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*** START OF THE PROJECT GUTENBERG EBOOK NOTES AND QUERIES, NUMBER 65,
JANUARY 25, 1851 ***

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NOTES AND QUERIES:

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

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

No. 65.

SATURDAY, JANUARY 25, 1851.

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NOTES.

TRADITIONAL ENGLISH BALLADS.

The task of gathering old traditionary song is surely a pleasant and a lightsome one. Albeit the harvest has been plentiful and the gleaners many, still a stray sheaf may occasionally be found worth the having. But we must be careful not to "pick up a straw."

One of your corespondents recommends, as an addition to the value of your pages, the careful getting together of those numerous traditional ballads that are still sometimes to be met with, floating about various parts of the country. This advice is by no means to be disregarded, but I wish to point out the necessity of the contributors to the undertaking knowing something about ballad literature. An acquaintance with the ordinary *published* collections, at least, cannot be dispensed with. Without this knowledge we should be only multiplying copies of worthless trifles, or reprinting ballads that had already appeared in print.

The traditional copies of old *black-letter* ballads are, in almost all cases (as may easily be seen by comparison), much the worse for wear. As a proof of this I refer the curious in these matters to a volume of *Traditional Versions of Old Ballads*, collected by Mr. Peter Buchan, and edited by Mr. Dixon for the Percy Society. The Rev. Mr. Dyce pronounces this "a volume of *forgeries*;" but, acquitting poor Buchan (of whom more anon) of any intention to deceive, it is, to say the least of it, a volume of *rubbish*; inasmuch as the ballads are all worthless modern versions of what had appeared "centuries ago" in their *genuine* shape. Had these ballads *not existed in print*, we should have been glad of them in any form; but, in the present case, the publication of such a book (more especially by a learned society) is a positive nuisance.

Another work which I cannot refrain from noticing, called by one of the reviewers "A valuable contribution to our stock of ballad literature"? is Mr. Frederick Sheldon's *Minstrelsy of the English Border*. The preface to this volume promises much, as may be seen by the following passage:—

"It is now upwards of forty years since Sir Walter Scott published his *Border Minstrelsy*, and during his 'raids,' as he facetiously termed his excursions of discovery in Liddesdale, Teviotdale, Tyndale, and the Merse, very few ballads of any note or originality could possibly escape his enthusiastic inquiry; for, to his love of ballad literature, he added the patience and research of a genuine antiquary. Yet, no doubt many ballads *did* escape, and still remain scattered up and down the country side, existing probably in the recollection of many a sun-browned shepherd, or the weather-beaten brains of ancient hinds, or 'eldern' women: or in the well-thumbed and nearly illegible leaves of some old book or pamphlet of songs, snugly resting on the 'pot-head,' or sharing their rest with the 'Great Ha' Bible,' *Scott's Worthies*, or Blind Harry's lines. The parish dominie or pastor of some obscure village, amid the many nooks and corners of the Borders, possesses, no doubt, treasures in the ballad-ware that would have gladdened the heart of a Ritson, a Percy, or a Surtees; in the libraries, too, of many an ancient descendant of a Border family, some black-lettered volume of ballads, doubtlessly slumbers in hallowed and unbroken dust."

This reads invitingly; the writer then proceeds:—

"From such sources I have obtained many of the ballads in the present collection. Those

to which I have stood godfather, and so baptized and remodelled, I have mostly met with in the 'broad-side' ballads, as they are called."

Although the writer here speaks of Ritson and Percy as if he were acquainted with their works, it is very evident that he had not looked into their contents. The name of Evans' *Collection* had probably never reached him. Alas! we look in vain for the tantalising "pamphlet of songs,"—still, perhaps, snugly resting on the "pot-head," where our author in his "poetical dream" first saw it. The "black-lettered volume of ballads" too, in the library of the "ancient descendant of a Border family," still remains in its dusty repository, untouched by the hand of Frederick Sheldon.

In support of the object of this paper I shall now point out "a few" of the errors of *The Minstrelsy of the English Border*.

P. 201. *The Fair Flower of Northumberland*:—

"It was a knight in Scotland born,
Follow my love, come over the Strand;
Was taken prisoner, and left forlorn
Even by the good Erle Northumberland."

This is a corrupt version of Thomas Deloney's celebrated ballad of "The Ungrateful Knight," printed in the *History of Jack of Newbery*, 1596, and in Ritson's *Ancient Songs*, 1790. A Scottish version may be found in Kinloch's *Ballads*, under the title of the "The Provost's Daughter." Mr. Sheldon knows nothing of this, but says,—

"This ballad has been known about the English Border for many years, and I can remember a version of it being sung by my grandmother!"

He also informs us that he has added the last verse but one, in order to make the "ends of justice" more complete!

P. 232. *The Laird of Roslin's Daughter*:—

"The Laird of Roslin's daughter
Walk'd through the wood her lane;
And by her came Captain Wedderburn,
A servant to the Queen."

This is a wretched version (about half the original length) of a well-known ballad, entitled "Captain Wedderburn's Courtship." It first appeared *in print* in *The New British Songster*, a collection published at Falkirk, in 1785. It was afterwards inserted in Jamieson's *Popular Ballads and Songs*, 1806; Kinloch's *Ancient Ballads*, 1826; Chambers' *Scottish Ballads*, 1829, &c. But hear what Mr. Sheldon has to say, in 1847:—

"This is a fragment of an apparently ancient ballad, related to me by a lady of Berwick-on-Tweed, who used to sing it in her childhood. I have given all that she was able to furnish me with. The same lady assures me that she never remembers having seen it in print [!], and that she had learnt it from her nurse, together with the ballad of 'Sir Patrick Spens,' and several Irish legends, since forgotten."

P. 274. *The Merchant's Garland*:—

"Syr Carnegie's gane owre the sea,
And's plowing thro' the main,
And now must make a lang voyage,
The red gold for to gain."

This is evidently one of those ballads which calls Mr. Sheldon "godfather." The original ballad, which has been "baptized and remodelled," is called "The Factor's Garland." It begins in the following homely manner:—

"Behold here's a ditty, 'tis true and no jest
Concerning a young gentleman in the East,
Who by his great gaming came to poverty,
And afterwards went many voyages to sea."

P. 329. *The rare Ballad of Johnnie Faa*:—

"There were seven gipsies in a gang,
They were both brisk and bonny O;
They rode till they came to the Earl of Castle's house,
And here they sang so sweetly O."

This is a very *hobbling* version (from the recitation of a "gipsy vagabond") of a ballad frequently reprinted. It first appeared in Ramsay's *Tea-Table Miscellany*; afterwards in Finlay's and Chambers' Collections. None of these versions were known to Mr. Sheldon.

I have now extracted enough from the *Minstrelsy of the English Border* to show the mode of

"ballad editing" as pursued by Mr. Sheldon. The instances are sufficient to strengthen my position.

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One of the most popular traditional ballads still floating about the country, is "King Henrie the Fifth's Conquest:"—

"As our King lay musing on his bed,
He bethought himself upon a time,
Of a tribute that was due from France,
Had not been paid for so long a time."

It was first printed from "oral communication," by Sir Harris Nicolas, who inserted two versions in the Appendix to his *History of the Battle of Agincourt*, 2d edition, 8vo. 1832. It again appeared (not from either of Sir Harris Nicolas's copies) in the Rev. J.C. Tyler's *Henry of Monmouth*, 8vo. vol. ii. p. 197. And, lastly, in Mr. Dixon's *Ancient Poems, Ballads, and Songs of the Peasantry of England*, printed by the Percy Society in 1846. These copies vary considerably from each other, which cannot be wondered at, when we find that they were obtained from independent sources. Mr. Tyler does not allude to Sir Harris Nicolas's copies, nor does Mr. Dixon seem aware that any *printed* version of the traditional ballad had preceded his. The ballad, however, existed in a printed "broad-side" long before the publications alluded to, and a copy, "Printed and sold in Aldermary Church Yard," is now before me. It is called "King Henry V., his Conquest of France in Revenge for the Affront offered by the French King in sending him (instead of the Tribute) a ton of Tennis Balls."

An instance of the various changes and mutations to which, in the course of ages, a popular ballad is subject, exists in the "Frog's Wedding." The pages of the "NOTES AND QUERIES" testify to this in a remarkable degree. But no one has yet hit upon the *original* ballad; unless, indeed, the following be it, and I think it has every appearance of being the identical ballad licensed to Edward White in 1580-1. It is taken from a rare musical volume in my library, entitled *Melismata; Musicall Phansies, fitting the Court, Citie, and Countrey Humours. Printed by William Stansby for Thomas Adams, 1611. 4to.*

"THE MARRIAGE OF THE FROGGE AND THE MOUSE.

"It was the Frogge in the well,
Humble-dum, humble dum;
And the merrie Mouse in the mill,
Tweedle, tweedle twino.

"The Frogge would a-woeing ride,
Humble-dum, &c.
Sword and buckler by his side,
Tweedle, &c.

"When he was upon his high horse set,
Humble-dum, &c.
His boots they shone as blacke as jet.
Tweedle, &c.

"When he came to the merry mill pin,
Humble-dum, &c.
Lady Mouse, beene you within?
Tweedle, &c.

"Then came out the dusty Mouse,
Humble-dum, &c.
I am Lady of this house,
Tweedle, &c.

"Hast thou any minde of me?
Humble-dum, &c.
I have e'ne great minde of thee,
Tweedle, &c.

"Who shall this marriage make?
Humble-dum, &c.
Our Lord, which is the Rat,
Tweedle, &c.

"What shall we have to our supper?
Humble-dum, &c.
Three beanes in a pound of butter,
Tweedle, &c.

"When supper they were at,
Humble-dum, &c.
The frogge, the Mouse, and even the Rat,

Tweedle, &c.

"Then came in Gib our Cat,
 Humble-dum, &c.
 And catcht the Mouse even by the backe,
 Tweedle, &c.

"Then did they separate,
 Humble-dum, &c.
 And the Frogge leapt on the floore so flat,
 Tweedle, &c.

"Then came in Dicke our Drake,
 Humble-dum, &c.
 And drew the Frogge even to the lake,
 Tweedle, &c.

"The Rat ran up the wall,
 Humble-dum, &c
 A goodly company, the Divell goe with all,
 Tweedle, &c."

From what I have shown, the reader will agree with me, that a collector of ballads from oral tradition should possess some acquaintance with the labours of his predecessors. This knowledge is surely the smallest part of the duties of an editor.

I remember reading, some years ago, in the writings of old Zarlino (an Italian author of the sixteenth century), an amusing chapter on the necessary qualifications for a "complete musician." The recollection of this forcibly returns to me after perusing the following extract from the preface to a *Collection of Ballads* (2 vols. 8vo. Edinburgh, 1828), by our "simple" but well-meaning friend, "Mr. Peter Buchan of Peterhead."

"No one has yet conceived, nor has it entered the mind of man, what patience, perseverance, and general knowledge are necessary for an editor of a Collection of Ancient Ballads; nor what mountains of difficulties he has to overcome; what hosts of enemies he has to encounter; and what myriads of little-minded quibblers he has to silence. The writing of explanatory notes is like no other species of literature. History throws little light upon their origin [the ballads, I suppose?], or the cause which gave rise to their composition. He has to grope his way in the dark: like Bunyan's pilgrim, on crossing the Valley of the Shadow of Death, he hears sounds and noises, but cannot, to a certainty, tell from whence they come, nor to what place they proceed. The one time, he has to treat of fabulous ballads in the most romantic shape; the next, legendary, with all its exploded, obsolete, and forgotten superstitions; also history, tragedy, comedy, love, war, and so on; all, perhaps, within the narrow compass of a few hours,—so varied must his genius and talents be."

After this we ought surely to rejoice, that any one hardy enough to become an Editor of Old Ballads is left amongst us.

EDWARD F. RIMBAULT.

THE FATHER OF PHILIP MASSINGER.

Gifford was quite right in stating that the name of the father of Massinger, the dramatist, was Arthur, according to Oldys, and not Philip, according to Wood and Davies. Arthur Massinger (as he himself spelt the name, although others have spelt it Messenger, from its supposed etymology) was in the service of the Earl of Pembroke, who married the sister of Sir Philip Sidney, in whose family the poet Daniel was at one time tutor. I have before me several letters from him to persons of note and consequence, all signed "Arthur Massinger;" and to show his importance in the family to which he was attached, I need only mention, that in 1597, when a match was proposed between the son of Lord Pembroke and the daughter of Lord Burghley, Massinger, the poet's father, was the confidential agent employed between the parties. My purpose at present is to advert to a matter which occurred ten years earlier, and to which the note I am about to transcribe relates. It appears that in March, 1587, Arthur Massinger was a suitor for the reversion of the office of Examiner in the Court of the Marches toward South Wales, for which also a person of the name of Fox was a candidate; and, in order to forward the wishes of his dependent, the Earl of Pembroke wrote to Lord Burghley as follows:—

"My servant Massinger hathe besought me to ayde him in obteyning a reversion from her Majestie of the Examiner's office in this courte; whereunto, as I willingly have yielded, soe I resolved to leave the craving of your Lordship's furtheraunce to his owne humble sute; but because I heare a sonn of Mr. Fox (her Majestie's Secretary here) doth make sute for the same, and for the Mr. Sherar, who now enjoyethe it, is sicklie, I am boulde to desier your Lordship's honorable favour to my servaunte, which I shall most kindlie accepte, and he for the same ever rest bounde to praye for your Lordship.

The whole body of this communication, it is worth remark, is in the handwriting of Arthur Massinger (whose penmanship was not unlike that of his son), and the signature only that of the Earl, in whose family he was entertained. I have not been able to ascertain whether the application was successful; and it is possible that some of the records of the court may exist, showing either the death of Sherar, and by whom he was succeeded about that date, or that Sherar recovered from his illness. As I have before said, it is quite clear that Arthur Massinger was high in the confidence and service of Lord Pembroke ten years after the date of the preceding note.

I have a good deal more to say about Arthur Massinger, but I must take another time for the purpose.

THE HERMIT OF HOLYPORT.

TOUCHSTONE'S DIAL.

(Vol. ii., p. 405.)

The conjecture of Mr. Knight, in his note to *As You Like It*, and to which your correspondent J.M.B. has so instructively drawn our attention, is undoubtedly correct. The "sun-ring" or ring-dial, was probably the watch of our forefathers some thousand years previous to the invention of the modern chronometer, and its history is deserving of more attention than has hitherto been paid to it. Its immense antiquity in Europe is proved by its still existing in the *remotest* and *least civilised* districts of North England, Scotland, and the Western Isles, Ireland, and in Scandinavia. I have in my possession *two* such rings, both of brass. The one, nearly half an inch broad, and two inches in diameter, is from the Swedish island of Gothland, and is of more modern make. It is held by the finger and thumb clasping a small brass ear or handle, to the right of which a slit in the ring extends nearly one-third of the whole length. A small narrow band of brass (about one-fifth of the width) runs along the centre of the ring, and of course covers the slit. This narrow band is movable, and has a hole in one part through which the rays of the sun can fall. On each side of the band (to the right of the handle) letters, which stand for the names of the months, are inscribed on the ring as follows:—

J A S O N D
f W V M A f

Inside the ring, opposite to these letters, are the following figures for the hours:—

6 8 4 9 5 7 3 2 1 —
3 4 5 6 7 8 9 10 11 12

The small brass band was made movable that the ring-click might be properly *set by the sun* at stated periods, perhaps once a month.

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The second sun-ring, which I bought in Stockholm in 1847, also "out of a deal of old iron," is smaller and much broader than the first, and is perhaps a hundred years older; it is also more ornamented. Otherwise its fashion is the same, the only difference being in the arrangement of the inside figures, which are as follows:—

6 7 8 9 10 11 12
8 4 9 5 7 3 2 1

The ring recovered by Mr. Knight evidently agrees with the above. I hope Mr. K. will, sooner or later, present the curiosity to our national museum,—which will be driven at last, if not by higher motives, by the mere force of public opinion and public indignation, to form a regularly arranged and grand collection of our own British antiquities in every branch, secular and religious, from the earliest times, down through the middle ages, to nearly our own days. Such an archæological department could count not only upon the assistance of the state, but upon rich and generous contributions from British sources, individuals and private societies, at home and abroad, as well as foreign help, at least in the way of exchange. But any such plan must be *speedily* and *well* organised and *well announced!*

I give the above details, not only because they relate to a passage in our immortal bard, who has ennobled and perpetuated every word and fact in his writings, but because they illustrate the astronomical antiquities of our own country and our kindred tribes during many centuries. These sun-dials are now very scarce, even in the high Scandinavian North, driven out as they have been by the watch, in the same manner as the ancient clog^[1] or Rune-staff (the carved wooden perpetual almanac) has been extirpated by the printed calendar, and now only exists in the cabinets of the curious. In fifty years more sun-rings will probably be quite extinct throughout Europe. I hope this will cause you to excuse my prolixity. Will no *astronomer* among your readers direct his attention to this subject? Does anything of the kind still linger in the East?

GEORGE STEPHENS.

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

The Scandinavian Rune-staff is well known. An engraving of an ancient English clog (but with Roman characters, instead of Runic) is in Hone's *Every-Day Book*, vol. ii.

DISCREPANCIES IN DUGDALE'S ACCOUNT OF SIR RALPH DE COBHAM.

There are some difficulties in Dugdale's account of the Cobham family which it may be well to bring before your readers; especially as several other historians and genealogists have repeated Dugdale's account without remarking on its inconsistencies. In speaking of a junior branch of the family, he says, in vol. ii. p. 69., "There was also Ralphe de Cobham, brother of the first-mentioned Stephen." He only mentions one Stephen but names him twice, first at page 66., and again at 69. Perhaps he meant the *above*-mentioned Stephen. He continues:—

"This Ralphe took to wife Mary Countess of Norfolk, widdow of Thomas of Brotherton. Which Mary was Daughter to William Lord Ros, and first married to William Lord Braose of Brembre; and by her had Issue John, who 20 E. III., making proof of his age, and doing his Fealty, had Livery of his lands."

At page 64. of the same volume he states that Thomas de Brotherton died in 12 Edward III., which would be only eight years before his widow's son, by a subsequent husband, is said to have become of age. That he did become of age in this year we have unquestionable evidence. In *Cal. Ing. P. Mortem*, vol. iv. p. 444., we find this entry:—

"Anno 20 Edw. III. Johannes de Cobham, Filius et Hæres Radulphi de Cobeham defuncti. Probatio ætatis."

There is also abundant proof that Thomas de Brotherton died in 12 Edward III. The most natural way of removing this difficulty would be to conclude that John de Cobham was the son of Ralph by a previous marriage. But here we have another difficulty to encounter. He is not only called the son of Mary, Countess of Norfolk, or Marishall, by Dugdale, but in all contemporaneous records. See Rymer's *Foed.*, vol. vi. p. 136.; *Rot. Orig.*, vol. ii. p. 277.; *Cal. Rot. Pat.*, p. 178., again at p. 179.; *Cal. Ing. P. Mortem*, vol. iii. pp. 7. 10. Being the son-in-law of the Countess, he was probably called her son to distinguish him from a kinsman of the same name, or because of her superior rank. She is frequently styled the widow, and sometimes the wife of Thomas de Brotherton, even after the death of her subsequent husband, Sir Ralph de Cobham. In the escheat at her death she is thus described:—

"Maria Comitissa Norfolc', uxor Thome de Brotherton, Comitiss Norfolc', Relicta Radi de Cobeham, Militis."

It is remarkable that this discrepancy in Sir John Cobham's age, and the time of his supposed mother's marriage with his father, has never before, as far as my knowledge extends, been noticed by any of the numerous writers who have repeated Dugdale's account of this family.

Before concluding I will mention another mistake respecting the Countess which runs through most of our county histories where she is named. For a short period she became an inmate of the Abbey of Langley, and is generally stated to have entered it previously to her marriage with Sir Ralph de Cobham. Clutterbuck, in his *History of Hertfordshire* (vol. ii. p. 512.), for instance, relates the circumstance in these words:—

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"In the 19th year of the reign of Edward III., she became a nun in the Abbey of Langley, in the country of Norfolk; but quitting that religious establishment, she married Sir Ralph Cobham, Knt., and died anno 36 Edward III."

By *Cal. Ing. P. Mortem*, vol. i. p. 328., we find that Ralph Cobham died 19th Edward III.^[2], that is, the same year in which the Countess entered the Abbey, from whence we may conclude that she retired there to pass in seclusion the period of mourning.

W. HASTINGS KELKE.

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

If my copy be correct, it is 19 Edw. II. in the printed calendar: but it must have been Edw. III., for, from the possessions described, it must have been Sir Ralph Cobham who married the widow of Thomas de Brotherton.

HENRY CHETTLE.

Dr. Rimbault, in the introduction to his edition of *Kind-Hearts' Dream*, for the Percy Society, says, "Of the author, Henry Chettle, very little is known: ... we are ignorant of the time and place of his birth or death, and of the manner in which he obtained his living." (Pp. vii. viii.) I trouble you with this note in the hope that it may furnish him with a clue to further particulars of Henry Chettle.

Hutchins (*Hist. of Dorset.*, vol. i. p. 53. ed. 1774) mentions a family named Chettle, which was seated at Blandford St. Mary from 1547 to about 1690, and gives the following names as lineal successors to property in that parish: Henry Chettle, ob. 1553. John, s. and h., ob. 1590. Edward, s. and h., ob. 1609, "leaving Henry, his son and heir, eleven years nine months old." Among the burials for the same parish (p. 57.) occurs "Henry Chettle, Esq., 1616;" and at pp. 119. 208. the marriage of "Henry Chettle, Gent., and Susan Chaldecot, 1610." This last extract is from the register of the parish of Steple, in the Isle of Purbeck, which also contains, says Hutchins, many notices of the Chettle family; but all, I should infer, *subsequent* to the year 1610.

I have ascertained that the statement in Hutchins corresponds with the entry in the register of Blandford St. Mary, of the burial of Henry Chettle in 1616; and that there is *no* entry of the baptism of any one of that name. In fact, the registers only begin in 1581. Now it is clear that there were two persons of this name living at the same time, viz. H.C., aged eleven years in 1609; and H.C., who marries in 1610. And if the conjecture of the learned editor be correct, as probably it is, that the poet, Henry Chettle, "died in or before the year 1607," it is equally clear that he was a *third* of the same name, and that he could not be the person whose name occurs as buried in 1616. But the name is not a common one, and there seems sufficient to warrant further research into this subject. I venture, therefore, to make these two suggestions in the form of Queries:

I. Can any *internal* evidence be gathered from the writings of Henry Chettle, as to his family, origin, and birthplace? *Kind-Heart's Dream*, the only one of his works which I have either seen or have the means of consulting, contains nothing specific enough to connect him with Dorset, or the West. It would seem, indeed, as if he were acquainted with the New Forest, but not better than with Essex, and other parts adjacent to London.

II. Would it not be worth while to search the Heralds' Visitations for the county of Dorset, the Will-office, and the Inquisitions "post mortem?" The family was of some consequence, and is mentioned even in Domesday-book as holding lands in the county. Hutchins blazons their arms—Az. 3 spiders, or; but gives no pedigree of the family.

E.A.D.

COVERDALE'S BIBLE.

We are told by Mr. Granville Penn, in the Preface to the *Annotations to the Book of the New Covenant*, that "in 1535 Coverdale printed an English translation of the Old Testament, to which he annexed Tyndale's revision of the New, probably revised by himself. These last constitute what is called *Coverdale's Bible*. Now, the title-page of Coverdale's Bible expressly states that it was faithfully and truly translated out of Douche and Latyn into Englishe;" and that this is literally true may be seen by comparing any portion of it with the common German version of Luther. The following portion is taken quite at hazard from the original edition; and I have added Tyndale's version of 1526, as edited by Mr. Offor:

1535.

JOHN, VI. 41.

Thē murmured the Iewes ther ouer, that he sayde: I am y^t bred which is come downe from heauē, and they sayde: Is not this Iesus, Iosephs sonne, whose father and mother we knowe? How sayeth be then, I am come downe from heauē? Iesus answered, and sayde vnto them: Murmur not amonge youre selues. No man can come vnto me, excepte the father which hath sent me, drawe him. And I shal rayse him vp at the last daye. It is wrytten in the prophetes: They shal all be taughte of God. Who so euer now heareth it of the father and lerneth it, commeth vnto me. Not that eny man hath sene the father, saue he which is of the father, the same hath sene the father.

Luther.

41 Da murreten die Juden daruber, das er sagte: Ich bin das brodt, das vom himmel gekommen ist.

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42 Und sprachen; Ist dieser nicht Iesus, Joseph's sohn, dess vater und mutter wir kennen? Wie spricht er denn: Ich bin vom himmel gekommen?

43 Iesus antwortete, und sprach zu ihnen: Murret nicht unter einander.

44 Es kann niemand zu mir kommen, es sey denn, das ihn ziche der Vater, der mich gesandt hat; und Ich werde ihn auferwecken am jungsten tage.

45 Es stehet geschrieben in den propheten: Sie werden alle von Gott gelehret seyn. Wer es nun höret vom Vater, und lernet es, der kommt zu mir.

46 Nicht das jemand den Vater habe gesehen ohne der vom Vater ist, der hat den Vater

gesehen.

Tyndale, 1526.

The iewes murmured att itt, be cause he sayde: I am thatt breed which is come doune from heven. And they sayde: Is nott this Jesus the sonne of Joseph, whose father, and mother we knowe? How ys yt then thatt he sayeth, I came doune from heven? Jesus answered and sayde vnto them: Murmur not betwene youre selves. No man can come to me except my father which hath sent me, drawe hym. And y will rayse hym vp at the last daye. Hit is written in the prophetes: And they shall all be taught of God. Every man which hath herde, and lerned of the father, commeth unto me, not that eny man hath sene the father, save he which is off God. The same hath sene the father.

Authorized Version.

41 The Jews then murmured at him, because he said, I am the bread which came down from heaven.

42 And they said, Is not this Jesus, the son of Joseph, whose father and mother we know? how is it then that he saith, I came down from heaven?

43 Jesus therefore answered and said unto them, Murmur not among yourselves.

44 No man can come to me, except the Father which hath sent me draw him: and I will raise him up at the last day.

45 It is written in the prophets, And they shall be all taught of God. Every man therefore that hath heard, and hath learned of the Father, cometh unto me.

46 Not that any man hath seen the Father, save he which is of God, he hath seen the Father.

ECHO.

ANSWER TO COWLEY.

On the fly-leaf of a copy of Cowley's Works (London, 1668), I find the following lines:—

AN ANSWER TO DRINKING (PAGE 32.).

"The thirsty earth, when one would think
Her dusty throat required more drink,
Wets but her lips, and parts the showers
Among her thousand plants and flowers:
Those take their small and stinted size,
Not drunkard-like, to fall, but rise.
The sober sea observes her tide
Even by the drunken sailor's side;
The roaring rivers pressing high
Seek to get in her company;
She, rising, seems to take the cup,
But other rivers drink all up.
The sun, and who dare him disgrace
With drink, that keeps his steady pace,
Baits at the sea, and keeps good hours.
The moon and stars, and mighty powers,
Drink not, but spill that on the floor
The sun drew up the day before,
And charitable dews bestow
On herbs that die for thirst below.
Then drink no more, then let that die
That would the drunkard kill, for why
Shall all things live by rule but I,
Thou man of morals, tell me why?"

On the title-page, in the same hand-writing as the "Answer," is the name of the Rev. Archibald Foyer, with the date 1700.

Y.

FOLK LORE OF LANCASHIRE. NO. 1.

Lancashire, like all other counties, has its own peculiar superstitions, manners, and customs,

which find no parallels in those of other localities. It has also, no doubt, many local observances, current opinions, old proverbs, and vulgar ditties, which are held and known in common with the inhabitants of a greater extent of county, and differ merely in minor particulars;—the necessary result of imperfect oral transmission. In former numbers of this work a few isolated specimens of the folk-lore of this district have been noticed, and the present attempt is to give permanency to a few others.

1. If a person's hair, when thrown into the fire, burns brightly, it is a sure sign that the individual will live long. The brighter the flame the longer life, and *vice versâ*.

2. A young person frequently stirs the fire with the poker to test the humour of a lover. If the fire blaze brightly, the lover is *good-humoured*; and *vice versâ*.

3. A crooked sixpence, or a copper coin with a hole through, are accounted *lucky* coins.

4. Cutting or paring the nails of the hands or feet on a Friday or Sunday, is very unlucky.

5. If a person's *left* ear burn, or feel hot, somebody is *praising* the party; if the *right* ear burn, then it is a sure sign that some one is speaking evil of the person.

6. Children are frequently cautioned by their parents not to walk *backwards* when going on an errand; it is a sure sign that they will be unfortunate in their objects.

7. Witchcraft, and the belief in its reality, is not yet exploded in many of the rural districts. The writer is acquainted with parties who place full credence in persons possessing the power to bewitch cows, sheep, horses, and even those persons to whom the witch has an antipathy. One respectable farmer assured me that his horse was *bewitched into the stable through a loophole twelve inches by three*; the *fact* he said was beyond doubt, for he had locked the stable-door himself when the horse was in the field, and had kept the key in his pocket. Soon after this, however, a party of farmers went through a process known by the name of "*burning the witch out*," or "*killing the witch*," as some express it; the person suspected soon died, and the neighbourhood became free from his evil doings.

8. A horse-shoe is still nailed behind many doors to counteract the effects of witchcraft: a *hagstone* with a hole through, tied to the key of the stable-door, protects the horses, and, if hung up at the bed's head, the farmer also.

9. A hot iron put into the cream during the process of churning, expels the witch from the churn; and dough in preparation for the baker is protected by being marked with the figure of a cross.

10. Warts are cured by being rubbed over with a black snail, but the snail must afterwards be impaled upon a hawthorn. If a bag containing as many small pebbles as a person has warts, be tossed over the *left* shoulder, it will transfer the warts to whoever is unfortunate enough to pick up the bag.

11. If black snails are seized by the horn and tossed over the *left* shoulder, the process will insure *good luck* to the person who performs it.

12. Profuse bleeding is said to be instantly stopped by certain persons who pretend to possess the secret of a certain form of words which immediately act as a charm.

13. The power of bewitching, producing evil to parties by *wishing* it, &c., is supposed to be transmitted from one possessor to another when one of the parties is about to die. The writer is in possession of full particulars respecting this supposed transfer.

14. Cramp is effectually prevented by placing the shoes with the *toes* just peeping from beneath the coverlet; the same is also prevented by tying the garter round the *left* leg *below* the knee.

15. Charmed rings are worn by many for the cure of dyspepsia; and so also are charmed belts for the cure of rheumatism.

16. A *red-haired* person is supposed to bring in ill-luck if he be the first to enter a house on New Year's Day. *Black-haired* persons are rewarded with liquor and small gratuities for "taking in the new year" to the principal houses in their respective neighbourhoods.

17. If any householder's fire does not burn *through* the night of New Year's Eve, it betokens bad luck during the ensuing year; and if any party allow another a live coal, or even a lighted candle, on such an occasion, the bad luck is extended to the other part for commiserating with the former in his misfortunes.

Many other specimens of the folk lore of this district might be enumerated; but since many here have implicit faith in Lover's expression,—

"There is luck in *odd* numbers;"

I will reserve them for a future opportunity, considering that *seventeen* paragraphs are sufficient to satisfy all except the most thorough-paced *folklorians*.

Burnley, Lancashire.

MINOR NOTES.

Proclamation of Langholme Fair.—In an old paper I find the following proclamation of a fair, to be held in a town in Scotland; it may, perhaps, amuse some of your numerous readers:—

"O yes! and that's a time. O yes! and that's twa times. O yes! and that's the third and last time: All manner of pearson or pearsons whatsoever let 'em draw near, and I shall let you ken that there is a fair to be held at the muckle town of Langholme, for the space of aught days; wherein if any hustrin, custrin, land-louper, dukes-couper, or gang-y-gate swinger, shall breed any urdam, durdam, brabblement, or squabblement, he shall have his lugs tacked to the muckle trone, with a nail of twal-a-penny, until he down of his hobshanks and up with his mucle doubts, and pray to heaven neen times, Gold bles the king, and thrice the muckle Lord of Relton, pay a groat to me Jammey Ferguson, bailiff of the aforesaid manor. So ye heard my proclamation, and I'll haam to dinner."

Perhaps some of your correspondents north of the Tweed can give the meaning (if there be any) of a few of the choice expressions contained in this document.

MONKBARNES.

Seats in Churches.—The following curious notice of seats in churches occurs in Thompson's *History of Swine*; which is quoted by him from *Whitaker's Whalley*, 2nd edit. 4to. p. 228.:—

"My man Shuttleworth, of Harking, made this form and here will I sit when I come; and any cousin Nowell may make one behind me, if he please, and my son Sherburne shall make one on the other side; and Mr. Catteral another behind him; and for the residue the use shall be, *first come first speed; and that will make the proud wives of Whalley rise betimes to come to church.*"

Which seems to convey the idea, that it was at that time customary for persons to make their seats in the churches. Query, When did pews come into general use?

R.W.E.

Hull.

[The earliest notice of pews occurs in the *Vision of Piers Plouman*, p. 95., edit. 1813:—

"Among wyves and wodewes ich am ywoned sute
Yparroked *in puwes*. The person hit knoweth."

See also *The History of Pews*, a paper read before the Cambridge Camden Society, 1841.]

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Flemish Account.—T.B.M. (Vol. i., p. 8.) requests references to early instances of the use of this expression. In the *History of Edward II.*, by E.F., written A.D. 1627 (see "NOTES AND QUERIES" Vol. i., pp. 91. 220.), folio edition, p. 113., I find "The Queen (Isabella) who had already a French and an Italian trick, was jealous lest she should here taste a Flemish one;" because she feared lest the Earl of Henault should abandon her cause. This instance is, I think, earlier than any yet referred to.

S.G.

Use of Monosyllables.—The most remarkable instance of the use of monosyllables that I remember to have met with in our poets, occurs in the Fire-worshippers in *Lalla Rookh*. It is as follows:—

"I knew, I knew it could not last—
'Twas bright, 'twas heav'nly, but 'tis past!
Oh! ever thus, from childhood's hour,
I've seen my fondest hopes decay;
I never lov'd a tree or flow'r
But 'twas the first to fade away.
I never nurs'd a dear gazelle
To glad me with its soft black eye,
But when it came to know me well,
And love me, it was sure to die!
Now, too—the joy most like divine
Of all I ever dreamt or knew,
To see thee, hear thee, call thee mine,—
Oh misery! must I lose *that* too?
Yet go! On peril's brink we meet;—

Those frightful rocks—that treach'rous sea—
No, never come again—tho' sweet,
Tho' Heav'n, it may be death to thee!"

This passage contains 126 words, 110 of which are monosyllables, and the remainder words of only two syllables. The sentiment embodied throughout is that of violent mental emotion; and it affords a further illustration of the correctness of MR. C. FORBES'S theory (Vol. i., p. 228.) that "the language of passion is almost invariably broken and abrupt."

HENRY H. BREEN.

St. Lucia, W.I., Nov. 1850.

Specimen of Foreign English.—

"RESTORATIVE HOTEL, FINE HOK.
KEPT BY FRANK PROSPERI,
FACING THE MILITARY QUARTER
AT POMPEII.

That hotel open since a very few days, is renowned for the cleanness of the apartments and linen; for the exactness of the service, and for the excellence of the true french cookery. Being situated at proximity of that regeneration, it will be propitious to receive families, whatever, which will desire to reside alternatively into that town, to visit the monuments new found, and to breathe thither the salubrity of the air.

That establishment will avoid to all the travellers, visitors, of that sepult city, and to the artists, (willing draw the antiquities) a great disorder, occasioned by the tardy and expensive contour of the iron-whay. People will find equally thither, a complete sortment of stranger wines, and of the kingdom, hot and cold baths, stables and coach houses, the whole with very moderated prices. Now, all the applications and endeavours of the hoste, will tend always to correspond to the tastes and desires, of their customers, which will acquire without doubt, to him, in to that town, the reputation whome, he is ambitious."

The above is a literal copy of a card in the possession of a friend of mine, who visited Pompeii, 1847.

W.L.

Epitaph.—While engaged in some enquiries after family documents in the British Museum lately, I lighted on a little poem, which, though not connected with my immediate object, I copied, and here subjoin, hoping your readers will be as much attracted as I was by the simplicity and elegance of the lines and thoughts; and that some one of them, with leisure and opportunity, will do what I had not time to do, namely,—decypher in the MSS. the *name* of the "Worthie Knight" on whom this epitaph was composed, and give any particulars which can be ascertained concerning him.

EPITAPH ON ——

(*Harleian MSS.*, 78. 25. b. Pluto 63 E.)

"Under this stone, thir ly'th at reste
A Friendlie Manne—A Worthie Knight,
Whose herte and mynde was ever prest
To favour truthe—to furder righte.
"The poore's defense—hys neighbors ayde,
Most kinde alwaies unto his Kyne,
That stynt alle striffes that might be stayed,
Whose gentil grace great love dyd wynne,
"A Man that was fulle earneste sette
To serve hys prince at alle assayes,
No sicknesse could him from itt lette,
Which was the shortninge of hys daies.
"His lyf was good—he dyed fulle welle,
Hys bodie here—the soule in blisse;
With lengthe of wordes, why should I telle,
Or further shewe, that well knowne is,
Since that the teares of mor or lesse
Right welle declare hys worthynesse."

A.B.R.

THE TALE OF THE WARDSTAFF.

Can any of your antiquarian correspondents furnish further elucidation of the strange ceremony of the gathering of the Wardstaff (which was in old time one of the customs of the hundred of Ongar, in Essex) than are to be found in Morant's *History of Essex*, vol. i. p. 126.? from whence it was incorrectly copied in Blount's *Jocular Tenures* by Beckwith, 4to. ed. It has been also more correctly given by Sir Francis Palgrave, in his *Rise and Progress of the English Commonwealth*, Part II. p. clvii., who justly styles it—

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"a strange and uncouth fragment of the earliest customs of the Teutons; in which we can still recognise the tone and the phraseology of the Courts of the Eresburg. The *Irminsule* itself having been described as a trunk of a tree, Thor was worshipped under the same rude symbol; and it may be suspected that the singular respect and reverence shown to the ward-staff of the East Saxons is not without its relation to the rites and ceremonies of the heathen time, though innocently and unconsciously retained."

At the time of publication of his learned and interesting work, Sir Francis did me the honour to adopt some conjectural corrections of Morant's very corrupt transcript of the rhyme, which I furnished at his request, in common with others suggested by the late Mr. Price. Since that time, a more mature examination of it has enabled me, I think, to put it into a form much more nearly resembling what it must have originally been; many of the corrections being obviously required by the prose details which accompany it in the MS. from which Morant gave it. It may not, therefore, be unacceptable to some of your readers, to subjoin this corrected copy. It may be proper to premise, that "The *Tale* of the Wardstaff" is the *tallying* or *cutting* of it, and that it was evidently originally spoken in parts, assigned as under; although it should seem that there is no indication of this arrangement in the MS.

"THE TALE OF THE WARDSTAFF.

The Bailiffe of the Liberty.

"Iche athied^[3] the staffe byleve,
Thanne staffe iche toke byleve,
Byleve iche will tellen^[4]
Now the staffe have iche got.

Lord of Ruckwood Hall.

"Tho the staffe to me com
Als he hoveon for to don,
Faire and well iche him underfing
Als iche hoveon for to don.

The Bailiffe.

"All iche theron challenged,
That theron was for to challenge,
Nameliche,—this:—and—this:
And all that ther was for to challenge.

Lord of Ruckwood.

"Fayer iche him uppedede
Als iche hoveon for to don.

The Bailiffe.

"All iche warnyd to the Ward to cum,
That therto hoveon for to cum,
By SUNNE SHINING.

Lord of Ruckwood.

"We our roope theder brouhton,
A roope beltan^[5],
Als we hoveon for don;
And there waren and wakeden,
And the Ward soe kept,
That the King was harmless,
And the Country scatheless.

The Bailiffe.

"And a morn, when itt day was,
And the sun arisen was,
Faier honour weren to us toke,
Als us hoveon for to don.

The Lords, and the Tenants

Fayre on the staffe we scorden,
Als we hoveon for to don,
Fayre we him senden,

Theder we hoveon for to sende.

The Bailiffe.

And zif ther is any man
That this wittsigen can
Iche am here ready for to dôn
Azens himself, iche ône,
Other mid him on,
Other mid twyn feren,
Als we ther weren.

—
"Sir, byleve take this staffe,
This is the Tale of the Wardstaffe."

It will be at once apparent that this is a corrupt transcript of a semi-Saxon original of much earlier date; and by comparing it with Morant's very blundering copy, the conjectural corrections I have essayed will be perceived to be numerous. Many of them will, however, be found not only warranted, but absolutely necessary, from the accompanying prose account of the ceremony. The MS. from which it was taken by Morant, was an account of the Rents of the hundred of Ongar, in the time of John Stonar of Loughton, who had a grant of it for his life in the 34th year of King Henry VIII. He seems to have died 12th June, 1566, holding of the Queen, by the twentieth part of a knight's fee, and the yearly rent of 13*l.* 16*s.* 4*d.*, the manor, park, chase, &c., of Hatfield Broad Oak, with the hundreds of Ongar and Harlow; and the *Wardstaff* of the same hundreds, then valued at 101*l.* 15*s.* 10*d.* As the *Wardstaff* is said by Morant to make a considerable figure in old records, it is reasonable to hope that a more satisfactory account of it may still lie amongst unsunned ancient muniments. All the old Teutonic judicial assemblies were, as Sir F. Palgrave remarks, held in the open air, beneath the sky and *by the light of the sun*. The following is a part of the ancient rhyme by which the proceedings of the famous Vehm-Gerichte were opened, which were first printed by Schottelius, and the whole of which may be found in Beck's *Geschichte der Westphalischen Fehm-Gerichte*, and in Sir F. Palgrave's work. The similarity of expression is remarkable.

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"All dewile an düsseldorf Dage,
Mit yuwer allen behage,
Under den HELLEN HIMMEL klar,
Ein fry Feld-gericht openbar;
Geheget BYM LECHTEN SONNENSHIN
Mit nöchterm Mund kommen herin,
De toel ock is gesettet recht,
Dat maht befunden uprecht,
So sprecket Recht ane With und Wonne
Up Klage und Antwort, WEIL SCHIENT DIE SONNE."

I must refer to Morant, to Beckwith or Sir F. Palgrave, for the details of the ceremony of the Wardstaff, which it should appear was observed at least as late as the reign of Queen Elizabeth, but in Morant's time it had long been neglected. In the hope that some of your antiquarian correspondents may be enabled to throw more light on this very curious custom, I will merely add, that Morant suggests that it is possible some elucidation of it might be found "in the Evidence House in Hatfield Church, where (he says) are a great number of writings relating to the priory and lordship."

S.W. SINGER.

Jan 11. 1851.

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

apied, cut.

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

i.e. tally, or *score*.

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

i.e. a rope with a *bell* appended.

BALLAD ASCRIBED TO SIR C. HANBURY WILLIAMS.

Being engaged on a collection of fugitive pieces by wits of the last century, yet unprinted, I wish to take the opinion of your valuable correspondents as to the authorship of the enclosed piece. It has been pointed out to me in an album, dated at the beginning Feb. 14th, 1743; it occurs towards the end of the volume (which is nearly filled), without date, and signed C.H. Williams.

It is evidently not autograph, being in the hand which mainly pervades the book. Had Sir C.H. Williams been a baronet at the time, his title would doubtless have been attached to his name. I

wish to know, first, at what date Sir C.H. Williams was born, became a baronet, and died? Secondly, is there any internal evidence of style that the ballad is by his hand? Thirdly, is there any clue as to who the fair and cruel Lucy may have been? And lastly, whether any of your correspondents have seen the thing in print before?

G.H. BARKER.

Whitwell, Yorkshire.

I.

"Lips like cherries crimson-juicy,
Cheeks like peach's downy shades,
Has my Lucy—lovely Lucy!
Loveliest of lady's maids!!!

II.

"Eyes like violet's dew-bespangled,
Softly fringed deep liquid eyes!
Pools where Cupid might have angled
And expected fish to rise.

III.

"Cupid angling?—what the deuce! he
Must not fish in Lucy's eye!
Cupid leave alone my Lucy—
You have other fish to fry!!!

IV.

"But with patience unavailing—
Angling dangling late and soon—
Weeping, still I go a *wailing*,
And *harp on* without harpoon.

V.

"Kerchief, towel, duster, rubber,
Cannot wipe my weeping dry—
Whaling still I lose *my blubber*,
Catching *wails* from Lucy's eye.

VI.

"Blubber—wax and spermaceti—
Swealing taper—trickling tear!
Writing of a mournful ditty
To my lovely Lucy dear.

VII.

"Pouring tears from eyelids sluicy,
While the waning flamelet fades,
All for Lucy—lovely Lucy,
Loveliest of lady's maids.

"C.H. WILLIAMS."

[The foregoing ballad does not appear in the edition of the works of Sir C. Hanbury Williams (3 vols. 8vo. 1822), from the preface to which it appears that he was born in 1709, installed a Knight of the Bath in 1746, and died on the 2nd November, 1759.]

MINOR QUERIES.

Book called Tartuare.—*William Wallace in London.*—1. Is there any one of your correspondents, learned or unlearned, who can oblige me with any account of a printed book called *Tartuare*? Its date would be early in the sixteenth century, if not before this.

2. After William Wallace had been surprised and taken, he was brought to London, and lodged, it is said, in a part of what is now known as Fenchurch Street. There is a reader and correspondent of yours, who, I am assured, can point out the site of this house, or whatever it was. Will he kindly assist archæological inquirers, by informing us whereabouts it stood?

W.(I.)

Obeism.—Can any of your readers give me some information about *obeism*? I am anxious to know whether it is in itself a religion, or merely a rite practised in some religion in Africa, and imported thence to the West Indies (where, I am told, it is rapidly gaining ground again); and whether the *obeist* obtains the immense power he is said to possess over his brother negroes by any acquired art, or simply by working upon the more superstitious minds of his companions. Any information, however, on the subject will be acceptable.

T.H.

Mincing Lane, Jan. 10. 1851.

Aged Monks.—Ingulphus (*apud Wharton, Anglia Sacra*, 613.) speaks of five monks of Croyland Abbey, who lived in the tenth century, the oldest of whom, he says, attained the age of one hundred and sixty-eight years: his name was Clarembaldus. The youngest, named Thurgar, died at the premature age of one hundred and fifteen. Can any of your correspondents inform me of any similar instance of longevity being recorded in monkish chronicles? I remember reading of some old English monks who died at a greater age than brother Thurgar, but omitted to "make a note of it" at the time, and should now be glad to find it.

F. SOMNER MERRYWEATHER.

Gloucester Place, Kentish Town.

Lady Alice Carmichael, daughter of John first Earl of Hyndford.—John second Lord Carmichael succeeded his grandfather in 1672. He was born 28th February, 1638, and married, 9th October, 1669, Beatrice Drummond, second daughter of David third Lord Maderty, by whom he had seven sons and *four* daughters. He was created Earl of Hyndford in 1701, and died in 1710.

I wish to be informed (if any of the obliging readers of your valuable publication can refer me to the authority) what became of Alice, who is named among the daughters of this earl in one of the early Scottish Peerages (anterior probably to that of Crawford, in 1716), but which the writer of this is unable to indicate. Archibald, the youngest son, was born 15th April, 1693. The Lady Beatrice, the eldest daughter, married, in 1700, *Cockburn*; Mary married *Montgomery*; and Anne married *Maxwell*. It is traditionally reported that the Lady Alice, in consequence of her marriage with one of her father's tenants, named Biset or Bisset, gave offence to the family, who upon that contrived to have her name omitted in all subsequent peerages. The late Alexander Cassy, of Pentonville, who bequeathed by will several thousand pounds to found a charity at Banff, was son of Alexander Cassy of that place, and — Biset, one of the daughters, sprung from the above-named marriage.

SCOTUS.

"*A Verse may find Him*."—In the first stanza of Herbert's poem entitled the *Church Porch*, in the *Temple*, the following lines occur:—

"A verse may find him, whom a sermon flies,
And turn delight into a sacrifice."

Which contain, evidently, the same idea as the one enunciated in the subsequent ones quoted by Wordsworth (I believe) as a motto prefixed to his ecclesiastical sonnets, without an author assigned:—

"A verse may catch a wandering soul that flies
More powerful tracts: and by a blest surprise
Convert delight into a sacrifice."

Query, Who was the author of them?

R.W.E.

Hull.

Daresbury, the White Chapel of England.—Sometime ago I copied the following from a local print:—

"*Nixon's Prophecy*.—When a fox without cubs shall sit in the White Chapel of England, then men shall travel to Paris without horses, and kings shall run away and leave their crowns.'

"The present incumbent of Daresbury, Cheshire (the White Chapel of England), is the Rev. Mr. Fawkes, who (1849) is unmarried. The striking accomplishment—railway travelling and the revolutions of the present year—must be obvious to every one."

My Query to the above is this: Why is the church of Daresbury called the White Chapel of England, and how did the name originate? The people in the neighbourhood, I understand, know nothing on the subject.

An answer to the above from one of your learned correspondents would greatly oblige.

Ulm Manuscript.—Can you inform me where the Ulm manuscript is, which was in the possession of Archdeacon Butler, at Shrewsbury, in the year 1832. It is a document of great interest, and some critical value, and ought to be, if it is not already, in public keeping. It is a Latin MS. of the Acts and Epistles, probably of the ninth century, and contains the Pseudo-Hieronymian Prologue to the "Canonical" Epistles.

It renders the classical passage, 1 John v. 7, 8., in this wise:—

"Quia tres sunt qui testimonium dant, spiritus, et aqua, et sanguis, et tres unum sunt.
Sicut in cœlo tres sunt, Pater, Verbum, et Spiritus, et tres unum sunt."

You will remember that it is quoted by Porson in his *Letters to Travis*, p. 148., and again referred to by him, pp. 394. 400.

Was it sold on the death of the Bishop of Lichfield, or bequeathed to any public institution? or did it find its way into the possession of the Duke of Sussex, who was curious in biblical matters, and was a correspondent of Dr. Butler? Some of your learned readers will perhaps enable you to trace it.

O.T. DOBBIN, LL.D. T.C.D.

Hull, Yorkshire, Jan. 1851.

Merrick and Tattersall.—Will any of your correspondents be so obliging as to give the years of *birth* of Merrick, the poet and versifier of the Psalms, and of his biographer, Tattersall. The years of their *deaths* are given respectively 1769 and 1829: but I can nowhere find when they were born.

M.

[Merrick was born in 1720, and Tattersall in 1752.]

Dr. Trusler's Memoirs.—I have the First Part of the *Memoirs of the Life of the Rev. Dr. Trusler, with his Opinions and Remarks through a Long Life on Men and Manners, written by himself.* Bath. Printed and published by John Browne, George Street, 1806. This Part is a 4to. of 200 pages, and is full of curious anecdotes of the time. It was intended to form three or more Parts. Was it ever completed: and if so, where to be procured? In all my searches after books, I never met but with this copy.

At the end of the First Part there is a prospectus of a work Trusler intended to publish in the form of a Dictionary (and of which he gives a specimen sheet), entitled *Sententiæ Variorum*. Can any of your Bath friends say if the manuscript is still in existence, as he states that it is ready for the press; or that he would treat with any party disposed to buy the copyright?

T.

Life of Bishop Frampton.—I have in my possession a manuscript life of Bishop Frampton, who was ejected for not taking the oaths to William and Mary. It is of sufficient detail and interest to deserve publication. But before I give it to the world, that I may do what justice I can to the memory of so excellent a man, I should be happy to receive the contributions of any of your readers who may happen to possess any thing of interest relating to him. I have reason to believe that several of his sermons, the texts of which are given in his life, are still in existence. Will you be kind enough to allow your periodical to be the vehicle of this invitation?

T. SIMPSON EVANS.

Shoreditch.

Probabilism.—Will any one inform me by whom the doctrine of Probabilism was first propounded as a system? And whether, when fairly stated, it is any thing more than the enunciation of a deep moral principle?

R.P.

Sir Henry Chauncy's Observations on Wilfred Entwysel.—After recording the inscription on the brass plate in St. Peter's Church, St. Alban's, to the memory of Sir Bertin Entwysel, Knt., Viscount and Baron of Brykbeke in Normandy, who fell at the first battle of St. Alban's, in 1455, Chauncy proceeds to state:—

"These Entwysels were gentlemen of good account in Lancashire, whose mansion-house retains the name of Entwysel, and the last heir of that house was one Wilfred Entwysel, who sold his estate, and served as a lance at Musselborrow Field, Anno 2 Edw. VI. After that he served the Guyes in defence of Meth, and he was one of the four captains of the fort of Newhaven, who being infected with the plague and shipped for England, landed at Portsmouth, and uncertain of any house, in September, 1549, died under a hedge."—*Historical Antiq. of Hertfordshire, by Sir Henry Chauncy, Knt., Serj. at Law, p.*

On what authority is this latter statement made, and if it was traditional when Chauncy wrote, was the foundation of the tradition good? Did Sir Bertin Entwysel leave issue male, and is the precise link ascertained which connects him with the family of Entwisle of Entwisle, in the parish of Bolton-en-le-Moors, in Lancashire? Wilfred Entwysel was not "the last heir of that house," as the *post mortem inq.* of Edmund Entwisle, of Entwisle, Esq., was taken 14 Sept. 1544, and his son and heir was George Entwisle, then aged twenty-two years and upwards. Amongst his large estates was "the manor of Entwissell."

F.R.R.

Theological Tracts.—Can any of your correspondents inform me where the following tracts are to be found?—

"*Pattern of the Present Temple*,"
 "*Garnish of the Soul*,"
 "*Soldier of Battle*,"
 "*Hunt of the Fox*,"
 "*Fardle of Fashions*,"
 "*Gamer's Arraign*,"
 and a work entitled "*Vaux's Catechism*."

I am sorry not to be able to give a more minute description of them; they were all published, I think, before the middle of the seventeenth century.

The Bodleian and our own University Libraries have been searched, but to no purpose.

S.G.

Lady Bingham.—In *Blackwood's Magazine*, vol. lxxviii. p. 141. there is a paper, bearing every mark of authenticity, which details the unsuccessful courtship of Sir Symonds D'Ewes with Jemima, afterwards Baroness Crewe, and daughter of Edward Waldgrave, Esq., of Lawford House in Essex, and Sarah his wife. It is stated that the latter bore the name of Lady Bingham, as being the widow of a knight, and that his monument may still be seen in Lawford church. On referring to the Suckling Papers, published by Weale, I find no account of this monument, though an inscription of that of Edward Waldgrave, Esq., apparently his father-in-law, is given. Can any of your readers give me any information as to this lady? I should, if possible, be glad to have her maiden name and origin, as well as that of her first husband. She might have been the widow of Sir Richard Bingham, Governor of Connaught, &c., whose MS. account of the Irish wars is now publishing by the Celtic Society, and who died A.D. 1598. In that case, I leave a conjecture before me, that she was a Kingsmill of Sidmanton, in Hampshire. I mention this to aid enquiry, if any one will be so good as to make it. If there is such a monument in existence, his arms may be quartered on it, for which I should be also thankful.

C.W.B.

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Gregory the Great.—Lady Morgan, in her letter to Cardinal Wiseman, speaks of "the pious and magnificent Matilda, Countess of Tuscany, the ally of Gregory *the Great*, and the foundress of his power through her wealth and munificence." By Gregory the Great it is evident that Lady Morgan means Hildebrand, or Gregory VII. May ask, through the medium of your pages, whether any authority can be found for terming Gregory VII. *the Great*, an epithet which I had previously considered to be confined to Gregory I.?

EGENHART.

John Hill's Penny Post, in 1659.—I noted a few years back, from a bookseller's catalogue, the title of a work—

"Hill (John), a Penny-Post; or a vindication of the liberty of every Englishman in carrying Merchants' and other Men's letters against any restraints of farmers of such employments. 4to. 1659."

Can any of your correspondents give an account of this work?

E.M.B.

Andrea Ferrara.—Will any kind friend inform me where any history is to be found of "Andrea Ferrara," the sword cutler?

V.E.L.

Imputed Letters of Sallustius.—Can any of your correspondents inform me whether a MS. of the *Epistles of Sallustius to Cæsar on Statesmanship* is deposited in any one of our public libraries?

KENNETH R.H. MACKENZIE.

January 18. 1851.

Thomas Rogers of Horninge (Vol. ii., pp. 424. 521.).—I am obliged to Mr. Kersley for his reference to Rose's Biographical Dictionary; but he might have supposed that all such ordinary sources of information would naturally be consulted before your valuable journal be troubled with a query. Having reason to believe that Rogers took an active part in the stirring events of his time, I shall be much obliged to any of your correspondents who will refer me to any *incidental* notices of him in cotemporary or other writers: to diffuse which kind of information your paper seems to me to have been instituted.

S.G.

Tandem D.O.M.—In an ancient mansion, which stands secluded in the distant recesses of Cornwall, there reposes a library nearly as ancient as the edifice itself, in the long gallery of which it has been almost the sole furniture for a space of full two centuries. What is still remarkable, the collection remains sole and entire in all its pristine originality, as well as simple but substantial bindings, uncontaminated by any additions of more modern literature, dressed up in gayer suits of calfskin or morocco. It is even said that few of the pages of these venerable volumes have even seen the light since the day they were deposited there by their first most careful owner, till the present proprietor took the liberty of giving them a dusting. How far he has advanced in examining their contents is uncertain; but, as he seldom can summon courage to withdraw himself from their company, even for his parliamentary duties, these literary treasures stand a chance, at last, not only of being dusted externally, but of being thoroughly sifted and explored internally. A note of the existence of such a collection of books is at least worth recording as unique of its kind. I have now a query to put in relations to it.

The collector seems to have been one Hannibal Gamon, whose name appears written in fine bold characters,—as beseems so distinguished an appellation,—on the title-page of each volume; but, besides, there is frequently appended this addition—"*tandem D.O.M.*" The writer has his own solution on the meaning of this bit of Latin, but would be glad to know what interpretation any of your readers would be inclined to put thereon.

FABER MARINUS.

The Episcopal Mitre.—When first was the episcopal mitre used? And what was the origin of its peculiar form?

AN ENQUIRER.

REPLIES.

THE PASSAGE IN TROILUS AND CRESSIDA.

(Vol. ii., p. 386.)

The oldest edition of this play is the quarto of 1609, in which the passage referred to stands thus:

"*Hect.* Begon, I say, the gods have heard me sweare.

"*Cas.* The gods are deafe to hotte and peevisch vowes,
They are polluted offrings more abhord,
Then spotted livers in the sacrifice.

"*And.* O be perswaded, do not count it holy,
It is the purpose that makes strong the vow,
But vowes to every purpose must not hold:
Unarme, sweet Hector."

This reading, by stopping the sense at "holy," renders less likely to be correct the emendation of Tyrwhitt, adopted by Malone:—

"O be persuaded: do not count it holy
To hurt by being just: it is as lawful,
For we would give much to use violent thefts,
And rob in the behalf of charity."

Dr. Johnson observes, "This is so oddly confused in the folio, that I transcribe it as a specimen of incorrectness:—

'—do not count it holy
To hurt by being just: it is as lawful
For we would count give much to as violent thefts,' &c."

With reference to these particulars, I should be glad if you would allow me to propose a reading which has not yet been suggested:—

"O be persuaded; do not count it holy:
To hurt, by being just, count it unlawful:
For we would give, as much, to violent thefts,
And rob, in the behalf of charity."

The meaning being, it is as unlawful to do hurt by being just, as it would be to *give* to a robbery, or to *rob* for a charity; to assist a bad cause by a good deed, or a good cause by a bad deed.

The word "count," in its second occurrence, was inserted by the printer in the wrong line; when it is restored to its proper place, the passage presents but little difficulty.

JOHN TAYLOR.

BLACK IMAGES OF THE VIRGIN.

(Vol. ii., p. 510.)

Your correspondent, MR. HOLT WHITE, throws out a suggestion relative to the origin of the black doll as a sign at old store shops, which is ingenious, but not very probable. The images of black virgins are confined, I believe, to the south of Europe, with the exception of the celebrated shrine of Einsiedeln in Switzerland. The origin of the colour appears to be oriental, as MR. W. surmises. I send the following extract, in answer to his query on the subject. It is a quotation from Grimm, in M. Michelet's *Introduction to Universal History*; and, as your readers must be all familiar with the language of the gifted historian, I will not make the attempt to convey his brilliant style into another tongue.

"Une des idées qui reviennent le plus dans nos meistersinger, dit Grimm, c'est la comparaison de l'incarnation de Jésus Christ avec *l'aurore d'un nouveau soleil*. Toute religion avait eu son soleil-dieu, et dès le quatrième siècle l'église occidentale célèbre la naissance du Christ au jour où le soleil remonte, au 25 Décembre, c'est-à-dire, au jour où l'on célébrait la naissance du *soleil invincible*. C'est un rapport évident avec le soleil-dieu Mithra. On lit encore, dans nos poètes, que Jésus à sa naissance reposait sur le sein de Marie, comme un oiseau, qui, le soir, se réfugie dans une fleur de *NUIT* éclose au milieu de la mer. Quel rapport remarquable avec le mythe de la naissance de Brama, enfermé dans le lis des eaux, le lotus, jusqu'au jour où la fleur fut ouverte par les rayons du soleil, c'est-à-dire, par Vischnou lui-même, qui avait produit cette fleur. Le Christ, le Nouveau-jour, est né de la nuit, c'est-à-dire de Marie la *Noire*, dont les pieds reposent sur la lune, et dont la tête est couronnée de planètes comme d'un brillant diadème. (Voyez les tableaux d'Albert Dürer.) Ainsi reparaît, comme dans l'ancien culte, cette grande divinité, appelée tour-à-tour Maïa, Bhawani, Isis, Cérès, Proserpine, Perséphone. Reine du ciel, elle est la nuit d'où sort la vie, et où toute vie se replonge; mystérieuse réunion de la vie et de la mort. Elle s'appelle aussi la rosée, et dans les mythes allemands, la rosée est considérée comme le principe qui reproduit et redonne la vie. Elle n'est pas seulement la nuit, mais comme mère du soleil, elle est aussi l'aurore devant qui les planètes brillent et s'empressent, comme pour Perséphone. Lorsqu'elle signifie la terre, comme Cérès, elle est représentée avec la gerbe de blé; elle est Perséphone, la graine de semence; comme cette déesse, elle a sa faucille: c'est la demi-lune qui repose sous ses pieds. Enfin, comme la déesse d'Ephèse, la triste Cérès et Proserpine, elle est belle et brillante, et cependant sombre et noire, selon l'expression du Cantique des Cantiques: 'Je suis noir, mais pleine de charmes, le soleil m'a brûlée' (le Christ). Encore aujourd'hui, l'image de la mère de Dieu est noire à Naples, comme à Einsiedeln en Suisse. Elle unit ainsi le jour et la nuit, la joie avec la tristesse, le soleil et la lune (chaleur, humidité), le terrestre et le céleste."

This fragment is, perhaps, rather too long; but I think your readers will consider it too beautiful to abridge. The late G. Higgins, in his *Anacalepsis* (ii. 100.), has some observations to the same purport, and points out the resemblance of some of the old Italian paintings of the Virgin and Child to Egyptian representations of Isis and the infant Horus.

Many of these ideas have been taken up by the free-masons, and are typified and symbolised in their initiatory ceremonies.

J.B. DITCHFIELD.

OUTLINE IN PAINTING.

A correspondent (J.O.W.H.) at p. 318. of Vol. i. asks a question on the subject of outline in painting; instancing the works of Albert Durer and Raffaella as examples of defined, and those of Titian, Murillo, &c., of undefined outline. He wishes to know whether there is "a right and a wrong in the matter, apart from anything which men call taste?"

The subject generally is a curious one, and has interested me for some time; as experiments exhibit several singular phenomena resulting from the interference and diffraction of rays of light

in passing by the outline of a material body. As a matter of fact, I believe I may say, that there is no such thing in nature as a perfectly defined outline; since the diffraction of the rays, in passing it, causes them to be projected upon it more or less, according to the nature of the particular body, and the intensity of the light. And I may remark, by the way, that I believe this circumstance of the projection of a star upon the moon's disc at the time of an occultation, is to be accounted for on this principle (though with all due deference to higher authority); a phenomenon which is to this day unexplained.

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Of course every outline is rendered less defined by any motion of the eye of the observer, however slight. Hence, perhaps, the comparative indistinctness of outline commonly seen in pictures, compared with those in nature; as the artist would be apt to take advantage of this circumstance, and give to his painting the same kind of effect the reality would have to an eye wandering over it; thereby taking away the attention from individual parts, and, as it were, forcing it to judge of the general effect, which general effect is, perhaps, the main object in painting.

Hence it follows that wherever, in any design, separate portions are intended to arrest attention, the outline should be more defined and, accordingly, we may remark that Albert Durer, and others like him, who were very careful of minutiae, are also distinct and hard in their outlines, which is also the case, for the most part, in the Dutch school, and in architectural paintings, fruit-pieces, &c.; and we find that in proportion as the artist discards the comparatively unworthy minute accompaniments of his subject, and aims at unity of effect, so does he neglect sharpness of outline. Which is the *correct* practice—distinctness, or indistinctness of outline—will be differently judged by those who hold different opinions on painting in general. While one person will maintain that a picture, to be perfect, must be an exact copy of nature, in short an artistic daguerreotype; another will hold almost the contrary; so that the subject of outline must be matter of opinion still. However, the lover of general effect has this rational ground of argument on his side, viz., there is no such thing as a strictly defined outline in nature, even to an eye at rest; while to one in motion, which is perhaps the normal state, that outline is rendered still more indistinct.

H.C.K.

— Rectory, Hereford, Dec. 28. 1850.

TEN CHILDREN AT A BIRTH.

(Vol. ii., p. 459.)

The curiosity excited by the perusal of my previous communication under the foregoing head, and the interesting editorial note appended in "NOTES AND QUERIES," induce me to continue the attempt to verify one of the most remarkable instances of abnormal fecundity in an individual of the human species recorded in modern times. The reader must judge of the following "circumstantial evidence:"—

1. I have just seen widow Platts (formerly Sarah Birch), a poor, fat, decent woman, who keeps a small greengrocer's shop, in West Bar, Sheffield. She says she was born in Spring Street in the same town, on the 29th Sept. 1781; well remembers wondering why she was so much looked at when a girl: and her surprise, when afterwards told by her mother, that she was one of ten children born at the same time. Had often been told that she was so small at birth, that she was readily put into a quart measure; and for some time, lay in a basket before the fire "wrapped in a flannel like a newly hatched chicken."
2. The improbability of finding any living gossip who was present at the birth, must be obvious: but I have conversed with old women who had heard their mothers describe the occurrence from personal knowledge.
3. One ancient dame had no more doubt of the fact than the cause of it. Having apparently heard and believed a monstrous tradition of a multitudinous gestation extant in common "folklore." "It was," said she, with all gravity, "the effect of a wish," intended to spite the father; who, having had two children by his wife, and an interval of *nine years* elapsing before the portentous pregnancy in question, did not desire, it seems, any further increase to his family.
4. The parents died, the daughter married, and the "story of her birth" was forgotten: until the publication of White's *Sheffield Directory* in 1833, when, among other local memorabilia, the strange announcement of "ten children at birth," was reproduced on the contemporary authority of the *Leeds Mercury*. From that time Mrs. Platts has been more or less an object of curiosity.
5. The *Directory* paragraph is as follows:—

"An instance of *extraordinary fecundity* is recorded in the *Leeds Mercury* of 1781, which says that *Ann* [Sarah] *Birch*, of Sheffield, was, in that year, *delivered of ten children!!!* We, in our time, have heard of Sheffield ladies having three children at birth; but we know no other case, but that of the aforesaid Mrs. Birch, which

countenances the fructiferous fame which they have obtained in some circles."

I have been unsuccessful in an effort to collate the foregoing with the original newspaper paragraph: but Mr. White, while he personally assured me of the veracity of the transcript, also pointed out to me an earlier version of the same fact from the same source in the *Annals of the Clothing Districts*, published about thirty years since.

6. In conformity with the suggestion (NOTES AND QUERIES, Vol. ii., p. 459), I have examined the Parish Register of Baptisms, but the entry is as curt and formal as possible, viz.:—

"Sarah, Dr. of Thos. and Sarah Birch, Cutler,"

under the date, Dec. 12.1781.

Taking all the foregoing circumstances into account, there seems to me little ground for the erection of any strong objection to the alleged fact—extraordinary as it is—of ten children having been brought forth at one time; or, to the hardly less interesting coincidence, that one of them is still living. I cannot but add, that if the contemporary notice of this extraordinary birth in the *Leeds Mercury* of 1781 should not be admitted as good evidence for the fact, it does, at least, negative the presumptive value of any objection derived from the silence of the writer in the *Philosophical Transactions* six years afterwards; strange as such silence assuredly appears. After all, the question occurs: What has become of the bodies said to have been preserved? As all parties concur in naming "old Mr. Staniforth" as the accoucheur in attendance on Mrs. Birch; and as that gentleman has been dead many years, I called upon his eldest surviving pupil, Mr. Nicholson, surgeon, to ask him whether, in conversation, or among the preparations in the surgery of his worthy master, he had ever met with any illustration of the parturition in question? He replied that he had not. It may not, perhaps, be out of place here to mention that the above-named Mr. Nicholson, surgeon, himself delivered a poor woman of five children, on the 10th of February, 1829, at Handsworth Woodhouse, near Sheffield. This case was even more remarkable than that which gave occasion to the paper which was read before the Royal Society in 1787, inasmuch as not only were four of the children born alive, but three of them lived to be baptized.

N.D.

Sheffield, Jan. 13. 1851.

SHAKSPEARE'S USE OF "CAPTIOUS."

(Vol. ii., p. 354.)

In *All's Well that Ends Well*, Act I. Sc. 3., Helena says to the Countess, speaking of her love for Bertram,—

"I know I love in vain; strive against hope;
Yet, in this captious and intenable sieve,
I still pour in the waters of my love,
And lack not to lose still."

It is not without hesitation that I venture to oppose MR. SINGER on a point on which he is so well entitled to give an opinion. But I cannot help thinking that MR. SINGER'S explanation, besides being somewhat too refined and recondite, is less applicable to the general sense and drift of the passage than that of Steevens, which Malone and Mr. Collier have adopted.

What I think wanting to Steevens' interpretation, is an increase, if I may so express myself, of intensity. He takes the word, I conceive, in its right bearing, but does not give it all the requisite force. I should suggest that it means not merely "*recipient*, capable of receiving," but, to coin a word, *captatious*, eager or greedy to receive, absorbing; as we say *avidum mare*, or a *greedy gulf*. The Latin analogous to it in this sense would be, not *capax*, or MR. SINGER'S *captiosus*, but *captax*, or *captabundus*; neither of which words, however, occurs.

The sense of the word, like that of many others in the same author, must be determined by the scope and object of the passage in which it is used. The object of Helena, in declaring her love to the Countess, is to show the all-absorbing nature of it; to prove that she is *tota in illo*; and that, however she may strive to stop the cravings of it, her endeavours are of no more use than the attempt to fill up a bottomless abyss.

The reader may, if he pleases, compare her case with that of other heroines in like predicaments. Thus Medæa, in *Apollonius Rhodius*:

"Παντη μοι φρενες εισιν αμηχανοι, ουδε τις αλκη Πηματος."

And the same lady in *Ovid*:

"— Luctata diu, postquam ratione furorem,
Vincere non poterat. Frustra, Medea, repugnas.

—
Excute virgineo conceptas pectore flammæ,
Si potes, infelix. Si possem sanior essem:
Sed trahit invitam nova vis."

Or Dido, in *Virgil* or *Ovid*:

"Ille quidem malè gratus, et ad munera surdus;
Et quo si non sim stulta carere velim:
Non tamen Æneam, quamvis male cogitat, odi;
Sed queror infidum, quæstaque pejus amo."

Or Phædra, in *Seneca*:

—"Furor cogit sequi
Pejora: vadit animus in præceps sciens,
Remeatque, frustra sana consilia appetens.
Sic cum gravatam navita adversâ ratem
Propellit undâ, cedit in vanum labor,
Et victa pronò puppis aufertur vado."

The complaints of all are alike; they lament that they make attempts to resist their passion, but find it not to be resisted; that they are obliged at last to yield themselves entirely to it, and to feel their whole thoughts, as it were, swallowed up by it.

Such being the way in which Shakspeare represents Helena, and such the sentiments which he puts into her mouth, it seems evident that the interpretation of *captious* in the sense of *absorbent* is better adapted to the passage than the explanation of it in the sense of *fallacious*.

"I know I love in vain, and strive against hope; yet into this *insatiable* and *unretaining* sieve I still pour in the waters of my love, and fail not to lose still."

I said that the sense of *fallacious* seemed to be too refined and recondite. To believe that Shakspeare borrowed his *captious* in this sense, from the Latin *captiosus*, we must suppose that he was well acquainted with the exact sense of the Latin word; a supposition which, in regard to a man who had *small Latin*, we can scarcely be justified in entertaining. This interpretation is, therefore, too recondite: and to imagine Helena as applying the word to Bertram as being "*incapable of receiving her love*," and "*truly captious*" (or deceitful and ensnaring) "*in that respect*," is surely to indulge in too much refinement of exposition.

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That Shakspeare had in his mind, as MR. SINGER suggests, the punishment of the Danaïdes, is extremely probable; but this only makes the explanation of *captious* in the sense of *absorbent* more applicable to the passage, with which that of Seneca, quoted above, may be aptly compared.

I am sorry that Johnson was so unfortunate as to propose *carious* as an emendation; but even in doing this, he had, according to my notion of the lines, the right sense in view, viz., that of *letting through* or *swallowing up*, like a rotten tub or a quicksand.

I hope that MR. SINGER will take these remarks in good part, as being offered, not from a wish to oppose his opinion, but from a conviction that the interpretation now given is right, and from a desire that to every word in Shakspeare should be assigned its true signification.

J.S.W.

Stockwell.

SWORD OF WILLIAM THE CONQUEROR.

(Vol. iii., p. 24.)

There can be little doubt that the sword respecting which P. inquires is in the armoury at Goodrich Court. It was presented by Lord Viscount Gage to the late Sir Samuel Meyrick, and exhibited by Dr. Meyrick to the Society of Antiquaries, Nov. 23. 1826. The Doctor's letter is to be found in the Appendix to the *Archæologia* of that date, with an engraving of the sword. He states that the arms on the pommel are those of Battle Abbey, that its date is about A.D. 1430, and that it was the symbol of the criminal jurisdiction of the abbot. At the dissolution of the abbey it fell into the hands of Sir John Gage, who was one of the commissioners for taking the surrender of religious houses.

Its entire length is 3 feet 5 inches, and the breadth of the blade at the guard 2 inches. The Doctor considers it to be "the oldest perfect sword in England." The arms are a cross, with a crown in the first and last quarters, and a sword in the second and third. There are also the letters T.L., the initials of the Abbot, Thomas de Lodelow, who held that office from 1417 to 1437. This fixes its date in the reign of Henry V., though the fact of the first William having been the founder of

Battle Abbey has given colour to the tradition of its having been his property.

W.J. BERNHARD SMITH.

Temple.

I much doubt the fact of the Conqueror's sword ever having been in the possession of the monks of Battle. Nor am I aware of any writer contemporary with the dissolution of that famous abbey who asserts it. William's royal robe, adorned with precious gems, and a feretory in the form of an altar, inclosing 300 relics of the saints, were bequeathed by him to the monastery; and Rufus transmitted them to Battle, where they were duly received on the 8th of the calends of November, 1088. This information is furnished by the *Chronicle of Battel Abbey*, which I have just translated for the press; but not one word is said of the sword.

Though I have always lived within a few miles of Firlie Place, the seat of the Gages, and though I am tolerably well acquainted with the history and traditions of that noble family, I never heard of the sword mentioned by P. Had that relic really been preserved at Battle till the time of Henry VIII., it is not improbable that it might have come into Sir John Gage's hands with the manor of Aleiston, of which he was grantee, while his son-in-law, Sir Anthony Browne, became possessor of the abbey itself.

Will P. have the goodness to mention the source from which he obtained his statement?

MARK ANTONY LOWER.

Lewes.

In reply to the Query respecting the sword of William the Conqueror (Vol. iii., p. 24.), I am enabled to inform you that the sword, and also the coronation robes, of William the Conqueror, were, together with the original "Roll of Battel," kept in the church or chapel of Battel Abbey until it was dismantled at the Reformation; when they were transferred to the part of the abbey which remained, and which became the possession and habitation of Sir Anthony Browne, Master of the Horse to Henry VIII. These precious relics continued in the possession of his descendants, who were created Lords Mountacute; and when Battel Abbey was sold by them to the ancestor of the present owner, they conveyed them to Cowdray Park, Sussex, where they remained until they were destroyed in the lamentable fire which burned down that mansion; and which, by a singular coincidence, took place on the same day that its owner, the last male representative of the Brownes Lords Mountacute, was drowned in a rash attempt to descend the falls of Schaffhausen in a boat.

E.H.Y.

MEANING OF EISELL.

(Vol. ii., pp. 241. 286. 315. 329)

After all that has been written on this subject in "NOTES AND QUERIES," from MR. SINGER'S proposition of wormwood in No. 46., to MR. HICKSON'S approval of it in No. 51., the question remains substantially where Steevens and Malone had left it so many years ago.

It is not necessary to discuss whether vinegar, verjuice, or wormwood be the preferable translation of the Shakspearian word; for before either of them can be received, the advocate is bound to accommodate his exposition to Shakspeare's sentence, and to "get over the *drink up*," which still stands in his way as it did in that of Malone.

MR. SINGER get over the difficulty by simply saying "to *drink up* was commonly used for simply to *drink*." The example he quotes, however,—

"I will drink
Potions of eysell,"—

is not to his purpose; it is only an equivalent by the addition of the words "*potions of*" to give it the same definite character. Omit those words, and the question remains as before.

MR. HICKSON (Vol. ii., p. 329.) has laid down "a canon of criticism for the guidance of commentators in questions of this nature," so appropriate and valuable, that I cannot except to be bound by it in these remarks; and if in the sequel his own argument (and his friend's proposition to boot) shall be blown up by his own petard, it will show the instability of the cause he has espoused.

"Master the *grammatical construction* of the passage in question (if from a drama, in it dramatic and scenic application), deducing therefrom the general sense, before you attempt to amend or fix the meaning of a doubtful word."

Such is the canon; and Mr. HICKSON proceeds to observe, in language that must meet the

approval of every student of the immortal bard, that—

"Of all writers, none exceed Shakspeare in *logical correctness* and nicety of expression. With a vigour of thought and command of language attained by no man besides, it is fair to conclude, that *he would not be guilty of faults of construction such as would disgrace a schoolboy's composition.*"

With this canon so ably laid down, and these remarks so apposite, MR. HICKSON, taking up the weak point which Mr. SINGER had slurred over, observes—

"*Drink up* is synonymous with *drink off*, *drink to the dregs*. A child taking medicine is urged to 'drink it up.'"

Ay, exactly so; drink up what? *the* medicine; again a defined quantity; dregs and all,—still a *definite* quantity.

MR. HICKSON proceeds:

"The idea of the passage appears to be that each of the acts should go beyond the last preceding in extravagance.

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

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

From this argument two conclusions are the natural consequences: first, that from *drinking up* wormwood,—a feat "sufficiently wild but not unheard of," to eating a crocodile, is only a "regular succession of events;" and, secondly, that the "crowning extravagance," to eat a crocodile, is, after all, neither "unmeaning" nor "out of place;" but, on the contrary, quite in keeping and in orderly succession to a "drink up" of the bitter infusion.

MR. SINGER (vol. ii., p. 241.) says:

"Numerous passages of our old dramatic writers show that it was a fashion with the gallants of the time to do some extravagant feat as proof of their love."

I quite agree with him, if he mean to say that the early dramatists ascribe to their gallants a fashion which in reality belongs to the age of Du Gueslin and the Troubadours. But Hamlet himself, in the context of the passage in question, gives the key to his whole purport, when, after some further extravagance, he says:

"Nay, an thoul't mouth,
I'll rant as well as thou."

That being so, why are we to conclude that each feat of daring is to be a tame possibility, save only the last—the crowning extravagance? Why not also the one preceding? Why not a feat equally of mere verbiage and rant? Why not a river?

Adopting MR. HICKSON'S canon of criticism, the grammatical construction of the passage requires that a definite substantive shall be employed to explain the definite something that is to be done. Shakspeare says—

"Woul't drink up esile?"^[6]

—a totality in itself, without the expression of quantity to make it definite. If we read "drink up wormwood," what does it imply? It may be the smallest possible quantity,—an ordinary dose of bitters; or a pailful, which would perhaps meet the "madness" of Hamlet's daring. Thus the little monosyllable "up" must be disposed of, or a quantity must be expressed to reconcile MR. SINGER'S proposition with Mr. HICKSON'S canon and the grammatical sense of Shakspeare's line.

If with Steevens we understand *esile* to be a river, "the Danish river *Æsil*, which empties itself into the Baltic," the *Yssel*, *Wessel*, or any other river, real or fictitious, the sense is clear. Rather let Shakspeare have committed a geographical blunder on the information of his day, than break Priscian's head by modern interpretation of his words. If we read "*drink up esile*" as one should say, "*woul't drink up Thames?*"—a task as reasonably impossible as setting it on fire (nevertheless a proverbial expression of a thirsty soul, "He'll drink the Thames dry"),—the task is quite in keeping with the whole tenor of Hamlet's extravagant rant.

H.K.S.C.

Brixton.

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

So the folio, according to my copy. It would be advantageous, perhaps, to note the spelling in the earliest edition of the sonnet whence MR. SINGER quotes "*potions of eysell*:" a difference, if there be any, would mark the distinction between Hamlet's river and the Saxon derivative.

ALTAR LIGHTS, ETC.

(Vol. ii., p. 495. Vol. iii., p. 30.)

The following passage from the works of a deeply pious and learned Caroline Divine, which I have never before seen quoted, merits, I think, a place in "NOTES AND QUERIES:"—

"As our Lord himself, so his Gospel also, is called Light, and was therefore anciently never read without a burning taper, '*etiam Sole rutilante*' ('tis Saint Hierome's testimony), though it were lighted in the sun.... The careful Church, perceiving that God was so much taken with this outward symbol of the Light, could do no less than go on with the ceremony. Therefore, the day of Our Lord's nativity was to be called *επιφανια*, or, appearing of the Light; and so many tapers were to be set up the night before, as might give name to the vigil, '*Vigilia Luminum*'. And the ancients did well to send lights one to another, whatsoever some think of the Christmas candle. The receiving of this Light in Baptism, though called not usually so, but *φωτισμος*, Illumination, which further to betoken the rites, were to celebrate this sacrament '*απομενων παντων των κηρων*, etc., with all the tapers lighted, etc., as the order in the Euchologus. The Neophytus, also, or new convert, received a Taper lighted and delivered by the Mystagogus, which for the space of seven days after, he was to hold in his hand at Divine service, sitting in the Baptistery.

"Who perceiveth not that by this right way the Tapers came into the Church, mysteriously placed with the Gospel upon the altar as an emblem of the Truer Light?...

"The Funeral Tapers (however thought of by some) are of the same harmless import. Their meaning is, to show that the departed souls are not quite put out, but having walked here as the Children of the Light, are now going to walk before God in the Light of the Living. The sun never rose to the ancients, no, not so much as a candle was lighted, but of this signification. '*Vincamus*' was their word, whensoever the Lights came in; *φως γαρ την Νικην*, etc., for Light (saith Phavorinus) betokeneth victory. It was to show what trust they put in the Light, in whom we are more than conquerors. Our meaning is the same when, at the bringing in of a candle, we use to put ourselves in mind of the Light of Heaven: which those who list to call superstition do but 'darken counsel by words without knowledge.' *Job xxxviii. 2.*"—Gregorie's *Works*, 4th ed. p. 110. Lond. 1684.

I believe it is a fact, that in some churches (I hope not many) lamps or candles are placed on the altar *unlighted* during divine service. Now I would not quarrel with persons who have objections to altar lights, &c., but I have no patience with that worse than superstition which would place *unlighted* candles on the altar,—if they symbolize any thing, it is damnation, excommunication, misery, and dark woe.

Coming out of a church one time in which unlighted candles were ostentatiously displayed, I was forcibly reminded of an hieroglyphical of Quarles—an extinguished taper,—and under it the words, "*Sine lumine inane.*"

"How canst thou be useful to the sight?
What is the taper not endued with light?"

I can hardly refrain from quoting here a beautiful passage from Wordsworth:

"Our ancestors within the still domain
Of vast cathedral, or conventual gloom,
Their vigils kept: when tapers day and night
On the dim altar burn'd continually,
In token that the house was evermore
Watching to God. Religious men were they,
Nor would their reason, tutor'd to aspire
Above this transitory world, allow
That there should pass a moment of the year
When in their land the Almighty's service ceased."

Any communication of interest of the above subject will much oblige

JARLTZBERG.

Handbell before a Corpse (Vol. ii., p. 478.).—It is usual, at the funeral of any member of the University of Oxford, for the University marshal and bellman to attend in the character of *mutes*. As the procession moves along, the latter rings his bell at about half-minute time. I have witnessed it also when the deceased has been one of the family of a member of the University, and when he has been a matriculated person. I have never considered it as anything but *a cast of the bellman's office*, to add more solemnity to the occasion.

1.

L— Rectory. Somerset.

Sir George Downing (Vol. ii., pp. 464. 497.).—It may assist your querist "ALPHA," to be informed that among the monuments to the family of Pengelly, in the church of Whitchurch near Tavistock, in the county of Devon, is one to the memory of Ann, wife of Francis Pengelly, and daughter of Sir George Downing of East Hatley in the county of Cambridge, who died the 23rd of November, 1702; with the arms of Pengelly impaling Barry of six argent and gules, over all a wyvern or—for Downing.

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Nicholas Downing of Exeter College, vicar of Kingsteignton, in Devon, who died in 1666, and was buried there, seems to have been of another family, as he bore a very different coat of arms.

A Lieut. Downing was buried in Charles church, Plymouth, in 1799, but the arms on his monument are not the same as either of the above.

Other than these, I know of none of the name, ancient or recent, in the county, and I shall be glad to learn on what ground Sir George Downing's family is said to be of most ancient origin in Devonshire. The name does not appear in Westcote, Pole, Prince, Risdon, or the Heralds' visitations, and the modern authorities state that the family was from Essex or Norfolk.

J.D.S.

The following memorandum I found accidentally on the margin of a MS. pedigree of Downing, but I am sorry I cannot recall the source from whence I obtained it. Possibly, however, it may assist "ALPHA" in his enquiry.

"Sir George Downing was not the son of Calibut Downing, rector of Hackney, but of Emmanuel Downing, a London merchant, who went to New England. Governor Hutchinson, in his *History of Massachusetts*, gives the true account of Downing's affiliation, which has been further confirmed by Mr. Savage, of Boston, from the public records of New England."

J.P.C.

Hulls, the Inventor of Steam-boats (Vol. iii., p. 23.).—Your facetious correspondent, NOCAB, may gain some information relative to his friend Jonathan Hulls, by going to the British Museum, and asking for the following book from Mr. Grenville's library.

I will give the full title and Mr. Grenville's note, as it stands in my Catalogue of the library.

GRENVILLE CATALOGUE (Vol. i. p. 351.)

"Hulls, Jonathan. A Description and Draught of a new-invented Machine for carrying vessels or ships out of, or into any harbour, port, or river, against wind and tide, or in a calm. For which his Majesty has granted letters patent, for the sole benefit of the Author, for the space of Fourteen years. London, 1737, folding plate. ^[7] 8vo. R. ^[8]

"This new invented machine is a steam-boat. It entirely puts an end to the claims of America to the invention of steam navigation, and establishes for this country the honour of that important discovery."

HENRY FOSS.

42. Devonshire Street, 12. Jan. 1851.

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

Representing, as well as I remember, a perfect steam-boat.

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

Meaning Russia binding.

[We are also indebted to ☞ for a reply to NOCAB'S query.]

"*The lucky have whole days*" (Vol. i., pp. 231. 351.).—I can inform your correspondents P.S. and H.H., that the passage in question is correctly quoted by the latter at p. 351., and that it is to be found in Dryden's *Tyrannic Love*.

HENRY H. BREEN.

"*Clarum et venerabile nomen*" (Vol. ii., p. 463.).—Your enquirer as to whence comes "*Clarum et venerabile nomen*," &c., will find them in Lucan. Book ix. l. 203.

E.H.

Norwich.

Occult Transposition of Letters (Vol. i., p. 416.; Vol. ii., p. 77.).—*Concert of Nature*.—Other examples of these ambiguous verses are given by J. Baptista Porta, *de Furtivis Literarum Notis*, one of which has suggested the following lines, as conveying the compliments of the season to the editor of "NOTES AND QUERIES:" but which, transposed, would become an unseasonable address:—

"Principio tibi sit facilis, nec tempore parvo
Vivere permittat te Dea Terpsichore.

Si autem conversis dictionibus leges, dicent,—

Terpsichore Dea te permittat vivere parvo
Tempore, nec facilis sit tibi principio."

I beg leave sincerely, to add, in the words of Ausonius (Ep. xxv.),—

"Quis prohibet Salve atque Vale brevitate parata
Scribere? Felicesque notas mandare libellis."

This magnificent epistle inculcating—

"Nil mutum Natura dedit: non aëris ales
Quadrupesque silent," &c.

should be compared with the celebrated stanza of Spenser's *Faerie Queen* (book ii. canto xii. st. 71.), beginning with

"The joyous birds shrouded in cheareful shade;"

and with D'Israeli's animated defence, in his *Amenities* (vol. ii. p. 395.) of these charming verses against the *πλημμελής* and tasteless, the anti-poetical and technical, criticism of Twining, in his first *Dissertation on Poetical and Musical Imitation*.

T.J.

Darby and Joan (Vol. iii., p. 38.).—I never heard of the tradition mentioned by H. I can only suppose that the poet referred to was the first person who introduced the ballad at the manor-house. Helaugh Nichols, an excellent authority in such matters, whose trade traditions, through the Boyers, father and son, went back a century and a half, tells us that the ballad was supposed to have been written by Henry Woodfall, while an apprentice to Darby. The Darbys were printers time out of mind—one Robert Darby was probably an assistant to Wynkyn de Worde, who certainly left a legacy to a person of that name. The Woodfalls, too, can be traced up as printers for nearly two centuries. *The Darby*, and Joan, his wife, were probably John Darby, printer, in Bartholomew Close, who was prosecuted in 1684 for printing "Lord Russell's Speech," and died in 1704. *The Woodfall*, the printer, is understood to have been Henry Woodfall, afterwards "Woodfall without Temple Bar," grandfather of Henry Sampson, the printer of *Junius' Letters*, and great-great-grandfather of the present excellent printer of the same name.

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J.D.Y.

Did Bunyan know Hobbes? (Vol. ii., p. 518.).—Before this question, put by JAS. H. FRISWELL, can be answered satisfactorily, it should be shown that Bunyan was the author of the *Visions of Hell*. In *Chambers' Journal* for Sept. 7. 1833, n., it is taken for granted that he was, and the passage alluding to Hobbes is noticed. Your correspondent more justly questions the fact.

A very intelligent friend of mine, who has devoted much research into the supposed origin of the *Pilgrim's Progress*, the result of which I hope ere long will appear, tells me that he is decidedly of opinion that the *Visions* in question are not the production of the "prince of dreamers."

He believes the *Visions* first appeared as Bunyan's in a stereotyped collection or selection of his works, about 1820-8. Some time after seeing this, my friend was surprised at meeting with the following little volume, which is now before me: *The World to Come. The Glories of Heaven, and the Terrors of Hell, lively displayed under the Similitude of a Vision*. By G.L., Sunderland. Printed by R. Wetherald, for H. Creighton, 1771. 12mo. The running title, as far as p. 95., is, *The World to Come; or, Visions of Heaven; and on that page commence the Visions of Hell, and of the Torments of the Damned*: and here it is the author has *charitably* placed Hobbes, with whom the colloquy alluded to by your querist occurs.

I shall not occupy your papers with any remarks on the ignorance betrayed by G.L. (whoever he

may be), both of the writings and character of Hobbes; but I shall be glad if I can lead to the elucidation of what yet remains a literary obscurity, and obtains the name of G.L.

F.R.A.

Mythology of the Stars (Vol. iii., p. 23.).—G.I.C. is recommended to study the ordinary celestial globe, and to make himself familiar with its *use*, in order to enhance the interest of the spectacle of the sidereal heavens as seen by the naked eye. He is also particularly referred to the *Celestial Cycle*, by Capt. Smyth, published by Parker and Co., West Strand, in 2 vols. 8vo., price 2l. 2s.; a book full of astronomical and mythological gossip.

G.I.C. will find books on *Astrology* for sale at Maynard's, No. 8. Earl's Court, Cranbourn Street, Leicester Square, more readily, perhaps, than any where else in London.

ROBERT SNOW.

6. Chesterfield Street, Mayfair, Jan. 13. 1851.

Dodo Querries (Vol. i., pp. 261, 262.).—MR. STRICKLAND is informed, that in the list of Pingré's works, as given in Quérard's *France Littéraire*, there is one with the following title:—

"Mémoire sur les Découvertes faites dans la Mer du Sud, avant les derniers Voyages des Français autour du Monde, lu à l'Académie des Sciences, 1766, 1767, 1778, in. 4."

I have not read Pingré's works, but if they contain any mention of *Solitaires*, it will probably be found in the *Mémoire* above referred to.

HENRY H. BREEN.

St. Lucia, W.I., Nov. 1850.

Holland Land (Vol. ii., pp. 267. 345.; Vol. iii., p. 30).—In an ancient charter, in my possession, bearing date 19 Edw. I.: "Gilebertus dictus ate Vorde, de Farlegh," and "James, son of the late Philip de Essche," quitclaim to James, son of Paulinus de Wynchelse:

"dimidiam acram terre Flandrensis ... in villa de Ickelesham,"

to have and to hold

una cum redditu et servitio mihi (*sic*) pertinentibus de alia dimidia acra terre Flandrensis."

The *polders* of Holland are familiar to all travellers, as lands lying below the level of the sea, once a mere morass, redeemed from that state, and brought into cultivation by embankments, &c., &c.

In another charter, somewhat earlier in date and relating to the same district, viz. the neighbourhood of Winchelsea, Hamo de Crevecour speaks of lands in La more in Ideun, which the monks of Robertsbridge, with consent of his father Hamo, "a mari incluserunt."

I have always supposed that the "terra Flandrensis" of my charter signified land of the same description as the Dutch polders; the art of thus redeeming land being probably introduced from the Low Countries. It is not unlikely that, in that day, lands so brought into cultivation were designated as "terre Flandrenses," and the term afterwards anglicised into "Holland Land."

L.B.L.

Swearing by Swans (Vol. ii., p. 392.).—Symbology of the swan.

"Tunc allati sunt in pompatica gloria duo cygni, vel olores, ante regem, &c. &c.,—vindicaturus."^[9]—*Matthæus Westmonasteriensis*.

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Dr. Lingard states that "the vows of chivalry were not taken on the gospels, but, ridiculous as it may appear, in the presence of a peacock, or pheasant, or other bird of beautiful plumage."—*History of England*, Edward I.

"Nec dissimili ingenio Heraldici antiquiores, musicos et cantatores cygnis^[10] donarunt. Ejusque haud ignarus perspicax noster Franciscanus cum hos a non cantoribus latos observasset, rationem se ait a rege heraldorum petiisse, eumque duplicem assignasse: hanc quia viri essent pulcherrimi, illam quia haberent longa colla. Sanè candorem animi per cygni effigiem antiquitùs prædicabant, nec insulsè igitur corporis. Sed gloriæ studium ex eodem hoc symbolo indicari multi asserunt.

"Cum Edwardus primus," &c. &c.—Spelmanni *Aspilogia*, p. 132.

The Spaniards found that the swan had been employed emblematically in Mexico, supporting the theory of Hornius that that part of America was colonised by the Phœnicians and Carthaginians, inasmuch as, according to Bryant, "where the Canaanites or their descendants may have settled, there will a story be found in reference to swans."

The mythological history of the Cygnus will be found in the latter author's *Analysis*, and in Hill's *Urania, or a Complete View of the Heavens, containing the Ancient and Modern Astronomy, in Form of a Dictionary*, which will perhaps meet the wants of G.I.C. (Vol. iii. p. 24.).

It will not, perhaps, be irrelevant to this subject to advert to the story of Albertus Aquensis (in *Gesta Dei per Francos*, p. 196.), regarding a *Goose and a Goat*, which in the second crusade were considered as "divino spiritu afflati," and made "duces viæ in Jerusalem." Well may it be mentioned by the histoian as "scelus omnibus fidelibus incredibile;" but the imputation serves to show that the Christians of that age forgot what a heathen poet could have taught them,—

"Εἰς οἰωνὸς ἀριστὸς ἀμυθεσθαὶ περὶ πατρὸς."

T.J.

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

With this solecism in the printed *Flores Historiarum* I find that a MS. in the Chetham Library agrees, the abbreviative mark used in the Hundred Rolls of Edward I. for the terminations *us* and *er* having been affixed to this participle.

Footnote 10:[\(return\)](#)

To the passages I have elsewhere referred to on *The Concert of Nature*, from Ausonius, Epistle 25., and Spenser's *Faerie Queen*, book ii. canto xii. st. 71., "divine response meet" is made by the last lines in Tennyson's *Dying Swan*.

Swearing by Swans (Vol. ii., p. 392.).—The quotation given by your correspondent E.T.M. (Vol. ii., p. 451.), only increases my desire to receive a reply to my query on this subject, since he has adduced a parallel custom. What are the earliest notices of the usage of swearing by swans and pheasants? Was the pheasant ever considered a *royal* bird?

R.V.

The Frozen Horn (Vol. iii., p. 25.).—I am quite angry with J.M.G. for supposing my old friend Sir John Maundevile guilty of such a *flam* as that which he quotes from memory as the worthy knight's own statement. There is no such story in the *Voiage and Travaile*: nay more, there is not in the whole of that "ryght merveillous" book, a single passage given on the authority of Sir John as eyewitness that is not perfectly credible. When he quotes Pliny for monsters, the Chronicles for legends, and the romances of his time for narratives of an extraordinary character, he does so in evident good faith as a compiler. His most improbable statements, too, are always qualified with some such phrase as "men seyn, but I have not sene it." In a word, I believe Sir John Maundevile to have been as truthful in intention as any writer of his age. I am afraid that J.M.G.'s knowledge of our old "voiaeger" is limited to some jest-book of more modern times, which attributes to him sayings and doings of which he is perfectly guiltless.

MARK ANTONY LOWER.

Lewes.

Cockade and True Blue (Vol. iii., pp. 7. 27.) both owe their origin to the wars of the Scottish Covenanters; and the cockade appears to have been first adopted as a distinguishing emblem by the English army at the battle of Sherra-muir, where the Scotch wore the blue ribbon as a scarf, or on their bonnets (which was their favourite colour). The English army then, to distinguish themselves, assumed a black rosette on their hats; which, from its position, the Scotch nicknamed a "cock'ade" (with which our use of the word "cockscorb" is connected) and is still retained.

An old Scotch song describing, "the Battle of Sherra-muir" (which name it bears) in verse 2., line 1., speaks of the English as—

"The red-coat lads, wi' black cockades;"

verse 3., describing the Scotch and their mode of fighting, says,—

"But had you seen the philibegs,
And skyrin tartan trews, man,
When in the teeth they dared our Whigs,
And Covenant TRUE-BLUES, man;
In lines extended lang and large,
When bayonets opposed the targe,
And thousands hasten'd to the charge,
Wi' Highland wrath, they frae the sheath
Drew blades o' death, till, out o' breath,
They fled like frightened doos, man."

The song, which is rather a long one, carries you with the army to the Forth, Dumblane, Stirling, Perth, and Dundee. Oft referring to the "Poor red-coat," and to the "Angus lads."

BLOWER.

The Vavasours of Hazlewood (Vol. ii., p. 326.).—1. It is a well-known fact that the stone for York minster was given by the Vavasour family. To commemorate this, there is, under the west window in that cathedral, a statue of the owner of Hazelwood at that period, holding a piece of stone in his hand. Hence may have arisen the tradition that the chief of the family might ride into York minster on horseback.

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2. In feudal times Hazlewood was a fortified castle, having its regular retainers, &c.

3. Hazlewood Chapel was *the only Roman Catholic parish church* in England which did not become a Protestant church at the Reformation.

CHAS. D. MARKHAM.

Jan. 10. 1851.

"*Breeches*" Bible (Vol. iii., p. 17.).—In quoting from specimens of early printing, correctness of orthography, even in trivial matters, is desirable, and therefore I venture, in allusion to the interesting communication from ~~w~~ on the subject of the Geneva or "*Breeches*" Bible, to state that the edition of 1576, in my possession, is "Imprinted by *Christopher Barkar*" (not Barker), "dwelling in Paternoster Rowe, at the signe of the Tygres Head."

The text quoted varies also in two or three words from my copy, and it is probably from the Geneva edition. The English edition of 1576 runs thus, (Gen. iii. 7.): "Then the eyes of them *both* were opened, and they *knew* that they were naked, and they sewed *figge tree leaves* together, and made them *selves* breeches." I am, sir, yours truly,

S.H.H.

Histoire des Sévarambes (Vol. iii., p. 4.).—On the subject of the authorship of this work I will transcribe a note which I subjoined to a short account of Isaac Vossius (Worthington's *Diary*, p. 125):—

"Whether the History of the Sevarites, of Sevarambi by Captains Thomas Liden, published in two parts (London, 1675-9, 12mo.), which is one of the ablest of the fictions written after the model of More's *Utopia*, and which has been ascribed to Isaac Vossius by J.A. Fabricius, be his, is a point yet unsettled. On a careful consideration of the internal evidence, and a comparison with his avowed publications, so far as such a comparison can be made between works so dissimilar in character, I incline to the conclusion that this tract is justly ascribed to Isaac Vossius."

On a reconsideration of the subject, I see no reason to alter this opinion. Morhof, who always attributed it to Isaac Vossius (see *Polyhistor*, vol. i. p. 74., edit. 1747), was thoroughly versed in the literary history, including the English, of the period, and was not likely to have been mistaken. Vossius lived in England from 1670 to 1688, when he died. I have seen several English letters of his, though his general correspondence was in Latin or French, and he seems quite able to have written it, as far as the language is concerned. Vairasse appears to have translated it into French but to have had no other part in it. I may observe, that the publication in English, London, 1738, is a retranslation from the French, not a reprint of the original work of 1675-9.

JAMES CROSSLEY.

Verses attributed to Charles Yorke (Vol. ii., p. 7.; and Vol. iii., p. 43.).—These lines, "Stript to the naked soul," have been frequently printed, indeed so lately as in Lord Campbell's *Lives of the Chancellors*, at the end of the Life of Charles Yorke, as his, but without any observation. What is most singular is, that the excellent editor of Bishop Warburton's *Literary Remains* has overlooked the fact that they are driven in that prelate's correspondence with Bishop Hurd as Pope's. (See *Letters*, p. 362., edit. 1809, 8vo.) Warburton observes, "The little poem is certainly his." He remarks in a letter to Yorke—

"You have obliged me much (as is your wont) by a fine little poem of my excellent and endeared friend, Mr. Pope, and I propose to put in into use."—*Letters from Warburton to C. Yorke*. 1812, 4to. p. 64.

Warburton then gave them to Ruffhead, who inserted them in his *Life of Pope*, from which they were transferred in Bowles's editions of *Pope's Works* (vol. ii. p. 406), and in the supplementary volume to *Pope's Works* (1807, 4to.). The extraordinary circumstance is, that they had appeared as far back as 1753 in the miscellaneous works of Aaron Hill, published in 1753, in 4 vols. 8vo., and are included in that collection as his own. Roscoe observes (*Life of Pope*, in vol. i. of his edition of *Pope's Works*, p. 361., edit. 1824), without, however appearing to have been fully acquainted with the facts of the case:

"These verses are not the production of Pope, as might indeed readily have been perceived, but of Aaron Hill."

I must confess I cannot agree with the remark. If the point be to be decided by internal evidence, the verses are surely Pope's. The collection of A. Hill's miscellaneous works was a posthumous one for the benefit of the family, and includes several other poems, which were certainly not

written by him. Little stress, therefore, can be laid upon the fact of the lines being included in this collection, which seems to have comprised whatever was found amongst Hill's papers, without any nice examination or scrutiny. My conclusion is, that the verses are Pope's; and it is at all events certain that they are not Charles Yorke's.

JAMES CROSSLEY.

Archbishop Bolton of Cashel (Vol. iii., p. 39.).—He was born at Burrishool, in the county of Mayo, about 1678; graduated at Trinity College, Dublin; was ordained deacon in 1702; priest in 1703; became a prebendary of St. Patrick's, Dublin, in 1707; chancellor of that cathedral in 1714; vicar-general of the diocese of Dublin in 1720; vicar of Finglas, near Dublin, in the same year; præcentor of Christ Church, Dublin, in 1722; bishop of Clonfert in the same year; bishop of Elphin in 1724; archbishop of Cashel in 1729; to which diocese he bequeathed his valuable library.

He died in January, 1744, and was buried at St. Werburgh's Church, in Dublin.

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See my *Fasti Ecclesiæ Hibernicæ*, vols. i., ii., and iv., for a few more particulars, if required.

H. COTTON.

Thurles, Ireland, Jan. 20. 1851.

Erasmus and Farel (Vol. iii., p. 38.).—In my *Life of Calvin*, p. 46., I mention that Erasmus named Farel, *Phallicus*; and infer that he probably did so from some manifestation of amorous propensities on the part of that reformer.

A querist in your last number (J.C.R.) points out that D'Aubigné, or his translator, spells the word *Fallicus*, and refers it to the deceitful character of Farel.

Phallicus is a Greek word, and has a meaning—φᾶλλικός, of or belonging to the φᾶλλος. *Fallicus*, to the best of my knowledge, is neither Greek nor Latin, and has no meaning. Erasmus, in his epistles, constantly spells the word *Phallicus*. (See *Epp.* 698. 707. &c. Leyden, ed. 1706.) And that I was justified in drawing from it an inference which is in analogy with its meaning, the following passages, in the last of the epistles just cited, will establish:—

"Hunc stomachum in me concepit (Phallicus) quod in *spongia* dubitem de Lutheri spiritu: præterea quod scripserim, quosdam sordidos, et *impuræ vitæ* se jactitare nomine Evangelii."

And a little farther on—

"At tamen quicquid hactenus in me blateravit Phallicus, non minus vane quam virulente, facite condonabitur hominis morbo, modo posthac sumat *mores Evangelii præcone dignos*."

THOS. H. DYER.

London, Jan. 20. 1851.

Early Culture of the Imagination, (Vol. iii., p. 38.).—The interesting article to which MR. GATTY refers will be found in the *Quarterly Review*, No. XLI. Sir Walter Scott, in a letter addressed to Edgar Taylor, Esq. (the translator of *German Fairy Tales and Popular Stories by M.M. Grimm*), dated Edinburgh, 16th Jan. 1823, says—

"There is also a sort of wild fairy interest in them [the *Tales*] which makes me think them fully better adapted to awaken the imagination and soften the heart of childhood, than the good-boy stories which have been in later years composed for them. In the latter case, their minds are, as it were, put into the stocks, like their feet at the dancing-school, and the moral always consists in good moral conduct being crowned with temporal success. Truth is, I would not give one tear shed over *Little Red Riding-Hood* for all the benefit to be derived from a hundred Histories of *Jemmy Goodchild*.... In a word, I think the selfish tendencies will be soon enough acquired in this arithmetical age; and that, to make the higher class of character, our wild fictions—like our own simple music—will have more effect in awakening the fancy and elevating the disposition, than the colder and more elaborate compositions of modern authors and composers."

F.R.R.

Milnrow Parsonage.

Early Culture of the Imagination (Vol. iii., p. 38.).—MR. ALFRED GATTY will find what he inquires for in the 74th volume of the *Quarterly Review*, "Children's Books." With the prefatory remarks of that article may be compared No. 151. of the *Rambler*, "The Climacterics of the Mind."

T.J.

William Chilcot (Vol. iii., p. 38.).—MR. HOOPER is referred to the History of Tiverton, by Lieut. Col. Harding, ed. Boyce, Tiverton; Whittaker, London, 1847, vol. ii., B. III., p. 167., for an account of the family of Chilcot *alias* Comyn; to which most likely the author belonged, and was probably a native of Tiverton. As MR. HOOPER many not have ready access to the book, I send the substance of an extract. Robert Chilcott *alias* Comyn, born at Tiverton, com. Devon, merchant, and who died, it is supposed, at Isleworth, com. Middlesex, about A.D. 1609, "married Ann, d. of Walter Cade of London, Haberdasher, by whom he had one son, *William*, who married Catherine, d. of Thomas Billingsly of London, Merchant, and had issue." Certain lands also in Tiverton, A.D. 1680-90, are described as "now or late of William Comyns *alias* Chilcott."—*Ibid.* p. 61.

If the first edition of the work were in 1698, most likely the author was a grandson of the above-named William Chilcot and Catherine his wife, which the Tiverton registers might show. If the search prove unsuccessful there, try that of Watford, Herts, where a branch of the same family was settled, and to which there are monuments in Watford churchyard.

E.A.D.

By and Bye (Vol. ii., p. 424.).—Surely this means "by the way." *Good by* may mean "Bon voyage."

S.S.

Mocker (Vol. ii., p. 519.).—In some of the provincial dialects of England, and in the Scotch of the lowlands of Scotland, there are a good many Dutch words. *Moker*, in Dutch, means a *large hammer*. This is probably the word used by the old cottager of Pembridge, and spelt *Mocker* by W.M.

G.F.G.

Edinburgh.

Was Colonel Hewson a Cobbler? (Vol. iii., p. 11.).—Hume's History relates that "Colonel Hewson suppressed the tumult of London apprentices, November, 1659:" and that "he was a man who rose from the *profession* of a cobbler to a high rank in the army."

Colonel John Hewson was member for Guildford from September 17, 1656, to January 27, 1658-59. (Bray and Manning.)

GILBERT.

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Mole (Vol. ii., p. 225.).—This story is of course much older than the form which it now appears. Sir Bevil Grenville is the great hero of the N.W. coast of Cornwall most of the floating legend has been gathered about him.

Legends referring to the origin of different animals are common. Mrs. Jamieson (Canada) has a very beautiful Chippewa story of the first robin.

It is believed in Devonshire that moles begin to work with the flow, and leave off with the ebb of the tide. The same thing is asserted of the beaver.

Pilgarlick (Vol. ii., p. 393.; Vol. iii., p. 42.).—The word is given by Todd, in his edition of Johnson, under the forms *Pilgarlick* and *Pilled-garlick*. The same orthography is adopted by other lexicographers. The spelling, concerning which your querist desires information, is, however, the least important point. I trust that the question will elicit information of a valuable kind as to the origin of the term, by which I have myself been sorely puzzled, and which, I think, has not been satisfactorily cleared up by any of those who have attempted it. Following the authority of Skinner, our philologists are satisfied with assuring us, that *pilled* means bald (French, pelé) and about this there can be no dispute. Thus Chaucer (Reve's Tale) says:—

Round was his face, and camuse was his nose,
And *pilled* as an ape was his skull."

Shakspeare also has:—

"Pieled priest! doost thou command me to be shut out?"

for "shaven priest." But *pilled*, in other cases as might be shown by quotations, which for the sake of brevity I omit, means *pillaged*, *robbed*, and also *peeled*, of which last sense the quotations above given seem only to be a figurative application. The difficulties which arise from these explanations are, first, if *bald* be the true meaning, why must we, with Todd, limit it to baldness, resulting from disease, or more especially (as Grose will have it) from a disgraceful disease?

Secondly, if *peeled* be taken as the equivalent to *pilled*, why is peeled garlick a more perfect type of misery than any other peeled root or fruit?

Thirdly, if *pillage* is an essential ingredient in the true meaning of the term "pilled garlick," what has the stolen garlick to do with wretchedness? And,

Lastly, how will any one, or all of these explanations together, tally with the following passage

from Skelton:—

"Wyll, Wyll, Wyll, Wyll, Wyll
He ruleth always styll.
Good reason and good skyl,ly,
They may garlyck pyll,
Cary sakes to the myll,
Or pescoddes they may shyll,
Or elles go rost a stone?"
Why come ye not to Courte? 103-109.

Without further elucidation of this pilling, the existing definitions are pills which defy deglutition of

F.S.Q.

A Recent Novel (Vol. i., pp. 231, 285.)—May I be permitted to correct an error in a communication from one of your correspondents? ADOLPHUS (p. 231.) puts a Query respecting the title of a recent novel; and J.S. (p. 285) informs him that the title is *Le Morne au Diable*, by Eugène Sue. The fact is, that "La Morne au Diable" is the principal scene of the events described, and nothing more. The title is *L'Aventurier, ou la Barbe-bleue*; and an English translation, styled the *Female Blue Beard, or the Adventurer*, was published in 1845 by W. Strange, 21. Paternoster Row.

HENRY H. BREEN.

St. Lucia, W.I., Nov. 1850

Tablet to Napoleon (Vol. i., p. 461.)—The form and punctuation given to this inscription by C. suggest its true meaning. Napoleon is called the Egyptian, the Italian, for reasons similar to those for which Publius Cornelius Scipio obtained the name of "Africanus." There is, however, another sense in which the epithet "bis Italicus" is applicable to Napoleon: he was an Italian by birth as well as by conquest. It is in this sense that Voltaire has applied to Henri Quatre the second line of the following couplet:—

"Je chante ce héros qui régna sur la France
Et par droit de *conquête*, et par droit de *naissance*."

As to the "lingual purity" of the inscription, there is not much to be said about it, one way or the other. It is on a level with most modern inscriptions and epitaphs in the Latin language; neither so elegant as the Latinity of Dr. Johnson, or Walter Savage Landor, nor yet so hackneyed as our "Latin de cuisine."

HENRY H. BREEN.

St. Lucia, W.I., Nov. 1850.

North Sides of Churchyards (Vol. ii., pp. 55. &c.)—In a chapter on the custom of burying on the south side of churches, in Thompson's *History of Swine*, published 1824, I find the following mention of the north side being appropriated to felons:

"The writer hereof remembers, that between fifty and sixty years ago, a man who was executed at Lincoln, was brought to Swine, and buried on the north side of the church, as the proper place in which to bury a felon."

I have heard it stated by several inhabitants of the parish, that it is only within a few years that burials began to be made irrespectively on the north side. Whilst speaking of things in connection with this church, I may mention for the interest of antiquaries, that only a short time ago, the sexton discovered a very curious fresco of the Virgin on one of the pillars in the north aisle. There is an inscription beneath the figure, but so very indistinct, as not to admit of being deciphered.

R.W.E.

Hull.

Wisby (Vol. ii., p. 444.)—

"Wisby was fortified about 1200 against its country neighbours; and King Magnus, 1288, quieted another civil war, and allowed the citizens to restore their fallen walls."—*Olaus Magnus*, ii. 24.

"It was destroyed in 1361 (Koch) by Walderna, King of Denmark, who, taking advantage of the discords in Sweden, and having flattered the King Magnus till he made him a mere tool of his own, conquered or destroyed some valuable parts of the Swedish dominions, and among the rest Gothland."—*Johannes Magnus, Rex Suev.*, xxi. 6.

and in 7.:

"... ob direptum insigne emporium Vis becense."

"As, therefore, it was not an individual event, probably it had not any individual cause, and that the pane of glass story is not true."—*Olaus Magnus*, x. 16

The same Olaus (ii. 24.) says, that pride and discord were its ruin; that its inhabitants scattered into the continental cities; and that in his time, 1545, there were splendid ruins, iron doors, brass or copper windows, once gilt or silvered.

C.B.

Singing of Swans (Vol. ii., p. 475.).—If your correspondent T.J. will turn to Erman's *Travels in Siberia* translated by Cooley, vol. ii. p. 43., he will find that the singing of swans is by no means so groundless a notion as Bp. Percy supposed. *Erman* says the notes of the Cygnus Olor are most beautifully clear and loud—"and that this bird, when wounded, pours forth its last breath in such notes, is now known for certain." There is more also to the same purpose.

A.C.M.

Dacre Monument at Herstmonceux (Vol. ii., p. 478.).—In answer to part of the third Query of your correspondent E.V., I beg to inform him that sable, a cross *potent* or, is the coat of Alleyn. Sable, a cross *patonce* or, belongs to Lascelles. Argent a fesse gules belongs to the Solers family. And barry of six argent and gules, *with a canton ermine*, is the coat of Apsley of Sussex.

H.C.K.

Herstmonceux Castle (Vol. ii., p. 477.).—The elucidation of your correspondent's *second* Query suggests several further questions; for instance—Was *Juliana* wife of *William*, the *owner* of the estate? If so, did she die in the lifetime of her husband? If so, did she leave issue? *semble not*, and assuming her to have no direct heirs, the estate would escheat. Was the King lord of the fee? Were *William de Warburton* and *Ingelram de Monceaux* relatives of the *half* blood of *Juliana*? If so, a re-grant to them, if claimants, would not, I imagine, have been unusual upon payment of a fine to the crown. It would almost seem as if a doubt existed as to the heirship, from the expression "*whose next of kin they SAY they are.*" This note is conjectural only, and is therefore offered with much diffidence.

I.B.C.

Suem.—Ferling.—Grasson (Vol. iii., p. 7.).—It is obvious that your correspondent's extract from the Rotherfield court-roll is not accurately transcribed. The original most probably contains no such words as *suem*.

Ferling is a well-known word in old legal phraseology. As a term of superficial measure it denotes a quarter of an acre; of lineal measure, an eighth of a mile, or furlong.

Grassum is the term commonly used in the northern parts of the kingdom to signify the fine, or foregift in money, paid by a lessee for the renewal of his lease from a lay or ecclesiastical corporation. It is derived from the A.-S. *Gærsum* or *Gærsame*, a treasure; the root of which is still retained in the northern word *Gear*, goods or stuff.

Δ.

Jan. 10. 1851.

Portrait of Archbishop Williams (Vol. iii., p. 8.).—Your correspondent Y.Y. desires to be informed of the "locus" of the portraits of several bishops, among them of *John Williams*, Archbishop of York. There is a full-length in the hall of this college, which I shall have great pleasure in showing to him should he ever find it convenient to pay Cambridge a visit.

P.J.F. GANTILLON.

St. John's College.

Swans hatched during Thunder (Vol. ii., p. 510.).—Some years ago I purchased a pair of swans, and, during the first breeding season after I procured them, they made a nest in which they deposited seven eggs. After they had been sitting about six weeks, I observed to my servant, who had charge of them and the other water-fowl, that it was about the time for the swans to hatch. He immediately said, that it was no use expecting it till there had been a rattling peal of thunder to crack the egg-shells, as they were so hard and thick that it was impossible for the cygnets to break them without some such assistance. Perhaps this is the reason why swans are said to be hatched during a thunder-storm. I need only say, that this is a popular fallacy, as swans regularly hatch after sitting six weeks, whether there happens to be a thunder-storm or not.

HENRY E.

Etymology of Apricot (Vol. ii., p. 420.).—I cannot agree in the opinion expressed by your correspondent E.C.H., that this word is derived from the Latin *præcox*, signifying "early-ripening,"—that the words προκοκκία and προκοκκία are Græcised Latin,—and that the Arabs

themselves, adopting the word with a slight variation, made it *al-bercoy*.

The fact of the fruit itself being of Asiatic origin, renders it in the highest degree improbable that the Orientals would borrow a name for it from the Latin.

My own opinion is, that the reverse is the case—that the Latin is merely a corruption of the Arabic; and that the Latins, in adopting the word, naturally gave it the slight alteration which rendered the Arabic word, to them unmeaning, appropriately significant of the nature of the fruit.

I find that in various languages the word strolls thus in the Latin of the middle age, *avercoccius*—in the modern Greek, βερυκοκκιον—in the Italian, *albercocco*, *albicocca*—in the Spanish, *albaricoque*—and all these various words, undeducible from the Latin *præcox*, are readily derivable from the Arabic word, the prefix *al*, which is merely the article, being in some cases dropped, and in others retained.

I may add, as a curious fact, that, in the south of Italy, of which I am a native, the common people call the apricot *verricocca*, and *the peach precuccio*, although the former ripen *earlier* than the latter.

A.P. DI PIO, Italo-Græcos.

Carlisle.

"Plurima gemma latet cæcâ tellure sepulta" (Vol. ii., p.133.).—In the course of my reading, some time back, I met with a passage which was given as quotation from Bishop Hall. I transcribe it, as it appears to me to approach nearer to the above hexameter than even Gray's lines:

"There is many a rich stone laid up, in the bowels of the earth; many a fair pearl in the bosom of the sea, that never was seen, nor ever shall be."

Time when Herodotus wrote (Vol. ii., p. 405.).—The passage in Herodotus which shows that he was still employed on his history when he was seventy-five, is in his first book. But A.W.H. thinks, that, as it is a general introduction, showing why he mentioned all places, small or great, it must have been written at the beginning. I should infer the contrary; that he would give an account why he had done so after he had done it, and not while it rested merely in intention.

But perhaps it may be said, that ην is in the former part of the sentence, and therefore might have been repeated in the latter part, which is the converse of it, though it might not be exactly the proper tense.

However, F. Clinton puts down his birth B.C. 484; 452 or 456 as the years in which he read his history at the Olympic Games; and 408 as a year in which he was still adding to it.

However, if he wrote the passage when he was thirty, that would justify the past tense, which perhaps, too, we have a right to construe *have been*, for that verb has no perfect preterite.

C.B.

Lucy and Colin (Vol. iii., p. 7.).—The ballad adverted to, which is the one translated by Vincent Bourne, is by Tickel, and will be found in any collection of his works. Notwithstanding Southey's epithet "wretched!" it will always be admired, both in the original and the translation.

JAMES CROSSLEY.

Manchester, Jan. 18. 1851.

Translations of Apuleius, &c. (Vol. ii., p. 464.).—In answer to your correspondent, G.P.I., concerning a translation of the *Golden Ass of Apuleius*, I beg you will insert the following particulars.

There is a copy in the British Museum (Press Mark, case 21. b.) of a translation by Adlington. The title is as follows—*"The XI. Bookes of the Golden Asse, conteining the Metamorphosie of Lucius Apuleius, enterlaced with an excellent Narration of the Marriage of Cupido and Psiches, set out in the iii. v. and vi. Bookes. Translated out of Latine into Englishe by William Adlington. Imprinted at London, in Fleet streete, and the sign of the Oliphante, by Henry Wykes. Anno 1566."* This work is of extreme rarity. At the end of the Dedicatory Epistle there is a MS. note, which I transcribe:—"This translation and its author has escaped y^e notice of the *Industrious Oxford Antiquary*^[111], for I find not his name in the *Athen. Oxon.*, nor is the book menconed (mentioned) in *Mr. Ames's Typographical Antiquities*, both which omissions add a singular rareness to this scarce book. *R.E.W.*" The pagination of the book is only on one side, and contains 127 folios, including the table of contents. Ritson (*vide* note on fly-leaf) does not notice this edition (1566), nor the second in 1571, but quotes that of 1596.

KENNETH MACKENZIE.

Footnote 11:[\(return\)](#)

Taylor's translation of Apuleius's *Golden Ass*, Lond. 1822, 2 vols., is said by Lowndes to be an esteemed version.

The French translations of the same work, according to De Bure (see *Manuel du Libraire*) are very inferior.

C.I.R.

Etymology of "Grasson" (Vol. iii., p. 8).—Grasson appears to be derived from "grassor," "to assail." Livy somewhere has the following—"Grassor in possessionem agri"—which would be rendered, "To enter upon it by force;" it being only by the payment of the fine (Grasson) that the entry, "Grassor," or alienation of copyhold lands, could be warded off: hence the act of the lord of the manor (Grassor) became the name for the fine paid by this tenant, "Grasson."

BLOWER.

{77}

Lynch Law (Vol. iii., p. 24).—Webster's *American Dictionary* (1848) explains this phrase thus—

"The practice of punishing men for crimes and offences by private unauthorized persons, without a legal trial. The term is said to be derived from a Virginian farmer, named Lynch, who thus took the law into his own hands." (U.S.)

Webster is considered the highest authority in America, or I should not offer the above.

G.H.B.

"*Talk not of Love*" (Vol. iii., p. 7).—The song quoted by your Querist, A. M., was written by Mrs. MacLehose, the "Clarinda" of Burns, and is to be found in most of the lives of the Scottish poet.

[J.H., JR., says it is printed in Chambers's *Journal*, No. 1. New Series. DANIEL FERGUSON points them out at p. 212. of a *Collection of Songs of England and Scotland*, published by Cochrane, of Waterloo Place; and in vol. ii. of Johnson's *Scots Musical Museum*; and G.T. also refers to the last-named collection.]

The Butcher Duke (Vol. iii., p. 8).—The song referred to by MEZZOTINTO is to be found in most of the collections of Scotch songs, under the name of "Bonnie Laddie, Highland Laddie," for which old air it was written; or, when only partially printed, by the commencing line of one of its stanzas:—

"Geordie sits in Charlie's chair."

It is one of the numerous Jacobite songs composed either about 1715, by some one "out in the Fifteen," or later by a poet of "the Forty-five." The author's name is unknown. In the collection of Scottish songs, published by Robert Chambers in 1829, the song, consisting of no less than twenty-two stanzas, will be found at p. 367.

[L.M.M.R. has also kindly transcribed the song from the *Scots Musical Museum*; and DR. C., of Newcastle, who says "it is well known in the remoter districts of Northumberland," obligingly offers to furnish MEZZOTINTO with a copy, if he should desire it.]

Curfew (Vol. ii., p. 103).—*The Curfew* is rung at Handsworth, near Sheffield.

H.J.

Robertson Struan (Vol. iii., p. 40).—As one of those who quarter the coat of Robertson Struan, I may perhaps be able to afford C.R.M. some slight information. My maternal grandfather was a son of William Robertson, of Richmond, one of whose daughters married Sir David Dundas, Bart. The arms borne by him were, Gules, three wolves' heads erased, langued, azure. A selvaige man in chains hanging beneath the shield. Crest, a bare cubit, supporting a regal Crown. Motto, "Virtutis Gloriæ Merces."

W.J. BERNHARD SMITH.

Temple.

MISCELLANEOUS.

NOTES ON BOOKS, SALES, CATALOGUES, ETC.

The landing of Charles Edward Stuart, and the "Seven Men of Moidart," on the memorable 25th July, 1745, was the opening of the last, and, in many respects, the most brilliant and stirring chapter in the Romance of English History. That Mr. Murray has therefore done wisely in the publication, in a separate form, of *The Forty-Five: by Lord Mahon, being the Narrative of the Insurrection of 1745, extracted from Lord Mahon's History of England*, there can be little doubt. The memory of that eventful period is so kept alive among us, by snatches of Jacobite ballads, and recitals of the strange incidents in which it was so rich, that this separate publication of so much of Lord Mahon's *History of England from the Peace of Utrecht (1713) to the Peace of Paris*

(1763) as relates to its "moving accidents by flood and field," will be a great boon to those numerous readers who have neither means, time, nor opportunity to peruse Lord Mahon's interesting narrative in that valuable contribution to our national history for which it was originally written.

Some time since the British Museum purchased for about 120*l.* a volume containing no less than sixty-four early French Farces and Moralities, printed between the year 1542 and 1548, of which a very large proportion was entirely unknown. How important a collection of materials for the early history of the Drama, especially in France, is contained in this precious volume, we learn from a work which has reached us, "*pas destiné au commerce*," under the title of *Description Bibliographique et Analyse d'un Livre unique qui se trouve au Musée Britannique*, which contains a short but able analysis of the various pieces which formed the volume thus fortunately secured for our national library. Though the name of the editor is stated, on the title-page, to be *Tridace-Nafe-Théobrome, Gentilhomme Breton*, we strongly suspect that no such gentleman is to be found; and that we are really indebted for this highly curious and interesting book to a gentleman who has already laid the world of letters under great obligation, M. Delpierre, the accomplished Secretary of Legation of the Belgian Embassy.

Literature, Science, and the Arts have sustained a heavy loss in the death of that accomplished patron of them—that most amiable nobleman the Marquess of Northampton. His noble simplicity and single-mindedness of character, and his unaffected kindness of manner, endeared him to all who had the good fortune to be honoured with his acquaintance, and by all of whom his death will be long and most deeply regretted.

Mr. Sandys, F.S.A., of Canterbury, has issued a Prospectus for the immediate publication, by Subscription, of the *Consuetudines Kancixæ: a History of Gavelkind and other remarkable Customs in the County of Kent*.

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Books Received.—*Clark's Introduction to Heraldry* (London, Washbourne), fourteenth edition, which contains a chapter and plates, which are entirely new, on Heraldry in conjunction with Architecture;—*Hints and Queries intended to promote the Preservation of Antiquities and the Collection and Arrangement of Information on the Subject of Local History and Tradition*—a most useful little tract, highly creditable to the *Kilkenny Archæological Society*, by whose order it has been printed for circulation;—*The Peril of the Papal Aggression; or, the Case as it stands between the Queen and the Pope, by Anglicanus*. London, Bosworth.

Catalogues Received.—Charles Skeet's (21. King William Street, Charing Cross) Catalogue No. 1. for 1851, of a Miscellaneous Collection of Books, New and Second-hand; John Petheram's (94. High Holborn) Catalogue, Part CXX. (No. 1. for 1851) of Old and New Books; Edward Stibbs' (331. Strand) Catalogue, Part II., of a valuable Collection of Books, including an extensive purchase of Italian, French, and Spanish Literature; Bernard Quaritch's (16. Castle Street, Leicester Square) Catalogue No. 23. of European and Oriental Philology and General Literature; John Miller's (43. Chandos Street) Catalogue No. XVII. of Books Old and New.

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RAY, SYNOPSIS METHODICA AVIUM ET PISCITM. London, 1713.

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

NOTICES TO CORRESPONDENTS.

HANAP. Q.B., *who asks the meaning of this old name given to certain cups and drinking vessels, is referred to our First Vol. pp. 477-8, our Second Vol. p. 150., and the Archæological Journal, Vol. ii., p. 263.*

MR. KENNETH MACKENZIE, MR. M.A. LOWER. MR. GEORGE STEPHENS (*of Stockholm*), and several anonymous Correspondents, *who have written to us suggesting certain alterations either*

in our size, price, mode of publication, or other arrangements, are assured that fully appreciating the kind motives which have prompted their communications, their respective suggestions will receive our best attention; and that if we do not adopt them, it will be for reasons the force of which our Correspondents would, we have no doubt, if they could be made fully acquainted with them, be the very first to admit.

DELTA, *who writes to us respecting the origin of the thought embodied in Cambell's line—*

Like angels' visits, few and far between,"

is referred to our First Vol. p. 102, and our Second Vol. p. 286., for two quotations from Norris of Bemerton, which embody the same idea.

If MR. JOHN POWERS, who in NOTES AND QUERIES for Jan. 12th. 1850, p. 163., offered to furnish an extract from Hardiman's Statute of Kilkenny, will have the kindness to so at this distance of time, and to forward it to us, the Querist to whom he replied, and whose direction we have just received, will be much obliged to him.

E.T., *who inquires respecting the quotation in Sterne,—*

"God tempers the wind to the shorn lamb,"

will find many earlier instances of this proverbial expression quoted in our First Vol. pp. 325. 357. 418.

REPLIES RECEIVED.—*Breeches Bible—Curse of Scotland—John Sanderson—St. Saviour's, Canterbury—Frozen Horn—Under the Rose—Lynch Law—"Talk not of Love"—Darby and Joan—Robertson of Struan—Wolf and Hound—Difformis—Culture of Imagination—Lachrymatories—Synod of Dort—Bunyan and Hobbes—Booty's Case—Lucy and Colin—Black Rood of Scotland—Ferling—Portraits of Bishops—Time when Herodotus wrote—Fronte Capillata—Separation of Sexes in Church—Touching for the Evil—True Blue—St. Paul's Clock—Annoy—Umbrella.*

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