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\*\*\* START OF THE PROJECT GUTENBERG EBOOK NOTES AND QUERIES, NUMBER 188, JUNE 4, 1853 \*\*\*

Transcriber's note: A few typographical errors have been corrected. They appear in the text like [this](#), and the explanation will appear when the mouse pointer is moved over the marked passage. Sections in Greek will yield a transliteration when the pointer is moved over them.

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## NOTES AND QUERIES:

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

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

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No. 188.

SATURDAY, JUNE 4, 1853.

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## Notes.

### CORRECTIONS ADOPTED BY POPE FROM THE DUNCES.

In Pope's "Letter to the Honourable James Craggs," dated June 15, 1711, after making some

observations on Dennis's remarks on the *Essay on Criticism*, he says—

"Yet, to give this man his due, he has objected to one or two lines with reason; and I will alter them in case of another edition: I will make my enemy do me a kindness where he meant an injury, and so serve instead of a friend."

An interesting paper might be drawn up from the instances, for they are rather numerous, in which Pope followed out this very sensible rule. I do not remember seeing the following one noted. One of the heroes of the *Dunciad*, Thomas Cooke, the translator of Hesiod, was the editor of a periodical published in monthly numbers, in 8vo., of which nine only appeared, under the title of *The Comedian, or Philosophical Inquirer*, the first number being for April, and the last for December, 1732. It contains some curious matter, and amongst other papers is, in No. 2., "A Letter in Prose to Mr. Alexander Pope, occasioned by his Epistle in Verse to the Earl of Burlington." It is very abusive, and was most probably written either by Cooke or Theobald. After quoting the following lines as they then stood:

"He buys for Topham drawings and designs,  
For Fountain statues, and for Curio coins,  
Rare monkish manuscripts for Hearne alone,  
And books for Mead, and rarities for Sloane,"

the letter-writer thus unceremoniously addresses himself to the author:

"Rarities! how could'st thou be so silly as not to be particular in the rarities of Sloane, as in those of the other five persons? What knowledge, what meaning is conveyed in the word *rarities*? Are not some drawings, some statues, some coins, all monkish manuscripts, and some books, *rarities*? Could'st thou not find a trisyllable to express some parts of nature for a collection of which that learned and worthy physician is eminent? Fy, fy! correct and write—

'Rare monkish manuscripts for Hearne alone,  
And books for Mead, and butterflies for Sloane.'

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"Sir Hans Sloane is known to have the finest collection of butterflies in England, and perhaps in the world; and if rare monkish manuscripts are for Hearne only, how can rarities be for Sloane, unless thou specifyest what sort of rarities? O thou numskull!"—  
No. 2., pp. 15—16.

The correction was evidently an improvement, and therefore Pope wisely accepted the benefit, and was the channel through which it was conveyed; and the passage accordingly now stands as altered by the letter-writer.

JAMES CROSSLEY.

---

## NOTES ON SEVERAL MISUNDERSTOOD WORDS.

(Continued from p. 522.)

*Dare*, to lurk, or cause to lurk; used both transitively and intransitively. Apparently the root of *dark* and *dearn*.

"Here, quod he, it ought ynough suffice,  
Five houres for to slepe upon a night:  
But it were for an olde appalled wight,  
As ben thise wedded men, that lie and *dare*,  
As in a fourme sitteth a wery hare."

Tyrwhitt's utterly unwarranted adoption of Speght's interpretation is "*Dare*, v. Sax. to stare." The reader should always be cautious how he takes upon trust a glossarist's sly fetch to win a cheap repute for learning, and over-ride inquiry by the mysterious letters Sax. or Ang.-Sax. tacked on to his exposition of an obscure word. There is no such Saxon vocable as *dare*, to stare. Again, what more frequent blunder than to confound a secondary and derivative sense of a word with its radical and primary—indeed, sometimes to allow the former to usurp the precedence, and at length altogether oust the latter: hence it comes to pass, that we find *dare* is one while said to imply peeping and prying, another while trembling or crouching; moods and actions merely consequent or attendant upon the elementary signification of the word:

"I haue an hoby can make larkys to *dare*."  
Skelton's *Magnifycence*, vol. i. p.269. l. 1358., Dyce's edition;

on which line that able, but therein mistaken editor's note is, "*to dare*, i. e. to be terrified, to tremble" (he however also adds, it means to lurk, to lie hid, and remits his reader to a note at p. 379., where some most pertinent examples of its true and only sense are given), to which add these next:

" . . . let his grace go forward,  
And *dare* vs with his cap, like larkes."

"Thay questun, thay quellun,  
By frythun by fellun,  
The dere in the dellun,  
Thay droupun and *daren*".  
*The Anturs of Arthur at the Tarnewathelan*,  
St. IV. p. 3. Camden Society's Publications.

"She sprinkled vs with bitter juice of vncouth herbs, and strake  
The awke end of hir charmed rod vpon our heades, and spake  
Words to the former contrarie. The more she charm'd, the more  
Arose we vpward from the ground on which we *darde* before."  
The XIII. Booke of Ouid's *Metamorphosis*,  
p. 179. Arthur Golding's translation: London, 1587.

"Sothely it *daareth* hem weillynge this thing; that heuenes weren before," &c.

And again, a little further on:

"Forsothe yee moste dere, one thing *dare* you nougt (or be not unknowen): for one day  
anentis God as a thousande yeeris, and a thousande yeer as one day."—*C<sup>m</sup> 3<sup>m</sup> Petre 2.*,  
Wycliffe's translation:

in the Latin Vulgate, *latet* and *lateat* respectively; in the original, *λανθάνει* and *λανθανέτω*. Now  
the book is before me, I beg to furnish MR. COLLIER with the references to his usage of *terre*,  
mentioned in Todd's *Dictionary*, but not given (Collier's *Shakspeare*, vol. iv. p. 65., note), namely,  
6th cap. of Epistle to Ephesians, *prop. init.*; and 3rd of that to Colossians, *prop. fin.*

---

*Die and live.*—This *hysteron proteron* is by no means uncommon: its meaning is, of course, the  
same as live and die, *i. e.* subsist from the cradle to the grave:

" . . . Will you sterner be.  
Than he that *dies and lives* by bloody drops?"  
First Fol., *As You Like It*, Act III. Sc. 5.

All manner of whimsical and farfetched constructions have been put by the commentators upon  
this very homely sentence. As long as the question was, whether their wits should have licence to  
go a-woolgathering or no, one could feel no great concern to interfere: but it appears high time to  
come to Shakspeare's rescue, when MR. COLLIER'S "clever" old commentator, with some little  
variation in the letters, and not much less in the sense, reads "kills" for dies; but then, in the  
*Merry Wives of Windsor*, Act II. Sc. 3., the same "clever" authority changes "cride-game (cride I  
ame), said I well?" into "curds and cream, said I well?"—an alteration certainly not at odds with  
the host's ensuing question, "said I well?" saving that that, to liquorish palate, might seem a  
rather superfluous inquiry.

"With sorrow they both *die and live*  
That unto riches her hertes yeve."  
*The Romaunt of the Rose*, v. 5789-90.

"He is a foole, and so shall he *dye and liue*,  
That thinketh him wise, and yet can he nothing."  
*The Ship of Fooles*, fol. 67., by Alexander Barclay, 1570.

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"Behold how ready we are, how willingly the women of Sparta will *die and live* with  
their husbands."—*The Pilgrimage of Kings and Princes*, p. 29.

Except in Shakspeare's behalf, it would not have been worth while to exemplify so unambiguous  
a phrase. The like remark may also be extended to the next word that falls under consideration.

---

*Kindly*, in accordance with kind, viz. nature. Thus, the love of a parent for a child, or the  
converse, is kindly: one without natural affection (*ἄστοργος*) is unkind, kindless, as in—

"Remorselesse, treacherous, lletcherous, *kindles* villaine."  
*Hamlet*, Act II. Sc. 2.

Thence *kindly* expanded into its wider meaning of general benevolence. So under another phase  
of its primary sense we find the epithet used to express the excellence and characteristic  
qualities proper to the idea or standard of its subject, to wit, genuine, thrifty, well-liking,  
appropriate, not abortive, monstrous, prodigious, discordant. In the Litany, "the *kindly* fruits  
of the earth" is, in the Latin versions "genuinus," and by Mr. Boyer rightly translated "les fruits de la  
terre chaqu'un selon son espèce;" for which Pegge takes him to task, and interprets *kindly* "fair  
and good," through mistake or preference adopting the acquired and popular, in lieu of the  
radical and elementary meaning of the word. (*Anonymiana*, pp. 380—1. Century VIII. No. LXXXI.)  
The conjunction of this adjective with *gird* in a passage of *King Henry VI.* has sorely gravelled

MR. COLLIER: twice over he essays, with equal success, to expound its purport. First, *loc. cit.*, he finds fault with *gird* as being employed in rather an unusual manner; or, if taken in its common meaning of taunt or reproof, then that *kindly* is said ironically; because there seems to be a contradiction in terms. (Monck Mason's rank distortion of the words, there cited, I will not pain the reader's sight with.) MR. COLLIER'S note concludes with a supposition that *gird* may possibly be a misprint. This is the misery! Men will sooner suspect the text than their own understanding or researches. In Act I. Sc. 1. of *Coriolanus*, dissatisfied with his previous note, MR. COLLIER tries again, and thinks a *kindly gird* may mean a gentle reproof. That the reader may be able to judge what it does mean, it will be necessary to quote the king's *gird*, who thus administers a kindly rebuke to the malicious preacher against the sin of malice, *i.e.* chastens him with his own rod:

"*King.* Fie, uncle Beauford, I have heard you preach,  
That mallice was a great and grievous sinne:  
And will not you maintaine the thing you teache,  
But prove a chief offender in the same?"

*Warn.* Sweet king: the bishop hath a *kindly gyrd.*"  
First Part of *King Henry VI.*, Act III. Sc. 1. 1st Fol.

A *gird*, akin to, in keeping with, fitting, proper to the cardinal's calling; an evangelical *gird* for an evangelical man: what more *kindly*? *Kindly*, connatural, homogeneous. But now for a bushel of examples, some of which will surely avail to insense the reader in the purport of this epithet, if my explanation does not:

"God in the congregation of the gods, what more proper and *kindly*"?—Andrewes' Sermons, vol. v. p. 212. *Lib. Ang.-Cath. Theol.*

"And that (pride) seems somewhat *kindly* too, and to agree with this disease (the plague). That pride which swells itself should end in a tumour or swelling, as, for the most part, this disease doth."—*Id.*, p. 228.

"And so, you are found; and they, as the children of perdition should be, are lost. Here are you: and where are they? Gone to their own place, to Judas their brother. And, as is most *kindly*, the sons to the father of wickedness; there to be plagued with him for ever."—*Id.*, vol. iv. p. 98.

"For whatsoever, as the Son of God, He may do, it is *kindly* for Him, as the Son of Man, to save the sons of men."—*Id.*, p. 253.

"There cannot be a more *kindly* consequence than this, our not failing from their not failing: we do not, because they do not."—*Id.*, p. 273.

"And here falls in *kindly* this day's design, and the visible 'per me,' that happened on it."—*Id.*, p. 289.

"And having then made them, it is *kindly* that viscera misericordiæ should be over those opera that came de visceribus."—*Id.*, p. 327.

"The children came to the birth, and the right and *kindly* copulative were; to the birth they came, and born they were: in a kind consequence who would look for other?"—*Id.*, p. 348.

"For usque adeo proprium est operari Spiritui, ut nisi operetur, nec sit. So *kindly* (proprium) it is for the spirit to be working as if it work not, It is not."—*Id.*, vol. iii. p. 194.

"And when he had overtaken, for those two are but presupposed, the more *kindly* to bring in ἐπελάβετο, when, I say, He had overtaken them, cometh in fitly and properly ἐπιλαμβάνεται."—*Id.*, vol. i. p. 7.

"No time so *kindly* to preach de Filio hodie genito as hodie."—*Id.*, p. 285.

"A day whereon, as it is most *kindly* preached, so it will be most *kindly* practised of all others."—*Id.*, p. 301.

"Respice et plange: first, 'Look and lament' or mourn; which is indeed the most *kindly* and natural effect of such a spectacle."—*Id.*, vol. ii. p. 130.

"Devotion is the most proper and most *kindly* work of holiness."—*Id.*, vol. iv. p. 377.

Perhaps the following will be thought so apposite, that I may be spared the labour, and the reader the tedium of perusing a thousand other examples that might be cited:

And there is nothing more *kindly* than for them that will be touching, to be touched themselves, and to be touched home, in the same *kind* themselves thought to have touched others."—*Id.*, vol. iv. p. 71.<sup>[1]</sup>

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

*Kindly* is quite a pet word with Andrewes, as, besides the passages quoted, he employs it in nearly the same sense in vol. iii., at pp. 18. 34. 102. 161. 189. 262. 308. 372. 393. 397.; in vol. i., at pp. 100. 125. 151. 194. 214.; in vol. ii. at pp. 53. 157. 307. 313. 338. The same immortal quibbler is also very fond of the word *item*, using it, as our cousins across the Atlantic and we in Herefordshire do at the present day, for "a hint."

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**DEVONIANISMS.**

*Miserable*.—*Miserable* is very commonly used in Devonshire in the signification of *miserly*, with strange effect until one becomes used to it. Hooker the Judicious, a Devonshire man, uses the word in this sense in the *Eccl. Polity*, book v. ch. lxxv. p. 21.:

"By means whereof it cometh also to pass that the mean which is virtue seemeth in the eyes of each extreme an extremity; the liberal-hearted man is by the opinion of the prodigal *miserable*, and by the judgment of the *miserable* lavish."

*Few*.—Speaking of broth, people in Devon say a *few broth* in place of a little, or some broth. I find a similar use of the word in a sermon preached in 1550, by Thomas Lever, Fellow of St. John's College, preserved by Strype (in his *Eccles. Mem.*, ii. 422.). Speaking of the poor students of Cambridge, he says:

"At ten of the clock they go to dinner, whereas they be content with a penny piece of beef among four, having a *few pottage* made of the broth of the same beef, with salt and oatmeal, and nothing else."

*Figs, Figgy*.—Most commonly *raisins* are called *figs*, and plum-pudding *figgy* pudding. So with plum-cake, as in the following rhymes:—

"Rain, rain, go to Spain,  
Never come again:  
When I brew and when I bake,  
I'll give you a *figgy* cake."

*Against* is used like the classical *adversum*, in the sense of *towards* or *meeting*. I have heard, both in Devonshire and in Ireland, the expression to send *against*, that is, to send *to meet*, a person, &c.

The foregoing words and expressions are probably provincialisms rather than Devonianisms, good old English forms of expression; as are, indeed, many of the so-called Hibernicisms.

*Pilm, Farroll*.—What is the derivation of *pilm*=dust, so frequently heard in Devon, and its derivatives, *pilmy*, dusty: it *pilmeth*? The cover of a book is there called the *farroll*; what is the derivation of this word?

J. M. B.

Tunbridge Wells.

---

**THE POEMS OF ROWLEY.**

The tests propounded by MR. KEIGHTLEY (Vol. vii. p. 160.) with reference to the authenticity of the poems of Rowley, namely the use of "its," and the absence of the feminine rhyme in *e*, furnish additional proof, if any were wanting, that Chatterton was the author of those extraordinary productions. Another test often insisted upon is the occurrence, in those poems, of borrowed thoughts—borrowed from poets of a date posterior to that of their pretended origin. Of this there is one instance which seems to have escaped the notice of Chatterton's numerous annotators. It occurs at the commencement of *The Tournament*, in the line,—

"The *worlde* bie *diffraunce* ysn *orderr* founde."

It will be seen that this line, a very remarkable one, has been cleverly condensed from the following passage in Pope's *Windsor Forest*:—

"But as the *world*, harmoniously confused,  
Where *order* in variety we see;  
And where, tho' all things *differ*, all agree."

This sentiment has been repeated by other modern writers. Pope himself has it in the *Essay on Man*, in this form,—

"The lights and shades, whose well-accorded strife  
Gives all the strength and colour of our life."

It occurs in one of Pascal's *Pensées*:

"J'écrirai ici mes pensées sans ordre, et non pas peut-être dans une confusion sans dessein: C'est le véritable ordre, et qui marquera toujours mon objet par le désordre même."

Butler has it in the line,—

"For discords make the sweetest airs."

Bernardin de St. Pierre, in his *Etudes de la Nature*:

"C'est des contraires que résulte l'harmonie du monde."

And Burke, in nearly the same words, in his *Reflections on the French Revolution*:

"You had that action and counteraction, which, in the natural and in the political world, from the reciprocal struggle of discordant powers, draws out the harmony of the universe."

Nor does the sentiment belong exclusively to the moderns. I find it in Horace's twelfth Epistle:

"Nil parvum sapias, et adhuc sublimia cures,  
Quid velit et possit rerum concordia discors."

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Lucan, I think, has the same expression in his *Pharsalia*; and it forms the basis of Longinus's remark on the eloquence of Demosthenes:

"Οὐκοῦν τὴν μὲν φύσιν τῶν ἐπαναφορῶν καὶ ἀσυνδέτων πάντη φυλάττει τῇ συνεχεῖ μεταβολῇ· οὕτως αὐτῷ καὶ ἡ τάξις ἄτακτον, καὶ ἔμπαλιν ἡ ἀταξία ποῖαν περιλαμβάνει τάξιν."

It may be said that, as Pope adopted the thought from Horace or Lucan, so a poet of the fifteenth century (such as the supposed Rowley) might have taken it from the same sources. But a comparison of the line in *The Tournament* with those in *Windsor Forest* will show that the borrowing embraces not only the thought, but the very words in which it is expressed.

HENRY H. BREEN.

St. Lucia.

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## FOLK LORE.

*Legend of Llangefelach Tower.*—A different version of the legend also exists in the neighbourhood, viz. that the day's work on the tower being pulled down each night by the old gentleman, who was apparently apprehensive that the sound of the bells might keep away all evil spirits, a saint, of now forgotten name, told the people that if they would stand at the church door, and throw a stone, they would succeed in building the tower on the "spot where it fell," which accordingly came to pass.

CERIDWEN.

*Wedding Divination.*—Being lately present on the occasion of a wedding at a town in the East Riding of Yorkshire, I was witness to the following custom, which seems to take rank as a genuine scrap of folk-lore. On the bride alighting from her carriage at her father's door, a plate covered with morsels of bride's cake was flung from a window of the second story upon the heads of the crowd congregated in the street below; and the divination, I was told, consists in observing the fate which attends its downfall. If it reach the ground in safety, without being broken, the omen is a most *unfavourable* one. If on the other hand, the plate be shattered to pieces (and the more the better), the auspices are looked upon as most happy.

OXONIENSIS.

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## SHAKSPEARE CORRESPONDENCE.

*Shakspearian Drawings.*—I have very recently become possessed of some curious drawings by Hollar; those relating to Shakspeare very interesting, evidently done for one Captain John Eyre, who could himself handle the pencil well.

The inscription under one is as follows, in the writing of the said J. Eyre:

"Ye house in ye Clink Streete, Southwarke, now belonging to Master Ralph Hansome, and in ye which Master Shakspeare lodged in ye while he writed and played at ye Globe, and untill ye yeare 1600 it was at the time ye house of Grace Loveday. Will had ye two Rooms over against ye Doorway, as I will possibly show."

Size of the drawing, 12 × 7, "W. Hollar delin., 1643." It is an exterior view, beautifully executed,

showing very prominently the house and a continuation of houses, forming one side of the street.

The second has the following inscription in the same hand:

"Ye portraiture of ye rooms in ye which Master Will Shakspeare lodged in Clink Streete, and which is told to us to be in ye same state as when left by himself, as stated over ye door in ye room, and on the walls were many printed verses, also a portraiture of Ben Jonson with a ruff on a pannel."

Size of the drawing  $11\frac{5}{8} \times 6\frac{7}{8}$ , "W. Hollar delin., 1643:" shows the interior of three sides, and the floor and ceiling, with the tables, chairs, and reading-desk; an open door shows the interior of his sleeping-room, being over the entrance door porch.

The third—

"Ye Globe, as to be seen before ye Fire in ye year 1615, when this place was burnt down. This old building," &c.

Here follows a long interesting description. It is an exterior view; size of drawing  $7\frac{1}{4}$  wide  $\times$   $9\frac{7}{8}$  high, "W. H. 1640."

The fourth shows the stage, on which are two actors: this drawing,  $7\frac{7}{8} \times 6\frac{1}{2}$ , was done by J. Eyre, 1629, and on which he gives a curious description of his accompanying Prince Charles, &c.; at this time he belonged to the Court, as he also accompanied that prince to Spain.

The fifth, done by the same hand in a *most masterly manner*, pen and ink portrait of Shakspeare, copied, as he writes, from a portrait belonging to the Earl of Essex, with interesting manuscript notice.

The sixth, done also by J. Eyre:

"Ye portraiture of one Master Ben Jonson, as on ye walls of Master Will Shakspeare's rooms in Clinke Streete, Southwarke."—J. E. 1643.

The first three, in justice to Hollar, independent of the admirers of the immortal bard and lovers of antiquities, should be engraved as "Facsimiles of the Drawings." This shall be done on my receiving the names of sixty subscribers, the amount of subscription one guinea, for which each subscriber will receive three engravings, to be paid for when delivered.

P. T.

P. S.—These curious drawings may be seen at No. 1. Osnaburgh Place, New Road.

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*Thomas Shakspeare*.—From a close examination of the documents referred to (as bearing the signature of Thomas Shakspeare) in my last communication to "N. & Q.," Vol. vii., p. 405.), and from the *nature* of the *transaction* to which they relate, *my impression* is, that he was by profession a money scrivener in the town of Lutterworth; a circumstance which may possibly tend to the discovery of his family connexion (if any existed) with William Shakspeare.

CHARLECOTE.

*Passage in Macbeth, Act I. Sc. 5.*—

" . . . . Come, thick night,  
And pall thee in the dunnest smoke of hell,  
That my keen knife see not the wound it makes,  
Nor heaven peep through the *blanket* of the dark,  
To cry, Hold, hold!"

In MR. PAYNE COLLIER'S *Notes and Emendations*, p. 407., we are informed that the old corrector substitutes *blankness* for *blanket*. The change is to me so exceedingly bad, even if made on some sort of authority (as an extinct 4to.), that I should have let it be its own executioner, had not MR. COLLIER apparently given in his adhesion to it. I now beg to offer a few obvious reasons why *blanket* is unquestionably Shakspeare's word.

In the *Rape of Lucrece*, Stanza cxv., we have a passage very nearly parallel with that in *Macbeth*:

"O night, thou furnace of fowl reeking smoke,  
Let not the jealous day behold thy face,  
Which underneath thy *black all-hiding cloak*,  
Immodestly lies martyr'd with disgrace."

In *Lucrece*, the *cloak* of night is invoked to screen a deed of adultery; in *Macbeth* the *blanket* of night is invoked to hide a murder: but the fowl, reeking, smoky cloak of night, in the passage just quoted, is clearly parallel with the smoky blanket of night in *Macbeth*. The complete imagery of both passages has been happily caught by Carlyle (*Sartor Resartus*, 1841, p. 23.), who, in describing night, makes Teufelsdröckh say:

"Oh, under that *hideous coverlet of vapours, and putrefactions, and unimaginable gases*, what a fermenting-vat lies simmering and hid!"



Birmingham.

"*Discourse of Reason*" (Vol. vii., p. 497.).—This phrase, "generally supposed to be peculiarly Shakspearian," which A. E. B. has indicated in his quotation from Philemon Holland, occurs also in Dr. T. Bright's *Treatise of Melancholy*, the date of which is 1586. In the third page of the dedicatory epistle there is this sentence:

"Such as are of quicke conceit, and delighted in *discourse of reason* in naturall things."

Here, then, is another authority against Gifford's proposed "emendation" of the expression as it occurs in *Hamlet*.

M. D.

### Minor Notes.

*The MSS. of Gervase Hollis.*—These were taken during the reign of Charles I., and continue down to the middle of Charles II. In Harl. MSS. 6829, will be found a most curious and valuable volume, containing the painted glass, arms, monuments, brasses, and epitaphs in the various churches and chapels, &c. throughout the county of Lincoln. The arms are all drawn in the margin in colours. Being taken before the civil war, they contain all those which were destroyed or defaced by the Parliament army. They were all copied by Gough, which he notices in his *Brit. Top.*, vol. i. p. 519., but not printed.

His genealogical collections are contained in a series of volumes marked with the letters of the alphabet, and comprehended in the Lansdowne Catalogue under No. 207. The Catalogue is very minute, and the contents of the several volumes very miscellaneous; and some of the genealogical notes are simply short memoranda, which, in order to be made available, must be wrought out from other sources. They all relate more or less to the county of Lincoln. One of these, called "Trusbut," was presented to the British Museum by Sir Joseph Banks in 1817, and will be found in Add. MSS. 6118.

E. G. BALLARD.

*Anagrams.*—The publication of two anagrams in your Number for May 7, calls to my mind a few that were made some years ago by myself and some friends, as an experiment upon the anagrammatic resources of words and phrases. A subject was chosen, and each one of the party made an anagram, good, bad, or indifferent, out of the component letters. The following may serve as a specimen of the best of the budget that we made.

1. French Revolution.  
Violence, run forth!
2. Swedish Nightingale.  
Sing high! sweet Linda. (*q. d. di Chamouni.*)
3. Spanish Marriages.  
Rash games in Paris; or, Ah! in a miser's grasp.
4. Paradise Lost.  
Reap sad toils.
5. Paradise Regained.  
Dead respire again.

C. MANSFIELD INGLEBY.

Birmingham.

*Family Caul—Child's Caul.*—The will of Sir John Offley, Knight, of Madeley Manor, Staffordshire (grandson of Sir Thomas Offley, Lord Mayor of London temp. Eliz.), proved at Doctors' Commons 20th May, 1658, contains the following singular bequest:

"Item, I will and devise one Jewell done all in Gold enamelled, wherein there is a Caul that covered my face and shoulders when I first came into the world, the use thereof to my loving Daughter the Lady Elizabeth Jenny, so long as she shall live; and after her decease the use likewise thereof to her Son, Offley Jenny, during his natural life; and after his decease to my own right heirs male for ever; and so from Heir to Heir, to be left so long as it shall please God of his Goodness to continue any Heir Male of my name, desiring the same Jewell be not concealed nor sold by any of them."

CESTRIENSIS.

*Numerous Progeny.*—The *London Journal* of Oct. 26, 1734, contains the following paragraph:

"Letters from Holderness, in Yorkshire, mention the following remarkable inscription on a tombstone newly erected in the churchyard of Heydon, viz. 'Here lieth the body of William Strutton, of Padington, buried the 18th of May, 1734, aged 97, who had by his first wife 28 children, and by a second wife 17; own father to 45, grandfather to 86,

## Queries.

### SMITH, YOUNG, AND SCRYMGEOUR MSS.

Thomas Smith, in his *Vitæ Illustrium*, gives extracts from a so-called Ephemeric of Sir Peter Young, but which Sir Peter compiled during the latter years of his life. Thomas Hearne says, in a note to the Appendix to Leland's *Collectanea*, that he had had the use of some of Smith's MSS. This Ephemeric of Sir Peter Young may be worth the publishing if it can be found: can any of your readers say whether it is among Smith's or Hearne's MSS., or if it be preserved elsewhere? Peter Young, and his brother Alexander, were pupils of Theodore Beza, having been educated chiefly at the expense of their maternal uncle Henry Scrymgeour, to whose valuable library Peter succeeded. It was brought to Scotland by Alexander about the year 1573 or 1574, and was landed at Dundee. It was especially rich in Greek MSS.; and Dr. Irvine, in his "Dissertation on the Literary History of Scotland," prefixed to his *Lives of the Scottish Poets*, says of these MSS. and library, "and the man who is so fortunate as to redeem them from obscurity, shall assuredly be thought to have merited well from the republic of letters." It is much to be feared, however, that as to the MSS. this good fortune awaits no man; for Sir Peter Young seems to have given them to his fifth son, Patrick Young, the eminent Greek scholar, who was librarian to Prince Henry, and, after his death, to the king, and to Charles I. Patrick Young's house was unfortunately burned, and in it perished many MSS. belonging to himself and to others. If Scrymgeour's MSS. escaped the fire, they are to be sought for in the remnant of Patrick Young's collection, wherever that went, or in the King's Library, of which a considerable part was preserved. Young's house was burned in 1636, and he is supposed to have carried off a large number of MSS. from the royal library, after the king's death in 1649. If therefore Scrymgeour's MSS. were among these, it is possible that they may yet be traced, for they would be sold with Young's own, after his death in 1652. This occurred on the 7th of September, rather suddenly, and he left no will, and probably gave no directions about his MSS. and library, which were sold *sub hastâ*, probably within a few months after his death, and with them any of the MSS. which he may have taken from the King's Library, or may have had in his possession belonging to others. Smith says that he had seen a large catalogue of MSS. written in Young's own hand. Is this catalogue extant? Patrick Young left two daughters, co-heiresses: the elder married to John Atwood, Esq.; the younger, to Sir Samuel Bowes, Kt. A daughter of the former gave to a church in Essex a Bible which had belonged to Charles I.; but she knew so little of her grandfather's history that she described him as Patrick Young, Esq., library keeper to the king, quite unconscious that he had been rector of two livings, and a canon and treasurer of St. Paul's. Perhaps, after all, the designation was not so incorrect, for though he held so many preferments, he never was in priest's orders, and sometimes was not altogether free from suspicion of not being a member of the Church of England at all, except as a recipient of its dues, and of course, a deacon in its orders.

But it may be worthy of note, as affording another clue by which, perchance, to trace some of Scrymgeour's MSS., that Sir Thomas Bowes, Kt., who was Sir Symonds D'Ewes's literary executor, employed Patrick Young to value a collection of coins, &c., among which he recognised a number that had belonged to the king's cabinet, and which Sir Symonds had purchased from Hugh Peters, by whom they had been purloined. Young taxed Peters with having taken books, and MSS. also, which the other denied, with the exception of two or three, but was not believed. I do not know what relation Sir Thomas Bowes was to Sir Samuel, who married Young's second daughter, nor to Paul Bowes, who edited D'Ewes's *Journals* in 1682. It is quite possible that some of Scrymgeour's MSS. may have fallen into D'Ewes's hands, may have come down, and be recognisable by some mark.

As to Scrymgeour's books, it is probable that they were deposited in Peter Young's house of Easter Seatoun, near to Arbroath, of which he obtained possession about 1580, and which remained with his descendants for about ninety years, when his great-grandson sold it, and purchased the castle and part of the lands of Aldbar. That any very fine library was removed thither is not probable, especially any bearing Henry Scrymgeour's name; and for this reason, that Thomas Ruddiman was tutor to David Young, and was resident at Aldbar, and would hardly have failed to notice, or to record, the existence of any so remarkable a library as Scrymgeour's, or even of Sir Peter Young's, who was himself an ardent collector of books, as appears from some of his letters to Sir Patrick Vans (*recte* Vaux) which I have seen, and as might be inferred from his literary tastes and pursuits. There is perhaps reason to believe that Sir Peter's library did not descend in his family beyond his eldest son, Sir James Young, who made an attempt to deprive the sons of his first marriage (the elder of whom died in infancy) of their right of succession to their grandfather's estates, secured to them under their father's marriage contract, and which attempt was defeated by their uncle, Dr. John Young, Dean of Winchester (sixth son of Sir Peter), who acquired from Lord Ramsay, eldest son of the Earl of Dalhousie, part of the barony of Baledmouth in Fife. Dean Young founded a school at St. Andrew's, on the site of which is now built Dr. Bell's Madras College.

Sir Peter Young the elder, knighted in 1605, has been sometimes confounded with his third son, Peter, who received his knighthood at the hands of Gustavus Adolphus, on the occasion of that

king being invested with the Order of the Garter.

Another fine library (Andrew Melville's) was brought into Scotland about the same time as Scrymgeour's; and it is creditable to the statesmen of James's reign that there was an order in the Scotch exchequer, that books imported into Scotland should be free from custom. A note of this order is preserved among the Harleian MSS. in the British Museum; but my reference to the number is not at hand.

DE CAMERA.

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### MORMON PUBLICATIONS.

Can any of your correspondents oblige me by supplying particulars of other editions of the following Mormon works? The particulars required are the size, place, date, and number of pages. The editions enumerated below are the only ones to which I have had access.

1. *The Book of Mormon*:

First American edition, 12mo.: Palmyra, 1830, pp. 588., printed by E. B. Grandin for the author.

First European edition, small 8vo.: Liverpool, 1841, title, one leaf, pp. 643., including index at the end.

Second European edition, 12mo.: Liverpool, 1849. Query number of pages?

Third European edition, 12mo.: Liverpool, 1852, pp. xii. 563.

2. *Book of Doctrine and Covenants*:

First (?) American edition, 18mo.: Kirkland, 1835, pp. 250.

Third European edition, 12mo.: Liverpool, 1852, pp. xxiii, 336.

3. *Hymn Book for the "Saints" in Europe*:

Ninth edition, 16mo.: Liverpool, 1851, pp. vii. 379., containing 296 hymns.

As I am passing through the press two Lectures on the subject of Mormonism, and am anxious that the literary history and bibliography of this curious sect should be as complete as possible, I will venture to ask the favour of an immediate reply to this Query: and since the subject is hardly of general interest, as well as because the necessary delay of printing any communication may hereby be avoided, may I request that any reply be sent to me at the address given below. I shall also be glad to learn where, and at what price, a copy of the first *American* edition of the *Book of Mormon* can be procured.

W. SPARROW SIMPSON, B.A.

14. Grove Road,  
North Brixton, Surrey.

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### MINOR QUERIES.

*Dimidiation*.—Is the practice of *dimidiation* approved of by modern heralds, and are examples of it common?

W. FRASER.

Tor-Mohun.

*Early Christian Mothers*.—Can any of your correspondents inform me whether the Christian mothers of the first four or five centuries were much in the habit of using the rod in correcting their children; and whether the influence acquired by the mother of St. Chrysostom, and others of the same stamp, was not greatly owing to their having seldom or never inflicted corporal punishment on them?

PATER.

*The Lion at Northumberland House*.—One often hears the anecdote of a wag who, as alleged, stared at the lion on Northumberland House until he had collected a crowd of imitators around him, when he cried out, "By Heaven! it wags, it wags," and the rest agreed with him that the lion did wag its tail. If this farce really took place, I should be glad to know the date and details.

J. P.

Birmingham.

*The Cross in Mexico and Alexandria*.—In *The Unseen World; Communications with it, real and imaginary, &c.*, 1850, a work which is attributed to an eminent divine and ecclesiastical historian of the English Church, it is stated that—

"It was a tradition in Mexico, before the arrival of the Spaniards, that when that form

(the sign of the cross) should be victorious, the old religion should disappear. The same sign is also said to have been discovered on the destruction of the temple of Serapis at Alexandria, and the same tradition to have been attached to it."—P. 23.

The subject is very curious, and one in which I am much interested. I am anxious to refer to the original authorities for the tradition in both cases. It is known that the Mexicans worshipped the cross as the god of rain. We have the following curious account thereof in *The Pleasant Historie of the Conquest of West India, now called Newe Spayne*, translated out of the Spanish tongue by T. N., anno 1578:

"At the foote of this temple was a plotte like a churchyard, well walled and garnished with proper pinnacles; in the midst whereof stode a crosse of ten foote long, the which they adored for god of the rayne; for at all times whe they wanted rayne, they would go thither on procession deuoutely, and offered to the crosse quayles sacrificed, for to appease the wrath that the god seemed to have agaynste them: and none was so acceptable a sacrifice, as the bloud of that little birde. They used to burne certaine sweete gume, to perfume that god withall, and to besprinkle it with water; and this done, they belieued assuredly to haue rayne."—P. 41.

EDWARD PEACOCK.

Bottesford Moors, Kirton Lindsey.

*Passage in St. James.*—I hope you will not consider the following Query unsuited to your publication, and in that case I may confidently anticipate the removal of my difficulty.

In reading yesterday Jeremy Taylor's *Holy Living and Dying*, I came to this passage (p. 308. Bohn's edition):

"St. James, in his epistle, notes the folly of some men, his contemporaries, who were so impatient of the event of to-morrow, or the accidents of next year, or the good or evils of old age, that they would consult astrologers and witches, oracles and devils, what should befall them the next calends—what should be the event of such a voyage—what God had written in his book concerning the success of battles, the election of emperors, &c.... Against this he opposes his counsel, that we should not search after forbidden records, much less by uncertain significations," &c.

Now my Query is, To what epistle of St. James does the eloquent bishop refer? If to the canonical epistle, to what part? To the words (above quoted) "forbidden records" there is a foot-note, which contains only the well-known passage in Horace, lib. i. od. xi., and two others from Propertius and Catullus.

S. S. S.

*"The Temple of Truth."*—Who was the author of an admirable work entitled *The Temple of Truth*, published in 1806 by Mawman?

T. B. H.

*Santa Claus.*—Reading *The Wide Wide World* recalled to my mind this curious custom, which I had remarked when in America. I was then not a little surprised to find so strange a superstition lingering in puritanical New England, and which, it is needless to remark, was quite novel to me. *Santa Claus* I believe to be a corruption of *Saint Nicholas*, the tutelary saint of sailors, and consequently a great favourite with the Dutch. Probably, therefore, the custom was introduced into the western world by the compatriots of the renowned Knickerbocker.

It is unnecessary to describe the nature of the festivity, as it is so graphically portrayed in Miss Wetherell's, or rather Warner's work, to which I would refer those desirous of further acquaintance with the subject; the object of this Query being to learn, through some of the American or other correspondents of "N. & Q.," the original legend, as well as the period and events connected with the immigration into "The States" of that beneficent friend of Young America, *Santa Claus*.

ROBERT WRIGHT.

*Donnybrook Fair.*—This old-established fair, so well known in every quarter of the globe, and so very injurious to the morality of those who frequent it, is said to be held by patent: but is there any patent for it in existence? If there be, why is it not produced? I am anxious to obtain information upon the subject.

ABHBA.

*Saffron, when brought into England.*—In a footnote to Beckmann's *History of Inventions, &c.*, vol. i. p. 179. (Bohn's), is the following, purporting to be from Hakluyt, vol. ii. p. 164.:

"It is reported at Saffron Walden that a pilgrim, proposing to do good to his country, stole a head of saffron, and hid the same in his palmer's staff, which he had made hollow before on purpose, and so he brought this root into this realm, with venture of his life; for if he had been taken, by the law of the country from whence it came, he had died for the fact."

Can any of your readers throw any light upon this tradition?

Saffron Walden.

*Isping Geil*.—In a charter of Joanna Fossart, making a grant of lands and other possessions to the priory of Grosmont in Yorkshire, is the following passage as given in Dugdale's *Monasticon* (I quote from Bohn's edition, 1846, vol. vi. p. 1025.):

"Dedi eis insuper domos meas in Eboraco; illas scilicet quæ sunt inter domos Laurentii clerici quæ fuerunt Benedicti Judæi et *Isping Geil*, cum tota curia et omnibus pertinentiis."

Can any of your readers, and in particular any of our York antiquaries, inform me whether the "Isping Geil" mentioned in this passage is the name of a person, or of some locality in that city now obsolete? In either case I should be glad of any information as to the etymology of so singular a designation, which may possibly have undergone some change in copying.

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Θ.

*Humbug*.—When was this word introduced into the English language? The earliest instance in which I have met with it is in one of Churchill's Poems, published about the year 1750.

UNEDA.

Philadelphia.

*Franklyn Household Book*.—Can any reader inform me in whose keeping, the Household Book of Sir John Franklyn *now* is?<sup>[2]</sup> Extracts were published from it in the *Archæologia*, vol. xv.

J. K.

**Footnote 2:(return)**

[Sir John Franklyn's *Household Book* was in the possession of Sir John Chardin Musgrave, of Eden Hall, co. Cumberland, who died in 1806. Some farther extracts, consisting of about thirty items, relating to archery (not given in the *Archæologia*) will be found in the British Museum, Add. MSS. 6316. f. 30. Among other items is the following: "Oct. 20, 1642. Item, for a pound of tobacco for the Lady Glover, 12s." Sir John Franklyn, of Wilsden, co. Middlesex, was M.P. for that county in the beginning of the reign of Charles I., and during the Civil Wars.—ED.]

*James Thomson's Will*.—Did the author of the *Seasons* make a will? If so, where is the original to be seen?

D.

Leamington.

"*Country Parson's Advice to his Parishioners*."—Could you inquire through your columns who the author of a book entitled *The Country Parson's Advice to his Parishioners* is? It was printed for Benjamin Tooke, at the Ship, in St. Paul's Church Yard, 1680.

I have a singular copy of this book, and know at present of no other copy. The booksellers all seem at a loss as to who the author was; some say Jeremy Taylor, others George Herbert; but my date does not allow the latter,—at least it makes it very improbable, unless it was published after his death. The book itself is like George Herbert's style, very solid and homely; it is evidently by some masterly hand. Should you be able to give me information, or get it for me, I should be obliged. I think of reprinting the book.

GEO. NUGÉE.

Senior Curate of St. Paul's, Wilton Place.

*Shakspeare—Blackstone*.—In Moore's *Diary*, vol. iv. p. 130., he says,—

"Mr. Duncan mentioned, that Blackstone has preserved the name of the judge to whom Shakspeare alludes in the grave-digger's argument?—

'If the water comes to the man,' &c."

Will one of your Shakspearian or legal correspondents have the kindness to name the judge so alluded to, and give a reference to the passage in Blackstone in which he conveys this information?

IGNORAMUS.

### Minor Queries with Answers.

*Turkey Cocks*.—Why are Turkey cocks so called, seeing they were not imported from Turkey?

CAPE.

[This Query did not escape the notice of Dr. Samuel Pegge. He says; "The cocks which Pancirollus (ii. tit. 1.) mentions as brought from America, were Turkey cocks, as Salmuth there (p. 28.) rightly observes. The French accordingly call this bird *Coq d'Inde*, and from *d'Inde* comes the diminutive *Dindon*, the young Turkey; as if one should say, 'the

young Indian fowl.' Fetching the Turkey from America accords well with the common notion:

'Turkeys, carps, hops, pikarel, and beer,  
Came into England all in a year;'

that is, in the reign of Henry VIII., after many voyages had been made to North America, where this bird abounds in an extraordinary manner. But Query how this bird came to be called Turkey? Johnson latinizes it *Gallina Turcica*, and defines it, 'a large domestic fowl brought from Turkey;' which does not agree with the above account from Pancirollus. Brookes says (p. 144.), 'It was brought into Europe either from India or Africa.' And if from the latter, it might be called *Turkey*, though but improperly."—*Anonymiana*, cent. x. 79.]

*Bishop St. John.*—The following passage occurs at vol. iv. p. 84. of the Second Series of Ellis's *Original Letters, Illustrative of English History*. It is taken from the letter numbered 326, dated London, Jan. 5, 1685-6, and addressed "for John Ellis, Esq., Secretary of his Majesty's Revenue in Ireland, Dublin:"

"The Bishop of London's fame runs high in the vogue of the people. The London pulpits ring strong peals against Popery; and I have lately heard there never were such eminently able men to serve in those cures. The Lord Almoner Ely is thought to stand upon too narrow a base now in his Majesty's favour, from a late violent sermon on the 5th of November. I saw him yesterday at the King's Levy; and very little notice taken of him, which the more confirms what I heard. Our old friend the new Bishop St. John, gave a smart answer to a (very well put) question of his M—— with respect to him, that shows he is not altogether formed of court-clay; but neither you nor I shall withdraw either of our friendship for him on such an account."

All who know this period of our history, know Compton and Turner; but who was Bishop St. John?  
J. J. J.

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[An error in the transcription. In the manuscript it reads thus: "Bish<sup>p</sup> S<sup>r</sup> Jon<sup>n</sup>," and clearly refers to Sir Jonathan Trelawney, Bart., consecrated bishop of Bristol, Nov. 8, 1685, translated to Exeter in 1689, and to Winchester in 1707.]

*Ferdinand Mendez Pinto.*—

"Ferdinand Mendez Pinto was but a type of thee, thou liar of the first magnitude!"

Where is the original of the above to be found? Was Ferdinand Mendez Pinto a real or imaginary character?

INQUIRENS.

[A famous Portuguese traveller, in no good odour for veracity. His *Travels* have been translated into most European languages, and twice published in English. A notice of Pinto will be found in Rose's *Biog. Dict.*, s. v.]

*Satin.*—What is the origin of the word *satın*?

CAPE.

[See Ogilvie and Webster. "Fr. *satın*; W. *sidan*, satin or silk; Gr. and Lat. *sendon*; Ch. and Heb. *sedın*; Ar. *sidanah*."]

*Carrier Pigeons.*—When were carrier pigeons first used in Europe?

CAPE.

[Our correspondent will find some interesting notices of the early use of the carrier pigeon in Europe in the *Penny Cyclopædia*, vol. vii. p. 372., art. "COLUMBIDÆ;" and in the *Encyclopædia Britannica*, vol. vi. p. 176., art. "CARRIER PIGEON."]

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## Replies.

### "PYLADES AND CORRINA."—PSALMANAZAR AND DEFOE.

(Vol. vii., pp. 206. 305. 435. 479.)

I had forwarded for insertion a short answer to the Query as to *Pylades and Corinna* before DR. MAITLAND'S communication was printed; but as it now appears more distinctly what was the object of the Query, I can address myself more directly to the point he has raised. And, in the first place, I cannot suppose that Defoe had anything to do with *Pylades and Corinna*, or the *History of Formosa*. In all Defoe's fictions there is at least some trace of the master workman, but in neither of these works is there any putting forth of his power, or any similitude to his manner or style. When the *History of Formosa* appeared (1704), he was ingrossed in politics, and was not, as far as any evidence has yet informed us, in the habit of translating or doing journeyman work for booksellers. Then the book itself is, in point of composition, far beneath Defoe, even in his most careless moods. As to *Pylades and Corinna*, Defoe died so soon after Mrs. Thomas—she died on the 3rd February, 1731, and he on the 24th April following, most probably worn out by illness—

that time seems scarcely afforded for getting together and working up the materials of the two volumes published. The editor, who signs himself "Philaethes," dates his Dedication to the first volume, in which are contained the particulars about Psalmanazar, "St. John Baptist, 1731," which day would be after Defoe's death. Nor is there any ground for supposing that Defoe and Curll had much connexion as author and publisher. Curll only printed two works of Defoe, as far as I have been able to discover, the *Memoirs of Dr. Williams* (1718, 8vo.), and the *Life of Duncan Campbell* (1720, 8vo.), and for his doing so, in each case, a good reason may be given. As regards the genuineness of the correspondence in *Pylades and Corinna*, I do not see any reason to question it. Sir Edward Northey's certificate, and various little particulars in the letters themselves, entirely satisfy me that the correspondence is not a fictitious one. The anecdotes of Psalmanazar are quite in accordance with his own statements in his Life—(see particularly p. 183., *Memoirs*, 1765, 8vo.); and if they were pure fiction, is it not likely that, living in London at the time when they appeared, he would have contradicted them? In referring (Vol. vii., p. 436., "N. & Q.") to the *Gentleman's Magazine* for these anecdotes, I had not overlooked their having appeared in *Pylades and Corinna*, but had not then the latter book at hand to include it in the reference. DR. MAITLAND considers *Pylades and Corinna* "a farrago of low rubbish, utterly beneath criticism." Is not this rather too severe and sweeping a character? Unquestionably the poetry is but so-so, and of the poem the greater part might have been dispensed with; but, like all Curll's collections, it contains some matter of interest and value to those who do not despise the minutiae of literary investigation. The Autobiography of the unfortunate authoress (Mrs. Thomas), who was only exalted by Dryden's praise to be ignominiously degraded by Pope, and "whose whole life was but one continued scene of the utmost variety of human misery," has always appeared to me an interesting and rather affecting narrative; and, besides a great many occasional notices in the correspondence, which are not without their use, there are interspersed letters from Lady Chudleigh, Norris of Bemerton, and others, which are not to be elsewhere met with, and which are worth preserving.

For Psalmanazar's character, notwithstanding his early peccadilloes, I can assure DR. MAITLAND that I have quite as high a respect as himself, even without the corroborative evidence of our great moralist, which on such a subject may be considered as perfectly conclusive.

JAMES CROSSLEY.

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## ROBERT WAUCHOPE, ARCHBISHOP OF ARMAGH.

(Vol. vii., p. 66.)

This prelate seems to have been a cadet of the family of Wauchope, of Niddry, or Niddry Marischall, in the county of Midlothian, to which family once belonged the lands of Wauchopedale in Roxburghshire. The exact date of his birth I have never been able to discover, nor which "laird of Niddrie" he was the son of. Robert was a favourite name in the family long before his time, as is evidenced by an inscription at the entry to a burial chapel belonging to the family to this effect: "This tome was Biggit Be Robert Vauchop of Niddrie Marchal, and interit heir 1387." I am at present out of reach of all books of reference, and have only a few manuscript memoranda to direct further research; and these memoranda, I am sorry to say, are not so precise in their reference to chapter and verse as they ought to be.

According to these notes, mention is made of Robert Wauchope, doctor of Sorbonne, by Leslie, bishop of Ross, in the 10th book of his *History*; by Labens, a Jesuit, in the 14th tome of his *Chronicles*; by Cardinal Pallavicino, in the 6th book of his *Hist. Conc. Trid.*; by Fra Paolo Sarpi, in his *Hist. Conc. Trid.* Archbishop Spottiswood says that he died in Paris in the year 1551, "much lamented of all the university," on his return home from one of his missions to Rome.

One of my notes, taken from the *Memoirs of Sir James Melville*, I shall transcribe, as it is suggestive of other Queries more generally interesting. The date is 1545:

"Now the ambassador met in a secret part with Oneel(?) and his associates, and heard their offers and overtures. And the patriarch of Ireland did meet him there, who was a Scotsman born, called Wauchope, and was blind of both his eyes, and yet had been divers times at Rome by post. He did great honour to the ambassadour, and conveyed him to see St. Patrick's Purgatory, which is like an old coal pit which had taken fire, by reason of the smoke that came out of the hole."

Query 1. What was the secret object of the ambassador?

Query 2. Has St. Patrick's Purgatory any existence at the present time?

D. W. S. P.

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## SEAL OF WILLIAM D'ALBINI.

(Vol. vii., p. 452.)

The curious article of your correspondent SENEX relative to this seal, as described and figured in Barrett's *History of Attleburgh*, has a peculiar interest as connected with the device of a man combating a lion.

The first time I saw this device was in a most curious MS. on "Memorial Trophies and Funeral Monuments, both in the old Churches of London before the Fire, and the Churches and Mansions in many of the Counties of England." The MS. is written by Henry St. George, and will be found in Lansd. MSS. 874. The arms and tombs are all elaborately and carefully drawn, with their various localities, and the epitaphs which belong to them; and the whole is accompanied with an Index of Persons, and another of Places.

At p. 28. this device of a man combating a lion is represented associated with a shield of arms of many quarterings, showing the arms and alliances of the royal family of Stuart, and is described as having formed the subject of a window in the stewards house adjoining the church of St. Andrew's, Holborn. In the *Catalogue of the Lansdowne MSS.* is a long and interesting note on this device, with references to the various works where it may be found, to which I have had access at the Museum, and find them correct, and opening a subject for investigation of a most curious kind.

The figure of the knight, in this drawing, differs considerably from that on Dr. Barrett's seal. He is here represented on foot, dressed in the chain mail and tunic of the eleventh and twelfth centuries, with a close-barred helmet, with a broad flat crown, such as was worn in France in the time of Louis IX., called St. Louis. The lion is in the act of springing upon him, and he is aiming a deadly blow at him with a ragged staff, as his sword lies broken at his feet. The figure is represented as fighting on the green sward. From a cloud over the lion proceeds an arm clothed in chain mail, and holding in the hand, suspended by a baldrick, a shield bearing the arms of France (modern<sup>[3]</sup>)—Azure, three fleurs-de-lis or. On a scutcheon of pretence in the centre, Argent, a lion ramp. gules, debruised with ragged staff, proper. This device forms the 1st quarter of the quarterings of the Stuart family.

In this device there is no figure of a lizard, dragon, or chimera, whichever it is, under the horse's feet, as represented in the seal of D'Albini.

I could much extend this reply, by showing the antiquity of this device, which by a long process of investigation I have traced as connected with the legendary songs of the troubadours; but I think I have said sufficient for the present, in reply to SENEX.

In addition to the above, I may mention a seal of a somewhat similar character to that of D'Albini, representing a knight on horseback, with his sword in his hand, and his shield of arms, which are also on the housings of the horse, under whose feet is the dragon: on the reverse is the combat of the knight with the lion. The knight is holding his shield in front, and holding his sword in his left hand. This seal is that of Roger de Quincy, earl of Winchester, and appended to a deed "M.CC. Quadrigresimo Quinto." It occurs in Harl. MSS. 6079. p. 127.

E. G. BALLARD.

**Footnote 3:(return)**

I say *modern*, for the ancient arms of France were Azure, semée of fleurs-de-lis, as they are represented in old glass, when quartered with those of England by our Henries and Edwards.

Pray request SENEX to withdraw every word he has said about me. I do not recollect that I ever said or wrote a word about the Seal of William D'Albini; and I cannot find that my name occurs in Dr. Barrett's volume.

EDW. HAWKINS.

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## "WILL" AND "SHALL."

(Vol. vii., p. 356.)

The difficulty as to the proper use of the auxiliaries *shall* and *will*, will be found to arise from the fact, that while these particles respectively convey a different idea in the *first* person singular and plural, from that which they imply in the *second* and *third* persons singular and plural, the distinction has been lost sight of in the amalgamation of *both*; as if they were interchangeable, in *one* tense, according to the old grammatical formula *I shall* or *will*. With a view of giving my own views on the subject, and attempting to supply what appears to me a grammatical deficiency, I shall proceed to make a few remarks; from which I trust your Hong Kong correspondent W. T. M. may be able to form "a clear and definite rule," and students of English assisted in their attempts to overcome this formidable conversational "shibboleth."

The fact is simply thus:—*Will* is *volitive* in the *first* persons singular and plural; and simply *declarative* or *promissory* in the *second* and *third* persons singular and plural. *Shall*, on the other hand, is *declaratory* or *promissory* in the *first* person singular and plural; *volitive* in the *second* and *third* singular and plural. Thus, the so-called future is properly divisible into *two* tenses: the *first* implying *influence* or *volition*; the *second* (or future proper) *intention* or *promise*. Thus:



I *will* go. I *shall* go.

Thou *shalt* go. Thou *wilt* go.

He *shall* go. He *will* go.

We *will* go. We *shall* go.

You *shall* go. You *will* go.

They *shall* go. They *will* go.

When the above is thoroughly comprehended by the pupil, it will be only necessary to impress upon his mind (as a concise rule) the necessity of making use of a different auxiliary in speaking of the future actions of *others*, when he wishes to convey the same idea respecting *such actions* which he has done, or should do, in speaking of his *own*, and *vice versâ*. Thus:

I *will* go, and you *shall* accompany me.

(*i. e.* it is my *wish* to go, and also that you shall accompany me.)

I *shall* go, and you *will* accompany me.

(*i. e.* it is my *intention* to go; and believe, or know, that it is your *intention* to accompany me.)

The philosophical reason for this distinction will be evident, when we reflect upon the various ideas produced in the mind by the expression of either *volition* or mere *intention* (in so far as the latter is distinguishable from active *will*) with regard to *our own* future actions, and the same terms with reference to the future actions of *others*. It will be seen that a mere *intention* in the *first* person, becomes *influence* when it extends to the *second* and *third*; we know nothing, *à priori* (as it were) of the *intentions* of others, except in so far as we may have the power of *determining* them. When I say "I shall go" (*j'irai*), I merely express an *intention* or *promise* to go; but if I continue "You and they shall go," I convey the idea that *my* intention or promise is operative on *you* and *them*; and the terms which I thus use become unintentionally influential or expressive of an extension of *my* volition to the actions of *others*. Again, the terms which I use to signify *volition*, with reference to *my own* actions, are but *declaratory* or *promissory* when I speak of *your* actions, or those of *others*. I am conscious of *my own* wish to go; but *my* wish not influencing *you*, I do, by continuing the use of the same auxiliary, but express my belief or knowledge that *your* wish is, or will be, coincident with *my own*. When I say "I will go" (*je veux aller*), I express a desire to go; but if I add, "You and they will go," I simply promise on behalf of *you* and *them*, or express *my* belief or knowledge that *you* and *they* will also desire to go.

It is not unworthy of note, that the nice balance between *shall* and *will* is much impaired by the constant use of the ellipse, "I'll, you'll," &c.; and that *volition* and *intention* are, to a great extent, co-existent and inseparable in the *first* person: the metaphysical reasons for this do not here require explanation.

I am conscious that I have not elucidated this apparently simple, but really complex question, in so clear and concise a manner as I could have wished; but, feeling convinced that my principle at least is sound, I leave it, for better consideration, in the hands of your correspondent.

WILLIAM BATES.

Birmingham.

Brightland's rule is,—

"In the first person simply *shall* foretells;  
In *will* a threat or else a promise dwells:  
*Shall* in the second and the third does threat;  
*Will* simply then foretells the coming feat."

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(See T. K. Arnold's *Eng. Gram. for Classical Schools*, 3rd edit., p. 41.; Mitford, *Harmony of Language*; and note 5. in Rev. R. Twopeny's *Dissertations on the Old and New Testament*.)

The inconsistency in the use of *shall* and *will* is best explained by a doctrine of Mr. Hare's (J. C. H.), the *usus ethicus* of the future. (See *Cambridge Philological Museum*, vol. ii. p. 203., where the subject is mentioned incidentally, and in illustration; and Latham's *English Language*, 2nd edit., p. 498., where Mr. Hare's hypothesis is given at length. Indeed, from Latham and T. K. Arnold my Note has been framed.)

F. S., B. A.

Lee.

## INSCRIPTIONS IN BOOKS.

(Vol. vii., p. 127.)

Your correspondent BALLIOLENSIS, at p. 127. of the current volume of "N. & Q.," gives several forms of inscriptions in books. The following may prove interesting to him, if not to the generality of your readers.

A MS. preserved in the Bibliothèque Sainte G n vieve—it appears to have been the cellarer's book of the ancient abbey of that name, and to have been written about the beginning of the sixteenth century—bears on the fly-sheet the name of "Mathieu Monton, religieux et c l rier de l' glise de c ans," with the following verses:

"Qui ce livre cy emblera,  
Propter suam maliciam  
Au gibet pendu sera,  
Repugnando superbiam  
Au gibet sera sa maison,  
Sive suis parentibus,  
Car ce sera bien raison,  
Exemplum datum omnibus."

An Ovid, printed in 1501, belonging to the Biblioth que de Chinon, has the following verses:

"Ce present livre est   Jehan Theblereau.

"Qui le trouvera sy lui rende:  
Il lui poyra bien le vin  
Le jour et feste Saint Martin,  
Et une m senge   la Saint Jean,  
Sy la peut prendre.

"Tesmoin mon synet manuel, cy mis le x<sup>e</sup> jour de avril mil v<sup>c</sup> trente et cyns, apr s Pasque."

Here follows the paraphe.

School-boys in France write the following lines in their books after their names, and generally accompany them with a drawing of a man hanging on a gibbet:

"Aspice Pierrot pendu,  
Qu d librum n'a pas rendu;  
Pierrot pendu non fuisset,  
Si librum reddidisset."

English school-boys use these forms:

"Hic liber est meus  
Testis est Deus.  
Si quis furetur  
A collo pendetur  
Ad hunc modum."

This is always followed by a drawing of a gibbet.

"John Smith, his book.  
God give him grace therein to look;  
Not only look but understand,  
For learning is better than house or land.  
When house and land are gone and spent,  
Then learning is most excellent."

"John Smith is my name,  
England is my nation,  
London is my dwelling-place,  
And Christ is my salvation.  
When I am dead and in my grave,  
And all my bones are rotten,  
When this you see, remember me,  
When I am 'most forgotten."

"Steal not this book, my honest friend,  
For fear the gallows should be your end,  
And when you're dead the Lord should say,  
Where is the book you stole away?"

"Steal not this book for fear of shame,  
For under lies the owner's name:  
The first is JOHN, in letters bright,  
The second SMITH, to all men's sight;  
And if you dare to steal this book,  
The devil will take you with his hook."

HONORÉ DE MAREVILLE.

Guernsey.

I forward you the following inscription, which I met with in an old copy of Cæsar's *Commentaries* (if I remember rightly) at Pontefract, Yorkshire:

"Si quis hunc librum rapiat scelestus  
Atque scelestis manibus reservet  
Ibit ad nigras Acherontis undas  
Non rediturus."

F. F. G. (Oxford).

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## BACON'S "ADVANCEMENT OF LEARNING."

(Vol. vii., p.493.)

I have to thank L. for his notice of my edition of the *Advancement of Learning*, as well as for the information which he has given me, of which I hope to have an early opportunity of availing myself. As he expresses a hope that it may be followed by similar editions of other of Bacon's works, I may state that the *Essays*, with the *Colours of Good and Evil*, are already printed, and will be issued very shortly. I am quite conscious that the references in the margin are by no means complete: indeed, as I had only *horæ subsecivæ* to give to the work, I did not attempt to make them so. But I thought it might be useful to give a general indication of the sources from which the writer drew, and therefore put in all that I could find, without the expenditure of a great deal of time. Consequently I fear that those I have omitted will not be found to be the most obvious.

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I shall be glad to make a few remarks on some of the passages noticed by L.

P. 25.—Of this piece of carelessness—for which I do not the less feel that I deserved a rebuke because L. has not administered it—I had already been made aware by the kindness of a friend. I confess I had never heard of Osorius, which is perhaps no great matter for wonder; but I looked for his name both in Bayle and the catalogue of the library of the British Museum, and by some oversight missed it. I have since found it in both. I cannot help, however, remarking that this is a good example of the advantage of noting *every* deviation from the received text. Had I tacitly transposed three letters of the word in question (a small liberty compared with some that my predecessors have taken), my corruption of the text might have passed unnoticed. I have not had much experience in these things; but if the works of English writers in general have been tampered with by editors as much as I have found the *Advancement* and *Essays* of Lord Bacon to be, I fear they must have suffered great mutilation. I rather incline to think it is the case, for I have had occasion lately to compare two editions of Paley's *Horæ Paulinæ*, and I find great differences in the text. All this looks suspicious.

P. 34.—I spent some time in searching for this passage in Aristotle, but I could not discover it. I did not look elsewhere.

P. 60.—In the forthcoming edition of the *Essays* I have referred to Plutarch, *Gryll*, 1., which I incline to think is the passage Bacon had in his mind. The passage quoted from Cicero I merely meant to point out for comparison.

P. 146.—The passage quoted is from Sen. *ad Lucil.*, 52.

P. 147.—*Ad Lucil.*, 53.

P. 159.—*Ad Lucil.*, 71.

Two or three other passages from Seneca will be found without any reference. One of them, p. 13., "Quidam sunt tam umbratiles ut putent in turbido esse quicquid in luce est," I have taken some pains to hunt for, but hitherto without success. Another noticeable one, "Vita sine proposito languida et vaga est," is from *Ep. ad Lucil.*, 95.

For the reference to Aristotle I am much obliged. I was anxious to trace all the quotations from Aristotle, but could not find this one.

P. 165.—I cannot answer this question. Is it possible that he was thinking of St. Augustine? In the *Confessions*, i. 25., we find the expression *vinum erroris*.

P. 177.—No doubt Bacon had read the treatise of Sallust quoted, but my impression is that he thought the proverb had grown out of the line in Plautus.

P. 180.—I have searched again for "alimenta socordiae," as it is quoted in the *Colours of Good and Evil*, but cannot fix upon any passage from which I can say it was taken, though there are many which might have suggested it. One at p. 19. of the *Advancement*, which I missed at first, I have since met with. It is from the *Cherson.*, p. 106.

THOMAS MARKBY.

## PHOTOGRAPHIC CORRESPONDENCE.

*Test for a good Lens.*—The generality of purchasers of photographic lenses can content themselves with merely the following rules when they buy. It ought to be achromatic, *i. e.* consisting of the usual two pieces of crown and flint glass, that its curves are the most recommended, and that it is free from bubbles: to ascertain the latter, hold the lens between the finger and thumb of the right hand, much as an egg-merchant examines an egg before a strong gas flame, and a little to the right of it; this reveals every bubble, however small, and another kind of texture like minute gossamer threads. If these are too abundant, it should not be chosen; although the best lenses are never altogether free from these defects, it is on the whole better to have one or two good-sized bubbles than any density of texture; because it follows, that every inequality will refract pencils of light out of the direction they ought to go; and as bubbles do the same thing, but as they do not refract away so much light, they are not of much consequence.

I believe if a lens is made as thin as it safely can be, it will be quicker than a thicker one. I have two precisely the same focus, and one thinner than the other; the thinner is much the quicker of the two. An apparently indifferent lens should be tried with several kinds of apertures, till it will take sharp pictures; but if no size of aperture can make it, or a small aperture takes a very long time, it is a bad lens. M. Claudet, whose long experience in the art has given him the requisite judgment, changes the diameter of his lenses often during the day; and tries occasionally, in his excellent plan, the places of the chemical focus: by this his time is always nearly the same, and the results steady. As he is always free in communicating his knowledge, he will, I think, always explain his method when he is applied to. The inexperienced photographer is often too prone to blame his lens when the failure proceeds more from the above causes. The variation of the chemical focus during a day's work is often the cause of disappointment: though it does not affect the landscape so much as the portrait operator.

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If any one has a lens, the chemical and visual focus being different, his only remedy is M. Claudet's method. And this method will also prove better than any other way at present known of ascertaining whether a lens will take a sharp picture or not. If, however, any plan could be devised for making the solar spectrum visible upon a sheet of paper inside the camera, it would reduce the question of taking sharp pictures at once into a matter of certainty.

All lenses, however, should be tried by the opticians who sell them; and if they presented a specimen of their powers to a buyer, he could see in a moment what their capabilities were.

WELD TAYLOR.

Bayswater.

*Photography and the Microscope* (Vol. vii., p. 507.).—I beg to inform your correspondents R. I. F. and J., that in Number 3. of the *Quarterly Journal of Microscopical Science* (Highley, Fleet Street) they will find three papers containing more or less information on the subject of their Query; and a plate, exhibiting two positive photographs from collodion negatives, in the same number, will give a good idea of what they may expect to attain in this branch of the art.

Practically, I know nothing of photography; but, from my acquaintance with the modern achromatic microscope, I venture to say that photography applied to this instrument will be of no farther use than as *an assistant to the draughtsman*. A reference to the plates alluded to will show how incompetent it is to produce *pictures* of microscopic objects: any one who has seen these objects under a good instrument will acknowledge that these specimens give but a very faint idea of what the microscope actually exhibits.

It is unfortunately the case, that the more perfect the instrument, the less adapted it is for producing photographic pictures; for, in those of the latest construction, the aperture of the object-glasses is carried to such an extreme, that the observer is obliged to keep his hand continually on the fine adjustment, in order to accommodate the focus to the different *planes* in which different parts of the object lie. This is the case even with so low a power as the half-inch object-glasses, those of Messrs. Powell and Lealand being of the enormous aperture of 65°; and if this is the case while looking through the instrument when this disadvantage is somewhat counteracted by the power which the eye has, to a certain degree, of adjusting itself to the object under observation, how much more inconvenient will it be found in endeavouring to focus the whole object at once on the ground glass plate, where such an accommodating power no longer exists. The smaller the aperture of the object-glasses, in reason, the better they will be adapted for photographic purposes.

Again, another peculiarity of the object-glasses of the achromatic microscope gives rise to a farther difficulty; they are over-corrected for colour, the spectrum is reversed, or the violet rays are projected beyond the red: this is in order to meet the requirements of the eye-piece. But with the photographic apparatus the eye-piece is not used, so that, after the object has been brought

visually into focus in the camera, a farther adjustment is necessary, in order to focus for the actinic rays, which reside in the violet end of the spectrum. This is effected by withdrawing the object-glass a little from the object, in which operation there is no guide but experience; moreover, the amount of withdrawal differs with each object-glass.

However, the inconvenience caused by this over-chromatic correction may, I think, be remedied by the use of the achromatic condenser in the place of an object-glass; that kind of condenser, at least, which is supplied by the *first* microscopic makers. I cannot help thinking that this substitution will prove of some service; for, in the first place, the power of the condenser is generally equal to that of a quarter of an inch object-glass, which is perhaps the most generally useful of all the powers; and again, its aperture is, I think, not usually so great as that which an object-glass of the same power would have; and, moreover, as to correction, though it is slightly spherically under-corrected to accommodate the plate-glass under the object, yet the chromatic correction is *perfect*. The condenser is easily detached from its "fittings," and its application to the camera would be as simple as that of an ordinary object-glass.

However, my conviction remains that, in spite of all that perseverance and science can accomplish, it never will be in the power of the photographer to produce a picture of an object under the microscope, *equally distinct in all its parts*; and unless his art can effect this, I need scarcely say that his best productions can be but useful auxiliaries to the draughtsman.

I see by an advertisement that the Messrs. Highley supply everything that is necessary for the application of photography to the microscope.

H. C. K.

— Rectory, Hereford.

In reply to your correspondent J., I would ask if he has any photographic apparatus? if so, the answer to his question "What extra apparatus is required to a first-rate microscope in order to obtain photographic microscopic pictures?" would be *None*; but if not, he would require a camera, or else a wooden conical body, with plate-holder, &c., besides the ordinary photographic outfit. Part III. of the *Microscopical Journal*, published by Highley & Son, Fleet Street, will give him all the information he requires.

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φ. (p. 506.) may find a solution of his difficulties regarding the production of stereoscopic pictures, in the following considerations. The object of having two pictures is to present to *each eye* an image of what it sees in nature; but as the angle subtended by a line, of which the pupils of the eyes form the extremities, must differ for every distance, and for objects of varying sizes, it follows there is no *absolute* rule that can be laid down as the only correct one. For *distant* views there is in nature scarcely any stereoscopic effect; and in a photographic stereoscopic view the effect produced is not really a representation to the eye of the *view itself*, but of a *model of such view*; and the apparent size of the model will vary with the angle of incidence of the two pictures, being *smaller* and *nearer* as the angle increases. I believe Professor Wheatstone recommends for landscapes 1 in 25, or about half an inch to every foot.

GEO. SHADBOLT.

*Cement for Glass Baths.*—In reply to numerous inquiries which have appeared in "N. & Q." relative to a good cement for making glass baths for photographic purposes, I send a recipe which I copied a year or two ago from some newspaper, and which seems likely to answer the purpose: I have not tried it myself, not being a photographer.

Caoutchouc 15 grains, chloroform 2 ounces, mastic  $\frac{1}{2}$  an ounce. The two first-named ingredients are to be mixed first, and after the gum is dissolved, the mastic is to be added, and the whole allowed to macerate for a week. When great elasticity is desirable, more caoutchouc may be added. This cement is perfectly transparent, and is to be applied with a brush cold.

H. C. K.

— Rectory, Hereford.

*Mr. Lyte's Mode of Printing.*—All persons who have experienced disappointment in the printing of their positive pictures will feel obliged by MR. LYTE'S suggestion as to the bath; but as the preparation of the positive paper has also a great deal to say to the ultimate result, MR. LYTE would confer an additional obligation if he gave the treatment he adopts for this.

I have observed that the negative collodion picture exercises a good deal of influence on the ultimate colour of the positive, and that different collodion negatives will give different results in this respect, when the paper and treatment with each has been precisely the same. Does this correspond with other persons' experience?

C. E. F.

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### Replies to Minor Queries.

*Eulenspiegel or Ulenspiegel* (Vol. vii., pp. 357. 416. 507.).—MR. THOMS'S suggestion, and his quotation in proof thereof from the *Chronicler*, are farther verified by the following inscription and verses which I transcribe from an engraved portrait of the famous jester:

"Ligt Begraben zu Dom in Flandern in der grosen Kirch, auf dem Grabister also Likend abgebildet. Starb A<sup>o</sup>. 1301."

These lines are above the portrait, and beneath it are the verses next following:

"Tchau *Ulenspiegel*n hier. Das Bildniss macht dich lachen:  
Was wurdst du thun siehst du jhn selber Possen machen?  
Zwar *Thÿle* ist ein Bild und *Spiegel* dieser Welt,  
Viel Bruder er verliess; Wir treiben Narretheÿen,  
In dem uns dunckt, dass wir die grosten Weysen seÿen,  
Drum lache deiner selbst; diss Blat dich dir vorstellt."

The portrait, evidently that of a man of large intellect, is very life-like, and full of animation. He seems to be some fifty years of age or so; he has a cap, ornamented by large feather, on his head. He is seated in a chair, has a book in his hand, and is attired in a kind of magisterial robe bordered with fur. There is a good-humoured roguish twinkle in his eyes; and I should be inclined to call him, judging from the portrait before me, an epigrammatist rather than mere vulgar jester. The engraving is beautifully executed: it has neither date nor place of publication, but its age may perhaps be determined by the names of the painter (Paulus Furst) and engraver (P. Troschel). The orthography is by no means of recent date. I cannot translate the verses to my own satisfaction; and should feel much obliged if you, MR. EDITOR, or MR. THOMS, would favour the readers of "N. & Q." with an English version thereof.

HENRY CAMPKIN.

Reform Club.

*Lawyers' Bags* (Vol. vii., pp. 85. 144.).—Colonel Landman is doubtless correct in his statement as to the colour of barristers' bags; but from the evidence of A *TEMPLAR* and *CAUSIDICUS*, we must place the change from green to red at some period anterior to the trial of Queen Caroline. In Queen Anne's time they were *green*.

"I am told, Cousin Diego, you are one of those that have undertaken to manage me, and that you have said you will carry a *green bag* yourself, rather than we shall make an end of our lawsuit: I'll teach them and you too to manage."—*The History of John Bull*, by Dr. Arbuthnot, Part I. ch. xv.

T. H. KERSLEY, B. A.

Audlem, Cheshire.

{558} "*Nine Tailors make a Man*" (Vol. vi., pp. 390. 563.; Vol. vii., p. 165.).—The origin of this saying is to be sought for elsewhere than in England only. Le Conte de la Villemarqué, in his interesting collection of Breton ballads, *Barzas-Breiz*, vol. i. p. 35., has the following passage:

"Les tailleurs, cette classe vouée au ridicule, en Bretagne, comme dans le pays de Galles, en Irlande, en Ecosse, en Allemagne et ailleurs, et qui l'était jadis chez toutes les nations guerrières, dont la vie agitée et errante s'accordait mal avec une existence casanière et paisible. Le peuple dit encore de nos jours en Bretagne, *qu'il faut neuf tailleurs pour faire un homme*, et jamais il ne prononce leur nom, sans ôter son chapeau, et sans dire: 'Sauf votre respect.'"

The saying is current also in Normandy, at least in those parts which border on Britany. Perhaps some of the readers of "N. & Q." may be able to say whether it is to be found in other parts of Europe.

HONORÉ DE MAREVILLE.

Guernsey.

"*Time and I*" (Vol. vii., pp. 182. 247.).—Arbuthnot calls it a Spanish proverb. In the *History of John Bull*, we read among the titles of other imaginary chapters in the "Postscript," that of—

"Ch. XVI. Commentary upon the *Spanish Proverb, Time and I against any Two*; or Advice to Dogmatical Politicians, exemplified in some New Affairs between John Bull and *Lewis Baboon*."

T. H. KERSLEY, B. A.

Audlem, Cheshire.

*Carr Pedigree* (Vol. vii., pp. 408. 512.).—W. ST. says that William Carr married Elizabeth, daughter of Edward Sing, Bishop of Cork. The name is Synge, not Sing. The family name was originally Millington, and was changed to Synge by Henry VIII. or Queen Elizabeth, on account of the sweetness of the voice of one of the family, who was a clergyman, and the ancestor of George Synge, Bishop of Cloyne; Edward Synge, Bishop of Ross; Edward Synge, Archbishop of Tuam; Edward Synge, Bishop of Leighlin and Ferns; Nicholas Synge, Bishop of Killaloe; the late Sir Samuel Synge Hutchinson, Archdeacon of Killala; and of the present Sir Edward Synge.

I cannot find that any of these church dignitaries had a daughter married to Wm. Carr. Nicholas Synge, Bishop of Killaloe, left a daughter, Elizabeth, who died unmarried in 1834, aged ninety-

nine; but I cannot discover that either of the other bishops of that family had a daughter Elizabeth.

GULIELMUS.

*Campvere, Privileges of* (Vol. vii., pp. 262. 440.).—What were these privileges, and whence was the term derived?

"Veria, quæ et Canfera, vel Campoveria potius dicitur, alterum est inter oppida hujus insulæ, muro et mœnibus clausa, situ quidem ad aquilonem obversa, et in ipso oceani littore: fossam habet, quæ Middelburgum usque extenditur, à quâ urbe leucæ tantum unius, etc.

"Estque oppidulum satis concinnum, et mercimoniis florens, maxime propter commercia navium *Scoticarum*, quæ in isto potissimum portu stare adsueverunt.

"*Scotorum* denique, superioribus annis, frequentatione celebris et *Scoticarum* mercium, præcipue vellerum ovillorum, stapula, ut vocant, et emporium esse cœpit."—L. Guicciardini, *Belgium* (1646), vol. ii. pp. 67, 68.

Will J. D. S. be so good as to say where he found the "Campvere privileges" referred to?

E.

*Haulf-naked* (Vol. vii., p. 432.).—The conjecture that *Half-naked* was a manor in co. Sussex is verified by entries in *Cal. Rot. Pat.*, 11 Edw. I., m. 15.; and 13 Edw. I., m. 18. Also in *Abbreviatio Rot. Orig.*, 21 Edw. III., *Rot.* 21.; in which latter it is spelt *Halnaked*.

J. W. S. R.

St. Ives, Hunts.

*Old Picture of the Spanish Armada* (Vol. vii., p. 454.).—Although perhaps this may not be reckoned an answer to J. S. A.'s Query on this head, I have to inform you that in the steeple part of Gaywood Church near this town, is a fine old painting of Queen Elizabeth reviewing the forces at Tilbury Fort, and the Spanish fleet in the distance. It is framed, and sadly wants cleaning.

J. N. C.

King's Lynn.

*Parochial Libraries* (Vol. vi., p. 432., &c.).—We have in St. Margaret's parish a parochial library, which is kept in a room fitted up near the vestry of the church in this town.

J. N. C.

King's Lynn.

To the list of places where there are parochial libraries may be added Bewdley, in Worcestershire. There is a small library in the Grammar School of that place, consisting, if I recollect aright, mainly of old divinity, under the care of the master: though it is true, for some years, there has been no master.

S. S. S.

In the preface to the *Life of Lord Keeper Guilford*, by Roger North, it appears that Dudleys youngest daughter of Charles, and granddaughter of Dudley Lord North, dying,—

"Her library, consisting of a choice collection of Oriental books, by the present Lord North and Grey, her only surviving brother, was given to the parochial library of Rougham in Norfolk, where it now remains."

This library then existed in 1742, the date of the first edition of the work.

FURVUS.

St. James's.

{559}

*How to stain Deal* (Vol. vii., p. 356.).—Your correspondent C. will find that a solution of asphaltum in boiling turpentine is a very good stain to dye deal to imitate oak. This must be applied when cold with a brush to the timbers: allowed to get dry, then size and varnish it.

The dye, however, which I always use, is a compound of raw umber and a small portion of blue-black diluted to the shade required with strong size in solution: this must be used hot. It is evident that this will not require the preparatory sizing before the application of the varnish. Common coal, ground in water, and used the same as any other colour, I have found to be an excellent stain for roof timbers.

W. H. CULLINGFORD.

Cromhall, Gloucestershire.

*Roger Outlawe* (Vol. vii., p. 332.).—Of this person, who was Lord Deputy of Ireland for many years of the reign of Edward III., some particulars will be found in the notes to the *Proceedings against Dame Alice Kyteler*, edited for the Camden Society by Mr. Wright, p. 49. There is evidently more than one misreading in the date of the extract communicated by the Rev. H. T. ELLACOMBE: "die pasche in viiij mense anno B. Etii post ultimum conquestum hibernia quarto." I cannot interpret "in viiij mense;" but the rest should evidently be "anno *Regis Edwardi tertii* post

ultimum conquestum Hiberniæ quarto."

May I ask whether this "last conquest of Ireland" has been noticed by palæographers in other instances?

ANON.

*Tennyson* (Vol. vii., p. 84.).—Will not the following account by Lord Bacon, in his *History of Henry VII.*, of the marriage by proxy between Maximilian, King of the Romans, and the Princess Anne of Britany, illustrate for your correspondent H. J. J. his last quotation from Tennyson?

"She to me  
Was proxy-wedded with a bootless calf,  
At eight years old."

"Maximilian so far forth prevailed, both with the young lady and with the principal persons about her, as the marriage was consummated by proxy, with a ceremony at that time in these parts new. For she was not only publicly contracted, but stated, as a bride, and solemnly bedded; and after she was laid, there came in Maximilian's ambassador with letters of procuration, and in the presence of sundry noble personages, men and women, put his leg, stripped naked to the knee, between the espousal sheets," &c.

TYRO.

Dublin.

*Old Fogie* (Vol. vii., p. 354.).—MR. KEIGHTLEY supposes the term of *old fogie*, as applied to "mature old warriors," to be "of pure Irish origin," or "rather of Dublin birth." In this he is certainly mistaken, for the word *fogie*, as applied to old soldiers, is as well known, and was once as familiarly used in Scotland, as it ever was or could have been in Ireland. The race was extinct before my day, but I understand that formerly the permanent garrisons of Edinburgh, and I believe also of Stirling, Castles, consisted of veteran companies; and I remember, when I first came to Edinburgh, of people who had seen them, still talking of "the Castle fogies."

Dr. Jamieson, in his *Scottish Dictionary*, defines the word "foggie or fogie," to be first, "an invalid, or garrison soldier," secondly, "a person advanced in life" and derives it from "Su. G. *fogde*, formerly one who had the charge of a garrison."

This seems to me a more satisfactory derivation than MR. KEIGHTLEY'S, who considers it a corruption or diminutive of *old folks*.

J. L.

City Chambers, Edinburgh.

*Errata corrigenda*.—Vol. ii., p. 356. col. 2., near the bottom, for Sir *William* Jardine, read Sir *Henry* Jardine. Sir William and Sir Henry were very different persons, though the former was probably the more generally known. Sir H. was the author of the report referred to.

Vol. vii., p. 441. col. 1. line 15, for *Lenier* read *Ferrier*.

J. L.

City Chambers, Edinburgh.

*Anecdote of Dutens* (Vol. vii., pp. 26. 390.).—

"Lord Lansdowne at breakfast mentioned of Dutens, who wrote *Mémoires d'un Voyageur qui se repose*, and was a great antiquarian, that, on his describing once his good luck in having found (what he fancied to be) a tooth of Scipio's in Italy, some one asked him what he had done with it, upon which he answered briskly: 'What have I done with it? Le voici,' pointing to his mouth; where he had made it supplemental to a lost one of his own."—Moore's *Journal*, vol. iv. p. 271.

E. H. A.

*Gloves at Fairs* (Vol. vii., p. 455.).—In Hone's *Every-day Book* (vol. ii. p. 1059.) is the following paragraph:—

"EXETER LAMMAS FAIR.—The charter for this fair is perpetuated by a glove of immense size, stuffed and carried through the city on a very long pole, decorated with ribbons, flowers, &c., and attended with music, parish beadles, and the mobility. It is afterwards placed on the top of the Guildhall, and then the fair commences: on the taking down of the glove, the fair terminates.—P."

As to Croiditch, *alias* Lammas Fair, at Exeter, see Izacke's *Remarkable Antiquities of the City of Exeter*, pp. 19, 20.

C. H. COOPER.

Cambridge.

At Macclesfield, in Cheshire, a large glove was, perhaps is, always suspended from the outside of the window of the town-hall during the holding of a fair; and as long as the glove was so



suspended, every one was free from arrest within the township, and, I have heard, while going and returning to and from the fair.

EDWARD HAWKINS.

At Free Mart, at Portsmouth, a glove used to be hung out of the town-hall window, and no one could be arrested during the fortnight that the fair lasted.

F. O. MARTIN.

*Arms—Battle-axe* (Vol. vii., p. 407.).—The families which bore three Dane-axes or battle-axes in their coats armorial were very numerous in ancient times. It may chance to be of service to your Querist A.C. to be informed, that those of Devonshire which displayed these bearings were the following: Dennys, Batten, Gibbes, Ledenry, Wike, Wykes, and Urey.

J. D. S.

*Enough* (Vol. vii., p. 455.).—In Staffordshire, and I believe in the other midland counties, this word is usually pronounced *enoo*, and written *enow*. In Richardson's *Dictionary* it will be found "enough or enow;" and the etymology is evidently from the German *genug*, from the verb *genugen*, to suffice, to be enough, to content, to satisfy. The Anglo-Saxon is *genog*. I remember the burden of an old song which I frequently heard in my boyish days:

"I know not, I care not,  
I cannot tell how to woo,  
But I'll away to the merry green woods,  
And there get nuts *enow*."

This evidently shows what the pronunciation was when it was written.

J. A. H.

*Enough* is from the same root as the German *genug*, where the first *g* has been lost, and the latter softened and almost lost in its old English pronunciation, *enow*. The modern pronunciation is founded, as that of many other words is, upon an affected style of speech, ridiculed by Holofernes.<sup>[4]</sup> The word *bread*, for example, is almost universally called *bred*; but in Chaucer's poetry and indeed now in Yorkshire, it is pronounced bré-äd, a dissyllable.

T. J. BUCKTON.

Birmingham.

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

The Euphuists are probably chargeable with this corruption.

In Vol. vii., p. 455. there is an inquiry respecting the change in the pronunciation of the word *enough*, and quotations are given from Waller, where the word is used, rhyming with *bow* and *plough*. But though spelt *enough*, is not the word, in both places, really *enow*? and is there not, in fact, a distinction between the two words? Does not *enough* always refer to *quantity*, and *enow* to *number*: the former, to what may be *measured*; the latter, to that which may be *counted*? In both quotations the word *enough* refers to *numbers*?

S. S. S.

*Feelings of Age* (Vol. vii., p. 429.).—A.C. asks if it "is not the general feeling, that man in advancing years would not like to begin life again?" I fear not. It is a wisdom above the average of what men possess that made the good Sir Thomas Browne say:

"Though I think no man can live well once, but he that could live twice, yet for my own part I would not live over my hours past, or begin again the thread of my dayes: not upon Cicero's ground—because I have lived them well—but for fear I should live them worse. I find my growing judgment daily instruct me how to be better, but my untamed affections and confirmed vitiosity make me daily do worse. I find in my confirmed age the same sins I discovered in my youth; I committed many then, because I was a child, and, because I commit them still, I am yet an infant. Therefore I perceive a man may be twice a child before the days of dotage, and stand in need of Æson's bath before threescore."

The annotator refers to *Cic.*, lib. xxiv. ep. 4.:

"Quod reliquum est, sustenta te, mea Terentia, ut potes, honestissimè. Viximus: floruimus: non vitium nostrum, sed virtus nostra, nos afflixit. Peccatum est nullum, nisi quod non unâ animam cum ornamentis amisimus."—Edit. Orell., vol. iii. part i. p. 335.

However, it seems probable that Sir Thomas meant that this sentiment is rather to be gathered from Cicero's writings,—not enunciated in a single sentence.

H. C. K.

— Rectory, Hereford.

*Optical Query* (Vol. vii., p. 430.).—In reply to the optical Query by H. H., I venture to suggest that a stronger gust of wind than usual might easily occasion the illusion in question, as I myself have frequently found in looking at the fans on the tops of chimneys. Or possibly the eyes may have

been confused by gazing on the revolving blades, just as the tongue is frequently influenced in its accentuation by pronouncing a word of two syllables in rapid articulations.

F. F. S.

Oxford.

*Cross and Pile* (Vol. vii., p.487.).—Here is another explanation at least as satisfactory as some of the previous ones:

"The word *coin* itself is money struck on the *coin* or head of the flattened metal, by which word *coin* or *head* is to be understood the *obverse*, the only side which in the infancy of coining bore the stamp. Thence the Latin *cuneus*, from *cune* or *kyn*, the head.

"This side was also called *pile*, in corruption from *poll*, a head, not only from the side itself being the *coin* or *head*, but from its being impressed most commonly with some head in contradistinction to the reverse, which, in latter times, was oftenest a cross. Thence the vulgarism, *cross or pile, poll, head*."—Cleland's *Specimen of an Etymological Vocabulary*, p. 157.

A. HOLT WHITE.

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*Capital Punishments* (Vol. vii., pp. 52. 321.).—The authorities to which W. L. N. refers not being generally accessible, he would confer a very great obligation by giving the names and dates of execution of any of the individuals alluded to by him, who have undergone capital punishment in this country for exercising the Roman Catholic religion. Herein, it is almost needless to remark, I exclude such cases as those of Babington, Ballard, Parsons, Garnett, Campion, Oldcorne, and others, their fellows, who suffered, as every reader of history knows, for treasonable practices against the civil and christian policy and government of the realm.

COWGILL.

*Thomas Bonnell* (Vol. vii., p. 305.).—In what year was this person, about whose published *Life* J. S. B. inquires, Mayor of Norwich? His name, as such, does not occur in the lists of Nobbs, Blomefield, or Ewing.

COWGILL.

*Passage in the First Part of Faust* (Vol. vii., p. 501.).—MR. W. FRASER will find good illustrations of the question he has raised in his second suggestion for the elucidation of this passage in *The Abbot*, chap. 15. *ad fin.* and *note*.

A few weeks after giving this reference, in answer to a question by EMDEE (see "N. & Q.," Vol. i., p. 262.; Vol. ii., p. 47.), I sent in English, for I am not a German scholar, as an additional reply to EMDEE, the very same passage that MR. FRASER has just forwarded, but it was not inserted, probably because its fitness as an illustration was not very evident.

My intention in sending that second reply was to show that, as in *Christabel* and *The Abbot*, the voluntary and *sustained* effort required to introduce the evil spirit was of a physical, so in *Faust* it was of a mental character; and I confess that I am much pleased now to find my opinion supported by the accidental testimony of another correspondent.

It must, however, be allowed that the peculiar wording of the passage under consideration may make it difficult, if not impossible, to separate *earnest* from the *magical* form in which Faust's command to enter his room is given. Göthe's intention, probably, was to combine and illustrate both.

As proofs of the belief in the influence of the number *three* in incantation, I may refer to Virg. *Ecl.* viii. 73—78.; to a passage in Apuleius, which describes the resuscitation of a corpse by Zachlas, the Egyptian sorcerer;

"Propheta, sic propitiatus, herbulam quampiam ter ob os corporis, et aliam pectori ejus imponit."—Apul. *Metamorph.*, lib. ii. sect. 39. (Regent's Classics);

and to the rhyming spell that raised the White Lady of Avenel at the Corrie nan Shian. (See *The Monastery*, chaps. xi. and xvii.)

C. FORBES.

*Sir Josias Bodley* (Vol. vii., p. 357.).—Your correspondent Y. L. will find some account of the family of Bodley in Prince's *Worthies of Devon*, edit. 1810, pp. 92-105., and in Moore's *History of Devon*, vol. ii. pp. 220-227. See also "N. & Q.," Vol. iv., pp. 59. 117. 240.

J. D. S.

*Claret* (Vol. vii., p. 237.).—The word *claret* is evidently derived directly from the French word *clairet*; which is used, even at the present day, as a generic name for the "*vins ordinaires*," of a light and thin quality, grown in the south of France. The name is never applied but to red wines; and it is very doubtful whether it takes its appellation from any place, being always used adjectively—"vin *clairet*," not *vin de clairet*. I am perhaps not quite correct in stating, that the word is always used as an adjective; for we sometimes find *clairet* used alone as a substantive; but I conceive that in this case the word *vin* is to be understood, as we say "du Bordeaux," "du

Champagne," meaning "du vin de Bordeaux," "du vin de Champagne." *Eau clairette* is the name given to a sort of cherry-brandy; and lapidaries apply the name *clairette* to a precious stone, the colour of which is not so deep as it ought to be. This latter fact may lead one to suppose that the wine derived its name from being *clearer* and lighter in colour than the more full-bodied vines of the south. The word is constantly occurring in old drinking-songs. A song of Olivier Basselin, the minstrel of Vire, begins with these words:

"Beau nez, dont les rubis out coûté mainte pipe  
De vin blanc et clairet."

By the way, this song is the original of one in the musical drama of *Jack Sheppard*, which many of the readers of "N. & Q." may remember, as it became rather popular at the time. It began thus:

"Jolly nose, the bright gems that illumine thy tip,  
Were dug from the mines of Canary."

I am not aware that the plagiarism has been noticed before.

HONORÉ DE MAREVILLE.

Guernsey.

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## Miscellaneous.

### NOTES ON BOOKS, ETC.

Now that the season is arriving for the sportsman, angler, yachtsman, and lover of nature to visit the wild and solitary beauties of *Gamle Norge*, nothing could be better timed than the pleasant gossiping *Month in Norway*, by J. G. Holloway, which forms this month's issue of Murray's *Railway Library*; or the splendidly illustrated *Norway and its Scenery*, comprising the *Journal of a Tour* by Edward Price, Esq., and a *Road Book for Tourists, with Hints to Anglers and Sportsmen*, edited by T. Forster, Esq., which forms the new number of Bohn's *Illustrated Library*, and which is embellished with a series of admirable views by Mr. Price, from plates formerly published at a very costly price, but which, in this new form, are now to be procured for a few shillings.

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As the Americans have been among the most successful photographic manipulators, we have looked with considerable interest at a work devoted to the subject which has just been imported from that country, *The History and Practice of the Art of Photography, &c.*, by Henry H. Snelling, *Fourth Edition*; and though we are bound to admit that it contains many hints and notes which may render it a useful addition to the library of the photographer, we still must pronounce it as a work put together in a loose, unsatisfactory manner, and as being for the most part a compilation from the best writers in the Old World.

When Dr. Pauli's *Life of Alfred* made its appearance it received, as it deserved, our hearty commendation. We have now to welcome a translation of it, which has just been published in Bohn's *Antiquarian Library*,—*The Life of Alfred the Great, translated from the German of Dr. Pauli; to which is appended Alfred's Anglo-Saxon Version of Orosius, with a literal English Translation, and an Anglo-Saxon Alphabet and Glossary* by Benjamin Thorpe; and it speaks favourably for the spread of the love of real learning, that it should answer the publisher's purpose to put forth such a valuable book in so cheap and popular a form. Mr. Thorpe's scholarship is too well known to require recognition at our hands.

BOOKS RECEIVED.—*Remains of Pagan Saxondom, principally from Tumuli in England*, by J. Y. Akerman. The present number contains coloured engravings of the *Umbo of Shield and Weapons found at Driffield*, and of a *Bronze Patera from a Cemetery at Wingham, Kent*.—*Gervinus' Introduction to the History of the Nineteenth Century*. Apparently a carefully executed translation of Dr. Gervinus' now celebrated brochure issued by Mr. Bohn; who has, in his *Standard Library*, given us a new edition of *De Lolme on the Constitution*, with notes by J. Macgregor, M.P.; and in his *Classical Library* a translation by C. D. Yonge of *Diogenes Laertius' Lives and Opinions of the Ancient Philosophers*.

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### Notices to Correspondents.

*We are compelled to postpone until next week many interesting articles which are in type, and many Replies to Correspondents.*

MR. RILEY'S *Reply to the REV. MR. GRAVES' notice of Hoveden did not reach us in time for insertion this week.*

I. A. N. (93rd Highlanders.) *Several correspondents, as well as yourself, complain of the difficulty of obtaining amber varnish. There are several Eastern gums which much resemble amber, as also a substance known as "Highgate resin." Genuine amber, when rubbed together, emits a very fragrant odour similar to a fresh lemon, and does not abrade the surface. The fictitious amber, on the contrary, breaks or becomes rough, and has a resinous turpentine-like smell. Genuine amber is to be obtained generally of the tobacconists, who have often broken mouth-pieces by them: old necklaces, now out of use, are sold at a very moderate price by the jewellers. The amber of commerce, used in varnish-making, contains so much impurity that the waste of chloroform renders it very undesirable to use. The amber should be pounded in a mortar, and, to an ounce by measure of chloroform, add a drachm and a half of amber (only about one-fourth of it will be dissolved), and this requires two days' maceration. It should be filtered through fine blotting-paper. Being so very fluid, it runs most freely over the collodion, and, when well prepared and applied, renders the surface so hard, and so much like the glass, that it is difficult to know on which side of the glass the positive really is. The varnish is to be obtained properly made at from 2s. to 2s. 6d. per ounce; and although this appears dear, it is not so in use, so very small a portion being requisite to effectually cover a picture; and the effects exceed every other application with which we are acquainted,—to say nothing of its instantaneously becoming hard, in itself a most desirable requisite.*

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