reprinted Pagnini's Bible in folio, with the Vulgate, in 1557. And it appears, from my copy of the Psalms of David, that he also printed that part of Pagnini's Bible in 12mo. in the same year, 1557—the colophon probably containing the correct date.

Your pages have recommended that communications should be made of MS. notes and remarks found in fly-leaves, margins, etc. of printed books; and the above is written, partly in confirmation of Pagnini's title to the honour of distinguishing the verses of the Bible with cyphers, as suggested by R.G., but chiefly to note that there is written with a pen, in my copy, the word "Vetus" over the column which contains the old, or Vulgate, and the words "Pagnini sive Ariæ Montani" over the column containing the new version of the first psalm.

{25}

The writer in Rees's *Cyclopædia*, above referred to, says, that "in the number of Latin Bibles is also usually ranked the version of the same Pagninus, corrected, or rather rendered literal by Arias Montanus." But in the title-page of my copy Montanus is not mentioned.

My copy belonged to Jo. Sheldrake (who was he?) in 1663; to D. Hughes, of Queen's College, Cambridge, in 1761; and to E. Tymewell Bridges (as the family name was then spelled) in 1777. The latter was a brother of the late Sir S. Egerton Brydges. But the MS. note above mentioned does not seem to be in the handwriting of either of them.

Will some learned reader of your work let me know whether there be any, and what ground for attributing the new translation, as it stands in this volume, to Montanus; or as Pagnini's corrected by Montanus?

P.H.F.

THE FROZEN HORN.

(Vol. ii., p. 262.)

The quotation from Heylin is good; "the amusing anecdote from Munchausen" may be better; but the personal testimony of Sir John Mandeville is best of all, and, if I am not mistaken, as true a traveller's lie as ever was told. Many years ago I met with an extract from his antiquated volume, of which, having preserved no copy, I cannot give the admirable verbiage of the fourteenth century, but must submit for it the following tame translation in the flat English of our degenerate days.

He testifies that once, on his voyage through the Arctic regions, lat. ***, long. ***, the cold was so intense, that for a while whatever was spoken on board the vessel became frost-bound, and remained so, till, after certain days, there came a sudden thaw, which let loose the whole rabblement of sounds and syllables that had been accumulating during the suspense of audible speech; but now fell clattering down like hailstones about the ears of the crew, not less to their annoyance than the embargo had been to their dismay. Among the unlucky revelations at this denouement, the author gravely states that a rude fellow (the boatswain, I think), having cursed the knight himself in a fit of passion, his sin then found him out, and was promptly visited by retributive justice, in the form of a sound flogging. If this salutary moral of the fable be not proof sufficient to authenticate both the fact in natural history, and the veracity of the narrator, I know nothing in the world of evidence that could do so. It may be added, that the author of *Hudibras*, in his significant manner, alludes to the popular belief of such an atmospheric phenomenon in the following couplet:

"Where Truth in person doth appear,
Like words congeal'd in northern air."
Hudibras, Book i. Canto i.

It is possible that Zachary Grey, in his copiously illustrated edition of the poem, may have quoted Sir John Mandeville's account of this notable adventure, in his wanderings, like a true knight-errant, through Scythia, Armenia, Egypt, Arabia, Syria, Media, Persia, Chaldea, Greece, Dalmatia, Belgium, &c. He wrote an Itinerary of his travels in English, French, and Latin. In these he occupied nearly forty years, and was long supposed to have died in the course of them, but (as if his person had been "congealed in northern air" and suddenly thawed into warm life again) when he re-appeared, his friends with difficulty recognised him.

J.M.G.

Hallamshire.

DOMINICALS

(Vol. ii., p 154.)

I believe to have been that kind of customary payment or oblations made *on Sundays* to the rector, or his vicegerent, of the church where a person heard divine service and received the sacraments:

"Hostiensis dicit quod in præcipuis festivitibus tenetur quis offerre, et *cogi potest*; maximè cum sit quasi *generalis consuetudo ubique terrarum* ... et intelligit festivitates præcipuas, *dies Dominicos*, et alios dies festivos."—Lyndwood, *Prov.*, p. 21., not. e., ed. Oxon. 1679.

Though Lyndwood himself, as I understand him, seems to doubt the cardinal's statement, that the payment could be *enforced*, unless sanctioned by local custom.

Ducange, in v. "Denarius," 8vo. ed., Adel. 1774, says, the "Denarius de Palmâ" and "Denarius Dominicalis" were the same:

"Habebit (vicarius) cum eis victum suum competentem, et ad vestes sibi emendas XL. solidos Andegavenses, et *Denarium singulis diebus Dominicis ecclesiasticâ consuetudine offerendum*."

On this extract from a charter he observes:

"Erat itaque *Denarius de Palmâ*, ille qui singulis Diebus Dominicis et [lege à] fidelibus offerrebatur. Cur autem dictus 'de Palmâ' non constat, nisi forte sic dictus fuerit quod in manum seu *palmam* traderetur." *Denarius Dominicalis*, idem.—Arest. MS. a. 1407.

It would seem also from his definition to be the same as the payment called "Denaria Sacramentorum," that is:

"iidem denarii qui *singulis offerrebantur Dominicis*, ideoque Sacramentorum dicti, quod tempore Sacrosancti Missæ Sacrificii, pro excellentiâ interdum nudè appellati Sacramentum, a fidelibus offerrentur."—*Annal. Bened.*, t. iv. p. 466., n. 80. ad annum 1045.

These extracts sufficiently explain, perhaps, the payment known by the different names of "Dominicals," "Palm-penny," and "Sacrament-pence;" and still indicated, probably, by the weekly offertory of our communion service.

{26}

Of a kindred nature were the "Denarii pro Requestis," or "Denarii perquisiti," sometimes also called "Denarii memoriales," pence paid for masses in memory of the dead: called "pro requestis," because they were obtained by special petition [requesta] from the curate; and "perquisiti," "perquisite pence," because they were demanded [perquirebantur] from the devotion

of the parishioners, over and above the customary offerings. And in this, perhaps, we find the origin of our word "perquisite." (Lyndw. *Prov.* p. 111., notes c, e. and p. 237.)

In further illustration of this subject, I will quote the following note from Mr. Dansey's learned work *Horæ Decanicæ Rurales*, vol. i., p. 426., ed. 1844, which refers also to Blomefield's *Norfolk*, vol. iv. p. 63.:

"A.D. 1686. The dean of the deanery of the city of Norwich was committed to custody, on one occasion, by the itinerant justices, for exacting *hallidays toll* by his sub-dean in too high a manner; but on his proving that he took of every great boat that came up to the city on a holiday *1d.* only, and of each small one a *halfpenny*; of every cart *1d.*, and of every horse or man laden an *halfpenny*; and of all bakers, butchers, and fishmongers, that sold their commodities on a holiday, *1d.* each; and that his predecessors always had immemorially taken it, he was discharged.—Something of the same kind is related, in T. Martin's MS. history, respecting the dues exacted by the rural dean of Thetford. Dr. Sutton's MS. Letter."

E.A.D.

MEDAL STRUCK BY CHARLES XII.—RUDBECK'S ATLANTICA.

Although no numismatist, yet, being resident at Stockholm, I have taken steps to enable me to reply to L.'s Query (Vol. ii., p. 408. of "NOTES AND QUERIES") respecting Charles XII.'s medal in commemoration of the victory at Holowzin.

No copy of the medal exists in the cabinet of the Royal Museum of Antiquities; but in that belonging to the National Bank, there is a very fine example of it in copper, and the inscriptions are as follow:

On the Reverse:—" *Silvæ. Paludes. Aggeres. Hostes. Victi.*"

In the Exergue:—" *Moschi ad Holowzinum victi A. 1708 3/14 Jul.*"

And round the margin the verse from Lucan in question:

" *Victrices Copias Alium Laturus In Orbem:*"

with the substitution of *copias* for *aquilas*, recorded by Voltaire and criticised by L.

The same inscriptions are given in Bergh's *Beskrifning öfver Svenska mynt och Skädepenningar*, 4to., Upsala, 1773; only he adds, that the inscription in the margin is only found on some copies.

I may transcribe Bergh's description in full:

"Slagetvid Holofsin.

'119. Konungens Bild och hamnunder Armen NAT. 17. JUN. 1682, SILVÆ. PALVDES. AGGERES. HOSTES. VICTI. En Wahl-platz på hoilken står en Rysk Trophé; och twenne fångar derwid bunden. I exerguen: MOSCHI AD HOLOFZINUM VICTI. A. 1708 3/14 JUL.

"På några exemplar är denna randskrift: VICTRICES COPIAS ALIVM LATVRVS IN ORBEM."

Could any of your readers obtain from the British Museum answers to the following Queries respecting Rudbeck's *Atlantica*, for the use of a Swedish friend of mine.

British Museum.—Biblioteca Grenvilliana—Olof Redbeck, Atland sive Manheim.

Tomus i. S. anno 1675, 1679.

Has any one of these three copies a separate leaf, entitled *Ad Bibliopegos*?

If so, which of them?

Has the copy with the date 1679 *Testimonia* at the end?

If so, how many pages do they consist of?

Have they a separate title and a separate sheet of *errata*?

Is there a duplicate copy of this separate title at the end of the Preface?

Tomus ii. 1689

How many pages of *Testimonia* are there at the end of the Preface?

Is there, in any one of these volumes, the name of any former owner, any book number, or any other mark by which they can be recognised (for instance, that of the Duke de la Vallière)?

Should there be any other copy of any one of these tomes in the British Museum, these questions will extend to that volume also.

G.J.R. GORDON.

Stockholm, Dec. 17. 1850

REPLIES TO MINOR QUERIES.

{27} *Fossil Deer (not Elk) of Ireland, C. Megaceros* (Vol. ii., p. 494.).—Your correspondent W.R.C. will find in Mr. Hart's description of a skeleton of this animal (Dublin, 1825), in a pamphlet, published by W. Richardson (Dublin, 1846, M'Glashan), in Professor Owen's *British Fossil Mammalia*, and in the *Zoologist* (Van Voorst) for 1847 and for 1848, p. 2064., all that is known and much that has been imagined on the subject of his inquiry. The rib which he mentions is well known, and is in fact one of the principal bones of contention between the opposing theorists. I never before heard the story of the specimen shot in 1533, although several years ago I devoted some time to the subject. I am inclined to suspect that it must have been found in some Irish manuscript which has been discovered, since (in the year 1847) some bones of the fossil deer were found in a certain lake in the west of Ireland in company with those of a turkey. (See *Zoologist*, ub. sup.)

W.R.F.

Lincoln's Inn, Dec. 21. 1850.

"*Away, let nought to Love displeasing*" (Vol. ii., p. 519.).—This song, usually entitled "*Winifreda*," has been attributed to Sir John Suckling, but with what justice I am unable to say.

It has also acquired additional interest from having been set to music by the first Earl of Mornington, the father of the Duke of Wellington.

The author should certainly be known; and perhaps some of your correspondents can furnish a clue by which he may be discovered.

BRAYBROOKE.

Red Sindon (Vol. ii., pp. 393. 495.).—I have only just seen your correspondent, B.W.'s Query respecting the "red sindon," and refer him to Du Cange, where he will find—

"Sindon pro specie panni [Byssus tenuis], etc."

It was a manufacture that was used for dresses as well as hangings, and is constantly mentioned in inventories and descriptions of the middle ages.

J.R. PLANCHÉ.

Jan. 1. 1851.

Coleridge and the Penny Post (Vol. iii., p. 6.).—Mr. Venables asks a question in a way that may lead the reader to infer an answer, and an ungenerous answer; and he calls on Mr. Hill to give him satisfaction, as if Mr. Hill had nothing better to do than to inform Mr. Venables, and correct Miss Martineau's blunders. If Mr. Venables had taken an active part in bringing about the greatest moral movement of our age, he would have known that, amongst the hundred other illustrations adduced by Mr. Hill, was the very anecdote to which he refers; and that Mr. Hill quoted it, not once or twice, but dozens of times, and circulated it, with Coleridge's name, over the whole length and breadth of the three kingdoms, by tens of thousands of printed papers. Mr. Hill has not had a tithe of the honour he deserves—and never will have—and I cannot remain silent, and see his character questioned, though in matters too trifling, I think, even to have occupied a corner in "NOTES AND QUERIES."

C.W.D.

The Autograph of Titus Oates (Vol. ii., p. 464.).—It may be seen in the Library of St. John's College, Cambridge. It is written at the end of every chapter in "*A Confession of Faith, put forth by the Elders and Brethren of many Congregations of Christians (baptized upon profession of Faith) in London and the Country.*" 12mo. Lond. 1688.

J.R.

Cambridge.

Circulation of the Blood (Vol. ii., p. 475.).—The passage in Venerable Bede referred to by J.M.N. may have been in a tract *De Minutione Sanguinis sive de Phlebotomia*; (which occurs in the folio editions, Basle, vol. i. p. 472.; Colon., vol. i. p. 898.). In the enumeration of the veins from which blood may be taken, he says,—

"De brachio tres, qui per totum corpus reddunt sanguinem, capitanea linea, matricia, capsale."

The subject of bleeding is again referred to in *Eccl. Hist.*, vol. iii, but not to the purpose.

J. EASTWOOD.

Ecclesfield.

True Blue (Vol. ii., p. 494.).—From documents relative to the wars of the Scottish Covenanters, in the seventeenth century, it appears that they assumed *blue ribbons* as their colours, and wore them as scarfs, or in bunches fastened to their *blue bonnets* and that the border English nicknamed them "*blue caps*" and "jockies." Hence the phrase, "True blue Presbyterian."

G.F.G.

Cherubim and Seraphim.—Why are the cherubim represented as a human head, with the wings of a bird? And why have the seraphim no bodily representation? What, in fact, is the supposed distinction between them?

OMEGA.

[Our correspondent will find much curious information on this subject, accompanied by some exquisite woodcuts, in Mrs. Jameson's *Poetry of Sacred and Legendary Art*.]

Darcy Lever Church (Vol. ii., p. 494.), which is referred to by your correspondent, is the first instance, I believe, of the application of a new material to the construction of an ecclesiastical edifice. It is built throughout, walls, tower, and spire, benches and fittings, of terra cotta from the Ladyshore works. The architect is that accomplished antiquary, Mr. Sharpe of Lancaster, who furnished the designs of every part, from which moulds were made, and in these the composition forming the terra cotta was prepared, and hardened by the application of fire. The style is the purest and richest Second Pointed, and the effect of the pierced work of the spire is, as your correspondent observes, very fine when seen from a distance. There is a rich colour, too, in the material, which has a remarkably pleasing result upon the eye. But a nearer approach destroys the charm. It is found to be a "sham." The lines of the mouldings, mullions, etc., are warped by the heat attendant upon the process of the manufacture. The exquisite sharpness of outline produced by the chisel is wanting, and there is (in consequence of the impossibility of undercutting) an absence of that effect of light and shade which is the characteristic of the mediæval carvings. The greatest shock is, however, experienced on an examination of the interior. What at first sight appear to be highly elaborated oaken bench-ends and seats are only painted earthenware. In point of fact, it is a POT CHURCH. A similar and larger structure by the same architect, and in the same material, has been erected near Platt Hall, in the parish of Manchester.

{28}

J.H.P. LERESCHE.

The church at Lever Bridge, near Darcy Lever Hall, on the line of railway between Normanton and Bolton, was built about seven years since. The architect is Edward Sharpe, Esq., of Lancaster. The material of the entire structure, including the internal fittings, is terra cotta, from the Ladyshore works in the neighbourhood, where a model of the church, in the same material, is in preparation for the Exhibition of 1851.

G.I.F.

Lines attributed to Henry Viscount Palmerston (Vol. i., p. 382.).—Having been absent for some time, I have not been able to see whether any one has answered a Query I put, viz:—

"Who was the author of those lines beginning with—

'Stranger! whoe'er thou art that views this tomb,' etc.

which Porson translated into Greek Iambics, beginning with—

Ω ξεινε, τουτου 'οστις εισορας ταφου etc."

A friend, who was senior medallist in his time at Cambridge, tells me that tradition said that the lines were set by the Rev. R. Collier, Hebrew Professor and Examiner at Trinity College; and that it is supposed that Collier found them in some magazine of the day.

With reference to the imposition supposed to be set Porson (Vol. ii., p. 71.), and shown by C. at p. 106. to be by Joshua Barnes, I question whether any imposition were ever set him: for I have heard Mr. Summers (Porson's first instructor) observe, that he was a well-conducted man during the whole of his undergraduateship; others have reported the same of him.

A.B.

Defender of the Faith (Vol. ii., pp. 442. 481.).—In *Collectanea Topographica et Genealogica*, vol. vi. p. 321., is an indenture of lease

"maide the xxijth daye of Januarye, in the second yeare of the reagne of King Henry the seaventhe, by the graice of God Kinge of England, *defendoure of the faith*," etc.

The lessor, Christopher Ratlife, of Hewick, died before 10 Henry VII., and the editor of the above work says, "It is impossible to account for the peculiarity in the date of this deed."

Bishop Burnet cites Spelman as asserting that several of the kings of England before Henry VIII. had borne the title of "Defender of the Faith." A correspondent of the *Gentleman's Magazine* (N.S. xvi. 357.) conjectures that the name of Spelman had been inadvertently substituted for the name of Selden; though he justly remarks, that Selden by no means countenances the assertion of the bishop.

C.H. COOPER.

Cambridge.

Farquharson on Auroræ (Vol. ii., p. 441.).—Your correspondent L. inquires about Mr. Farquharson, *shepherd* or *minister* of Alford. Whether the word translated *shepherd* be *pasteur* or not, I cannot say, as I have not either of the works he alludes to; but certain it is that the Rev. Mr. Farquharson, *minister* of Alford, only recently deceased, was well known as a meteorological observer; and it is to him, doubtless, that Professor Koenitz refers.

The "other Protestant minister, Mr. James Paull, at Tullynessle," now Dr. Paull, is still in life.

S.P.

"*Old Rowley*" (Vol. ii., pp. 27. 74.).—Charles II. was called "Old Rowley," after Rowley, a famous horse at Newmarket; who, like the king, was the sire of stock much better looking than himself.

A. HOLT WHITE.

Tale of a Tub (Vol. i., p.326.).—Your correspondent J.O.W.H. may find some curious remarks on this subject in Sir James Mackintosh's *Life of Sir Thomas More*. I cannot give a precise reference; but as the book is small, the passages may be easily found.

H.G.T.

Painting by C. Bega (Vol. ii., p. 494.).—The translation of the lines is, I believe,

"We Sing certainly what is new, and have still a prize." "A Cracknel is our gain, but the ditty must first (come) out."

In modern Dutch most probably,

"Wÿ singen vast wat nienw, en hebben nog een buit. Een Krakeling is onze winst maar het Liedker moet eerst uit."

I should think there is a lake somewhere in the picture, and the lines are probably part of an old Dutch song. As to the painter C. Bega, I have at hand a Catalogue of the Munich Gallery, and find there "Cornelius Bega, geb. 1620, gest. 1664." His picture is described as "Eine Rauch- und Trinkgesellschaft belustiget sich mit Tanz in einer Schenke." In a Catalogue of the Louvre, I have the following description:

"Bega, Corneille ou Cornille, né à Harlem en 1620, mort de la peste dans la même ville en 1664; élève d'Adrien Van Ostade."

His picture is

"Intérieur d'un ménage rustique. Un homme et une femme sont assis près d'une table."

His subjects appear to be generally of the character of the painting possessed by your correspondent.

J.H.L.

Herstmonceux (Vol. ii., p. 478.).—Question 4. In the Privy Seal writs of Henry V. frequent mention is made of "nostre maison de Bethleem," a Monastery at Shene, so called because it was dedicated to "Jesus of Bethlehem." It was for forty monks of the Cistercian order.

{29}

Question 5. In the *Battle of Agincourt*, by Sir H. Nicolas, Sir Rover Fyene's name is given amongst the retinue of Henry V. He was accompanied by eight men-at-arms and twenty-four archers. Sir Roger "Ffynys," accompanied by ten of his men-at-arms and forty archers, also followed Henry (in the suite of Lord Willoughby d'Eresby) in his second continental expedition. (*Gesta Henrici Quinti*.)

B.W.

Leicester's Commonwealth (Vol. ii., p. 92.).—See *Gentleman's Magazine*, December, 1845, for many remarks upon this work.

J.R.

Midwives Licensed (Vol. ii., p. 408.).—I find the following question among the articles of inquiry issued by Fleetwood, Bp. of St. Asaph, in the year 1710.

"Do any in your parish practise physic chyrurgery, or *undertake the office of a midwife without license?*"

E.H.A.

Volusenus (Vol. ii, p. 311).—Boswell, writing to Johnson from Edinburgh, Jan. 8. 1778, asks:

"Did you ever look at a book written by Wilson, a Scotchman, under the Latin name of Volusenus, according to the custom of literary men at a certain period? It is entitled *De Animi Tranquillitate.*"

E.H.A.

[Mr. Croker, in a note on this passage, tells us that the author, Florence Wilson, born at Elgin, died near Lyons, in 1547, and wrote two or three other works of no note.—ED.]

Martin Family (Vol. ii., p. 392.).—CLERICUS asks for information touching the family of Martin, "in or near Wivenhoe, Essex." There is a large house in the village, said to have been the seat of Matthew Martin, Esq., member for Colchester in the second parliaments of George I. and II. He died in 1749. He had been a commander in the service of the East India Company. Only one party of the name now lives in the neighbourhood, but whether he is of the family or not I cannot say. He is described as "Edward Martin, Master, Royal Navy."

A.A.

Swords used in Dress (Vol. i. 415.; vol. ii. 110. 213. 388.).—Might it not have happened that swords went out of fashion after the middle of the last century, and were revived towards its close? In old prints from 1700 to 1720, they appear to have been universally worn; later they are not so general. In 1776-90, they appear again. My grandmother (born in 1760) well remembers her brother, of nearly her own age, wearing a sword, say about 1780. Some of Fielding's heroes wore "hangers."

A.A.

Clerical Costume (Vol. ii., pp. 22. 189.).—The use of scarlet cloth is popularly recommended in Berks and in Devon as a cure for the rheumatism. It should be wrapped round the "ailing" limb.

H.G.T.

Tristan d'Acunha (Vol. ii., p. 358.).—The latest and best description of this isle is to be found in *A Narrative of a Nine Months' Residence in New Zealand, together with a Journal of a Residence in Tristan d'Acunha.* By A. Earle. Longmans, 1832.

GOMER.

Swearing by Swans (Vol. ii., pp. 392. 451.).—Though I can give no reason why the birds of Juno should have been invoked as witnesses to an oath, the Query about them has suggested to me what may perhaps appear rather an irrelevant little note.

Cooper, in his *Raven's Nest*, makes Mr. Aristobulus Brag use the provincialism "*I swanny*;" "by which," observes the author, "I suppose he meant—*I swear!*" Of course, this has nothing to do with swearing by swans, more than sounding like it; argument of sound being very different from sound argument. Mr. Cooper does not seem to have given a thought to the analysis of the phrase, which is no oath, merely an innocent asseveration. "I's-a-warrant-ye" (perhaps when resolved to its ungrammatical elements, "I is a warrant to ye") proceeds through "I's-a-warnd-ye," "I's-warn-ye" (all English provincialisms,) to its remote transatlantic ultimatum of debasement in "*I swanny.*"

G.J. CAYLEY.

Mildew in Books (Vol. ii., p. 103).—In reply to B., who inquires for a prevention for *mildew in books*, I send the following receipt, which I have copied from a book containing many others:—"Take a feather dipt in spirits of wine, and lightly wash over the backs and covers. To prevent mould, put a little into writing ink."

Another to take *mildew out of linen.*—"Mix powdered starch and soft soap with half the quantity of bay salt; mix it with vinegar, and lay it on both sides with a painter's brush. Then let it lie in the open air till the spots are out."

J.R.

"*Swinging Tureen*," (Vol. i., pp. 246. 307. 406.).—

"Next crowne the bowle full
With gentle lamb's-wooll

Adde sugar, nutmeg, and ginger,
With store of ale too;
And thus must ye doe
To make the wassaile a *swinger*."

Herrick, cited in Ellis' *Brand*, ed. 1849, vol. i. p. 26.

By the way, is not the "lanycoll" (so called, I presume, from the froth like wool (*lana*) at the neck (*collum*) of the vessel), mentioned in the old ballad of "King Edward and the Shepherd" (Hartshorne's *Met. Tales*, p. 54.), the same beverage as "lamb's-wool?"

H.G.T.

{30}

Totness Church (Vol. ii., pp. 376. 452.).—My thanks are due to your correspondent S.S.S. for kindly furnishing information as to the singular arched passage mentioned in a former note, which drew my attention as a casual visitor, and which certainly appears to be the "iter processionale" referred to in the will of William Ryder. Any information as to the subject of the good woman's tradition would be very acceptable. Perhaps S.S.S. will allow me, in return for his satisfactory explanation of the "dark passage" in question, to over a very luminous passage in confirmation of his view of Goldsmith's.

H.G.T.

Lights on the Altar (Vol. ii., p. 495.).—In the 42nd canon of those enacted under King Edgar (Thorpe's *Ancient Laws and Institutes of England*, vol. ii. pp. 252-3.) we find:—

"Let there be always burning lights in the church when mass is singing."

And in the 14th of the canons of Ælfric (pp. 348-9. of the same volume):—

"Acoluthus he is called, who bears the candle or taper in God's ministries when the Gospel is read, or when the housel is hallowed at the altar: not to dispel, as it were, the dim darkness, but, with that light, to announce bliss, in honour of Christ who is our light."

C.W.G.

Time when Herodotus wrote (Vol. ii., p. 405.).—The passage quoted by your correspondent A.W.H. affords, I think, a reasonable argument to prove that Herodotus did not commence his work until an advanced age; most probably between the ages of seventy and seventy-seven years. Moreover, there are various other reasons to justify the same conclusion; all which A.W.H. will find stated in Dr. Smith's *Dictionary of Greek and Roman Biography and Mythology*, vol. ii. I believe A.W.H. is correct in his supposition that the passage has not been noticed before.

T.H. KERSLEY, A.B.

King William's College.

Adur (Vol. ii., p. 108.).—The connexion of the Welsh *ydwr* with the Greek ὕδωρ is remarkable. Can any of your readers tell me whether there be not an older Welsh word for *water*? There are, I know, two sets of Welsh numerals, of which the later contains many Greek words, but the older are entirely different. Is not *cader* akin to καθεδρα, and *glas* to γλαυκος?

J.W.H.

The Word "Alarm" (Vol. ii., pp. 151. 183.).—I send you an instance of the accurate use of the word "alarm" which may be interesting. In an account of the attempt made on the 29th of Oct. 1795, to assassinate Geo. III., the Earl of Onslow (as cited in Maunder's *Universal Biog.* p. 321.) uses the following expression:—

"His Majesty showed, and, I am persuaded, felt, no alarm; much less did he fear."

Is not this a good instance of the true difference of meaning in these two words, which are now loosely used as if strictly synonymous?

H.G.T.

The Conquest (Vol. ii., p. 440).—W.L. is informed that I have before me several old parchment documents or title-deeds, in which the words "post conquestum" are used merely to express (as part of their dates) the year after the accession of those kings respectively in whose reigns those documents were made.

P.H.F.

Land Holland (Vol. ii., p. 267. 345.).—J.B.C. does not say in what part of England he finds this term used. Holland, in Lincolnshire, is by Ingulph called *Hoiland*, a name which has been thought to mean *hedgeland*, in allusion to the sea-walls or hedges by which it was preserved from inundation. Other etymologies have also been proposed. (See Gough's *Camden*, "Lincolnshire.")

In Norfolk, however, the term *olland* is used, Forby tells us, for "arable land which has been laid down in grass more than two years, q.d. *old-land*." In a Norfolk paper of few months since, in an advertisement of a ploughing match, I observe a prize is offered "To the ploughman, with good character, who shall plough a certain quantity of *olland* within the least time, in the best manner."

C.W.G.

MISCELLANEOUS.

NOTES ON BOOKS, SALES, CATALOGUES, ETC.

The Camden Society have just issued to the members a highly important volume, Walter Mapes *De Nugis Curialium*. The best idea of the interesting character of this work may be formed from the manner in which it is described by its editor, Mr. Thomas Wright, who speaks of it as "the book in which this remarkable man seems to have amused himself with putting down his own sentiments on the passing events of the day, along with the popular gossip of the courtiers with whom he mixed;" and as being "one mass of contemporary anecdote, romance, and popular legend, interesting equally by its curiosity and by its novelty." There can be little doubt that the work will be welcomed, not only by the members of the Camden Society, but by all students of our early history and all lovers of our Folk Lore.

Though we do not generally notice the publication of works of fiction, the handsome manner in which, in the third volume of his *Bertha, a Romance of the Dark Ages*, Mr. MacCabe has thought right to speak of the information which he obtained, during the progress of his work, through the medium of NOTES AND QUERIES, induces us to make an exception in favour of his highly interesting story. At the same time, that very acknowledgment almost forbids our speaking in such high terms as we otherwise should of the power with which Mr. MacCabe has worked up this striking narrative, which take its name from Bertha, the wife of the profligate Henry IV. of Germany; and of which the main incidents turn on Henry's deposition of the Pope, and his consequent excommunication by the inflexible Gregory the Seventh. But we the less regret this necessity of speaking thus moderately, since it must be obvious that when an accomplished scholar like the author of the *Catholic History of England*, to whom old chronicles are as household words, chooses to weave their most striking passages into a romance, his work will be of a very different stamp from that of the ordinary novelist, who has hunted over the same chronicles for the mere purpose of finding startling incidents. The one will present his readers, as Mr. MacCabe has done, with a picture uniform in style and consistent in colouring, while the other will at best only exhibit a few brilliant scenes, which, like the views in a magic lantern, will owe as much of their brilliancy to the darkness with which they are contrasted as to the skill of the artist.

Messrs. Sotheby and Co. will sell, on Wednesday next and three following days, the valuable Collection of Coins and Medals of the Rev. Dr. Neligan, of Cork; and on the following Monday that gentleman's highly interesting Antiquities, Illuminated MSS., Ancient Glass, Bronzes, Etruscan and Roman Pottery, Silver Ring Money, &c.

To those who have never studied what Voltaire maliciously designated "the science of fools with long memories," but yet occasionally wish to know the families which have borne certain mottoes, the new edition of *The Book of Mottoes* will be a very acceptable source of information.

BOOKS AND ODD VOLUMES WANTED TO PURCHASE.

ANDRAN'S PROPORTIONS OF THE HUMAN BODY. Folio. 1683.

SANDCART'S ACADEMIA HOMOGRAPHIA.

SHAKSPEARE. 10 Vols. By JOHNSON. 1768. Vol. VII.

HUME'S ENGLAND. 1786. Vol. III.

FOXES AND FIREBRANDS. 12mo.

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

NOTICES TO CORRESPONDENTS.

To meet the wishes of many friends, and to avoid the inconvenience arising from the diversity of prices in our Monthly Parts, we propose in future to publish a fifth, or Supplementary Number, every Month in which these are only four Saturdays. By this arrangement our Monthly Parts will be of the uniform price of One shilling and Three pence, with the exception of those for January and July, which will include the Index of the preceding half-year at the price of One shilling and

Ninepence each. Thus the yearly subscription to NOTES AND QUERIES, either in unstamped Weekly Numbers or Monthly Parts, will be SIXTEEN SHILLINGS. The subscription for the Stamped Edition, with which Gentlemen may be supplied regularly by giving their Orders direct to the Publisher, MR. GEORGE BELL, 186. Fleet Street (accompanied by a Post Office Order), is One pound and Fourpence for a twelve-month, or Ten shillings and Two pence for six months.

WILLIAM C. PENNY *is referred for an account of the National Anthem to Clarke's "History of God Save the King."*

W.G. *will find all the information he requires respecting the twelve labours of Hercules in Dr. Smith's New Classical Dictionary.*

W. ANDERSON. *Dr. Mavor published a work under the title of The British Plutarch.*

NOCAB *is thanked for his kind letter. He will find in our next Number some information on the subject of his Query respecting the Bacon Family.*

F.E.M. *The pamphlet alluded to is directed against the well-known pamphleteer Sir Roger Le Strange.*

IOTA *is thanked for his suggestion. The subject has been repeatedly considered, but has not at present been found practicable.*

W.A.L. *will find full particulars of Bishop Percy's Collection of Poems in Blank Verse in our First Vol. p. 471., for which we were indebted to our valued correspondent MR. J.P. COLLIER.*

The INDEX for the SECOND VOLUME will be ready for delivery with our next Number.

NOTES AND QUERIES *may be procured, by order, of all Booksellers and Newsvenders. It is published at noon on Friday, so that our country Subscribers ought not to experience any difficulty in procuring it regularly. Many of the country Booksellers, &c., are, probably, not yet aware of this arrangement, which will enable them to receive NOTES AND QUERIES in their Saturday parcels.*

All communications for the Editor of NOTES AND QUERIES should be addressed to the care of MR. BELL, No. 186. Fleet Street.

DR. RICHARDSON'S ETYMOLOGICAL DICTIONARIES,

In Two Volumes Quarto, reduced to 4l. 4s.

A NEW DICTIONARY OF THE ENGLISH LANGUAGE: combining explanation with etymology, and illustrated by quotations from the best Authorities. The words—with those of the same Family in German, Dutch, and Swedish, or in Italian, French, and Spanish, are traced to their Origin. The Explanations are deduced from the Primitive meaning through their various Usages. The Quotations are arranged Chronologically from the earliest Period to the beginning of the present Century.

Abridged in One thick Volume, Octavo, Third Edition, reduced to 15s.

A NEW DICTIONARY OF THE ENGLISH LANGUAGE; to which is affixed a Grammatical and Etymological Examination, adapted to the Dictionary.

WILLIAM PICKERING, 177. Piccadilly.

In a few days, 4to. 5s.

ELEMENTARY THEOREMS relating to DETERMINANTS. By WILLIAM SPOTTISWOODE, M.A., Balliol College, Oxford.

GEORGE BELL, 186. Fleet Street.

PICKERING'S LIBRARY EDITIONS.

GEORGE HERBERT'S COMPLETE WORKS. 2 vols. 8vo., with Portrait and View of Bemerton Church. 21s.

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

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

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

WILLIAM PICKERING, 177. Piccadilly.

THE QUARTERLY REVIEW, No. CLXXV., is published THIS DAY.

CONTENTS:

1. MR. GORDON CUMMING'S HUNTING IN AFRICA.
2. SOCRATES.
3. THE IGNATIAN EPISTLES.
4. MYSTERIES OF CEYLON.
5. CHEAP SUGAR AND SLAVE TRADE.
6. BRITISH MUSEUM.
7. GENERAL RADOWITZ ON GERMANY.
8. LIFE OF SOUTHEY.
9. THE MINISTRY AND THE POPE.
10. SIR F. HEAD ON THE DEFENCELESS STATE OF GREAT BRITAIN.

*** The INDEX to THE QUARTERLY REVIEW, Vols. 61. to 97. inclusive (forming Nos. 159. and 160., or Vol. 80.), is now ready.

JOHN MURRAY, Albemarle Street.

{32}

MR. T. RICHARDS (late of St. Martin's Lane), PRINTER, and Agent to the PERCY and HAKLUYT SOCIETIES, has removed to 37. Great Queen Street, Lincoln's-Inn-Fields, where he respectfully requests all Letters may be addressed to him.

THE LONDON HOMŒOPATHIC HOSPITAL, 32. Golden Square. Founded by the BRITISH HOMŒOPATHIC ASSOCIATION.

Patron: H.R.H. THE DUCHESS OF CAMBRIDGE.
Vice-Patron: HIS GRACE THE DUKE OF BEAUFORT, K.G.
President: F.M. THE MARQUIS OF ANGLESBY, K.G. K.C.B.
Chairman: CULLING C. SMITH, Esq.
Treasurer: JOHN DEAN PAUL, Esq., 217. Strand.

This Hospital is open every Monday, Tuesday, Thursday, and Friday, at 2 o'clock, for the reception of Out-Patients without Letters of Recommendation. In-Patients admitted every Tuesday at 3 o'clock upon the Recommendation of a Governor or Subscribers.

Subscriptions to the Hospital Funds will be thankfully received by the Bankers, Messrs. Strahan and Co, Strand, and Messrs. Prescott and Co., Threadneedle Street, and by

RALPH BUCHAN, Honorary Secretary, 32. Golden Square.

FAC-SIMILES.

ASHBEE AND TUCKETT, LITHOGRAPHERS, &c., 18. BROAD COURT, LONG ACRE, beg respectfully to draw attention to their Establishment for the Execution of ANCIENT AND MODERN FAC-SIMILES both Plain and in Colours; comprising Autographs, Charters, Deeds, Drawings, Illuminations, Titlepages, Woodcuts, &c., which they produce with the utmost fidelity and exactness, also without the slightest injury to the Original. Specimens may be inspected at the Offices, or will be forwarded on Application.

Every Description of Plain and Ornamental LITHOGRAPHY executed with the greatest attention and punctuality.

BOOKS.—Just published, a Catalogue of Curious Books; containing numerous Works on the Occult Sciences, America, Asia, Books of Prints, curious Quarto Tracts, English Black Letter, Early Printed Works, Proverbs, Facetiæ, &c. &c. May be had on application, or by forwarding Two Penny Stamps to

GEO. BUMSTEAD, 205. High Holborn.

NEW WORKS BY F. SOMNER MERRYWEATHER.

8vo. cloth extra, price 7s. 6d.

GLIMMERINGS IN THE DARK; or, Lights and Shadows of the Olden Time.

"The volume before us offers valuable assistance; it enables the general reader to form some clear picture of the men and women of the ancient world as they fought, as they feasted, as they prayed"—*Athenæum*.

"Written by one well acquainted with old chronicles and histories."—*Gentlemen's Magazine*.

"Every subject is treated in a manner at once learned and popular."—*Literary Gazette*.

12mo. cloth extra, price 3s. 6d.

LIVES AND ANECDOTES OF MISERS; or, the Passion of Avarice displayed in the Habits of the most celebrated Misers of all Ages.

8vo. cloth extra, price 5s.

BIBLIOMANIA; or, the Love of Books in Dark Ages with Sketches of Bookworms, Bible Students, &c. from the Saxon Period to the Introduction of Printing into England.

SIMPKIN, MARSHALL, AND CO. and of all Booksellers.

Now ready, fcap. 8vo. price 7s. 6d.

A THIRD SERIES OF PLAIN SERMONS, addressed to a Country Congregation. By the late REV. EDWARD BLENCOWE. Curate of Teversal, Notts, and formerly Fellow of Oriel College, Oxford.

Also, A NEW EDITION OF THE FIRST SERIES and A SECOND EDITION OF THE SECOND SERIES, price 7s. 6d. each.

"Their style is simple; the sentences are not artfully constructed; and there is a utter absence of all attempt at rhetoric. The language is plain Saxon language, from which 'the men on the wall' can easily gather what it most concerns them to know"—*Theologian*.

Also, 2 vols. 12mo., sold separately, 8s. each,

SERMONS. By the REV. ALFRED GATTY, M.A., Vicar of Ecclesfield.

"Sermons of a high and solid character—earnest and affectionate."—*Theologian*.

"Plain and practical, but close and scholarly discourses."—*Spectator*.

London: GEORGE BELL, 186. Fleet Street.

CHRONICLES OF THE ANCIENT BRITISH CHURCH, previous to the Arrival of St. Augustine. Second Edition. Post 4to. price 5s. cloth.

"The Ancient British Church was a stranger to the Bishop of Rome and his pretended authority."—*Judge Blackstone*.

"This work is one of great utility to general readers."—*Morning Post*.

"The result of much reading and careful research."—*Metropolitan*.

"A work of great interest."—*Morning Advertiser*.

WERTHEIM AND MACINTOSH, 24. Paternoster Row.

LIFE OF WICLIF, THE FATHER OF THE REFORMATION.

In small 8vo., price 6s. (with a Portrait beautifully engraved by DEAN), the Sixth Thousand of THE LIFE OF WICLIF. By CHARLES WEBB LE BAS, M.A.. formerly Principal of the East India College, Haileybury; and Fellow of Trinity College, Cambridge.

RIVINGTONS, St. Paul's Church Yard, and Waterloo Place;

Of whom may be had, by the same Author (uniformly printed),

1. THE LIFE OF ARCHBISHOP CRANMER. With Portraits of Cranmer and Ridley. *Fourth Thousand*. 2 vols. 12s.

2. THE LIFE OF BISHOP JEWEL. With Portrait. *Third Thousand*. 6s.

3. THE LIFE OF ARCHBISHOP LAUD. With Portrait. *Third Thousand*. 6s.

Just published, Part 11, price 9s. plain; 10s. 6d. tinted; Proofs, large paper, 12s.

THE CHURCHES OF THE MIDDLE AGES. By HENRY BOWMAN and JOSEPH S. CROWTHER, Architects, Manchester. To be completed in Twenty Parts, each containing 6 Plates, imperial folio.

"We can hardly conceive any thing more perfect We heartily recommend this series to all who are able to patronize it."—*Ecclesiologist*.

Printed by THOMAS CLARK SHAW, of No. 8 New Street Square, at No. 5. New Street Square, in the Parish of St. Bride in the City of London; and published by GEORGE BELL, of No. 186. Fleet Street, in the Parish of St. Dunstan in the West, in the City of London, Publisher, at No. 186. Fleet Street aforesaid.—Saturday, January 11. 1851.

*** END OF THE PROJECT GUTENBERG EBOOK NOTES AND QUERIES, NUMBER 63,
JANUARY 11, 1851 ***

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

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

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

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

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

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

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

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

1.D. The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are outside the United States, check the laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing, distributing or creating

derivative works based on this work or any other Project Gutenberg™ work. The Foundation makes no representations concerning the copyright status of any work in any country other than the United States.

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

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

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

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

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

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

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

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

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

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

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

within 90 days of receipt of the work.

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

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

1.F.

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

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

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

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

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

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

Section 2. Information about the Mission of Project Gutenberg™

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

Volunteers and financial support to provide volunteers with the assistance they need are critical to reaching Project Gutenberg™’s goals and ensuring that the Project Gutenberg™ collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent

future for Project Gutenberg™ and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation information page at www.gutenberg.org.

Section 3. Information about the Project Gutenberg Literary Archive Foundation

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

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

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

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

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

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

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

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

Section 5. General Information About Project Gutenberg™ electronic works

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

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

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

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