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*** START OF THE PROJECT GUTENBERG EBOOK NOTES AND QUERIES, NUMBER 54, NOVEMBER 9, 1850 ***

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NOTES AND QUERIES:

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

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

No. 54.	SATURDAY, NOVEMBER 9. 1850.	Price Threepence. Stamped Edition 4d.
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Notes.

ENGLISH AND NORMAN SONGS OF THE FOURTEENTH CENTURY.

In a vellum book, known as *The Red Book of Ossory*, and preserved in the archives of that see, is contained a collection of Latin religious poetry, written in a good bold hand of the 14th century; prefixed to several of the hymns, in a contemporary and identical hand, are sometimes one sometimes more lines of a song in old English or Norman French, which as they occur I here give:

"Alas hou shold y syng, yloren is my playnge
 Hou sholdy wiz zat olde man }
 } swettist of al zinge."
 To leven and let my leman }

"Harrow ieo su thy: p fol amo^r de mal amy."

"Have m^rcie on me frere: Barfote zat ygo."

"Do Do. nightyngale syng ful myrie
 Shal y nevre for zyn love lengre karie."

"Have God day me lemon," &c.

"Gaveth me no garlond of greene,
 Bot hit ben of Wythones yuroght."

"Do Do nyztyngale syng wel miry
Shal y nevre for zyn love lengre kary."

"Hew alas p amo^t
Oy moy myst en tant dolour."

"Hey how ze chevaldoures woke al nyght."

It is quite evident that these lines were thus prefixed (as is still the custom), to indicate the *air* to which the Latin hymns were to be sung. This is also set forth in a memorandum at the commencement, which states that these songs, *Cantilene*, were composed by the Bishop of Ossory for the vicars of his cathedral church, and for his priests and clerks,

"ne guttura eorum et ora deo sanctificata pollutantur cantilenis teatralibus turpibus et secularibus: et cum sint cantatores, provideant sibi notis convenientibus, secundum quod dictamina requirunt."—*Lib. Rub. Ossor.* fol. 70.

We may, I think, safely conclude that the lines above given were the commencement of the *cantilene teatrales turpes et seculares*, which the good bishop wished to deprive his clergy of all excuse for singing, by providing them with pious hymns to the same airs; thinking, I suppose, like John Wesley in after years, it was a pity the devil should monopolise all the good tunes. I shall merely add that the author of the Latin poetry seems to have been Richard de Ledrede, who filled the see of Ossory from 1318 to 1360, and was rendered famous by his proceedings against Dame Alice Kyteller for heresy and witchcraft. (See a contemporary account of the "proceedings" published by the Camden Society in 1843; a most valuable contribution to Irish history, and well deserving of still more editorial labour than has been bestowed on it.) I have copied the old English and Norman-French word for word, preserving the contractions wherever they occurred.

I shall conclude this "note" by proposing two "Queries:" to such of your contributors as are learned in old English and French song-lore, viz.,

1. Are the entire songs, of which the above lines form the commencements, known or recoverable?
2. If so, is the music to which they were sung handed down?

I shall feel much obliged by answers to both or either of the above Queries, and

"Bis dat, qui cito dat."

JAMES GRAVES.

Kilkenny, Nov. 1. 1850.

MISPLACED WORDS IN SHAKSPEARE'S TROILUS AND CRESSIDA.

In that immaculate volume, the first folio edition of Shakspeare, of which Mr. Knight says: "Perhaps, all things considered, there never was a book so correctly printed!" a passage in *Troilus and Cressida*, Act. v. Sc. 3., where Cassandra and Andromache are attempting to dissuade Hector from going to battle, is thus given:

"*And.* O be perswaded: doe not count it holy,
To hurt by being iust; it is lawful:
For we would count giue much to as violent thefts,
And rob in the behalfe of charitie."

Deviating from his usual practice, Mr. Knight makes an omission and a transposition, and reads thus:

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

with the following note; the ordinary reading is

"For we would give much *to use* violent thefts."

To use thefts is clearly not Shakspearian. Perhaps *count* or *give* might be omitted, supposing that one word had been substituted for another in the manuscript, without the erasure of the first written; but this omission will not give us a meaning. We have ventured to transpose *count* and omit *as*:

"For we would give much, to count violent thefts."

We have now a clear meaning: it is as lawful because we desire to give much, to count violent thefts as *holy*, "and rob in the behalf of charity."

Mr. Collier also lays aside his aversion to vary from the old copy, and makes a bold innovation: he reads,—

"Do not count it holy
To hurt by being just: it is as lawful,
For us to give much count to violent thefts,
And rob in the behalf of charity."

Thus giving his reasons: "This line [the third] is so corrupt in the folio 1623, as to afford no sense. The words and their arrangement are the same in the second and third folio, while the fourth only alters *would* to *will*." Tyrwhitt read:

"For we would give much to use violent thefts,"

which is objectionable, not merely because it wanders from the text, but because it inserts a phrase, "to *use* violent thefts," which is awkward and unlike Shakspeare. The reading I have adopted is that suggested by Mr. Amyot, who observes upon it: "Here, I think, with little more than transposition (*us* being, substituted for *we*, and *would* omitted), the meaning, as far as we can collect it, is not departed from nor perverted, as in Rowe's strange interpolation:

"For us to count we give what's gain'd by thefts."

The original is one of the few passages which, as it seems to me, must be left to the reader's sagacity, and of the difficulties attending which we cannot arrive at any satisfactory solution."

Mr. Collier's better judgment has here given way to his deference for the opinion of his worthy friend; the deviation from the old copy being quite as violent as any that he has ever quarrelled with in others.

Bearing in mind MR. HICKSON'S valuable canon (which should be the guide of future editors), let us see what is the state of the case. The line is a nonsensical jumble, and has probably been printed from an interlineation in the manuscript copy, two words being evidently transposed, and one of them, at the same time, glaringly mistaken. The poet would never have repeated the word *count*, which occurs in the first line, in the sense given to it either by Mr. Collier or by Mr. Knight.

Preserving every word in the old copy, I read the passage thus:—

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

"To *count* violent thefts" here would be sheer nonsense; and when we recollect how easy it is to mistake *comit* for *count*, the former word being almost always thus written and often thus printed, we must, I think, be convinced that in copying an interlineated MS., the printer *misplaced* and *misprinted* that word, and transposed *as*, if the repetition of it be not also an error. —"For," commencing the parenthesis, "we would give much" stands for *cause*. The emphasis should, I think, be laid on *for*; and *commit* be accented on the first syllable. Thus the line, though of twelve syllables, is not unmetrical; indeed much less prosaic than with the old reading of *count*.

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This correction, upon the principle which governs Messrs. Collier and Knight, and which indeed should govern all of us,

"To lose no drop of that immortal man,"

ought to be satisfactory; for it is effected without taking away a letter. The transposition of two evidently *misplaced* words, and the correction of a letter or two palpably misprinted in one of them, is the whole gentle violence that has been used in a passage which has been, as we see, considered desperate. But, as Pope sings:

"Our sacred Shakspeare,—comprehensive mind!
Who for all ages writ, and all mankind,
Has been to careless printers oft a prey,
Nor time, nor moth e'er spoil'd as much as they;
Let the right reading drive the cloud away,
And sense breaks on us with resistless day."

PERIERGUS BIBLIOPHILUS.

October, 1850.

MASTER JOHN SHORNE.

If proof were wanted how little is now known of those saints whose names were once in everybody's mouth, although they never figured in any calendar, it might be found in the fact that my friend, Mr. Payne Collier, whose intimate knowledge of the phrases and allusions scattered through our early writers is so well known and admitted, should, in his valuable *Extracts from the Registers of the Stationers' Company* (1557-1570), have illustrated this entry,—

"1569-70. Rd. of Thomas Colwell, for his lycense for the pryntinge of a ballett intituled 'Newes to Northumberlande yt skylles not where, to Syr John Shorne, a churchre rebell there' ... iijj^d."

by a note, from which the following is an extract:—

"Sir John Shorne no doubt is to be taken as a generic name for a shaven Roman Catholic priest."

Reasonable, however, as is Mr. Collier's conjecture, it is not borne out by the facts of the case. The name Sir John Shorne is not a generic name, but the name of a personage frequently alluded to, but whose history is involved in considerable obscurity. Perhaps the following notes may be the means, by drawing forth others, of throwing some light upon it. In Michael Wodde's *Dialogue*, quoted by Brand, we read—

"If we were sycke of the pestylence we ran to Sainte Rooke; if of the ague, to Sainte Pernel or Master John Shorne."

Latimer, in his *Second Sermon preached in Lincolnshire*, p. 475. (Parker Society ed.), says,—

"But ye shall not think that I will speak of the popish pilgrimages, which we were wont to use in times past, in running hither and thither to Mr. John Shorn or to our Lady of Walsingham."

On which the editor, the Rev. G. E. Corrie, remarks that he was—

"A saint whose head quarters were probably in the parish of Shorn and Merston near Gravesend, but who seems to have had shrines in other parts of the country. He was chiefly popular with persons who suffered from ague."

Mr. Corrie then gives an extract from p. 218. of the *Letters relating to the Suppression of Monasteries*, edited by Mr. Wright for the Camden Society; but we quote from the original, Mr. Corrie having omitted the words given in our extract in Italics:—

"At Merston, Mr. Johan Schorn stondith blessing a bote, whereunto they do say he conveyd the devill. He ys moch sowzt for the agou. *If it be your lordeschips pleasur, I schall sett that botyd ymage in a nother place, and so do wyth other in other parties wher lyke seeking ys.*"

In that extraordinary poem *The Fantassie of Idolatrie*, printed by Fox in his edition of 1563, but not afterwards reprinted until it appeared in Seeley's edition (vol. v. p. 406.), we read—

"To Maister John Shorne
That blessed man borne;
For the ague to him we apply,
Whiche jugeleth with a *bote*
I beschrewe his herte rote
That will truste him, and it be I."

The editor, Mr. Cattley, having explained *bote* "a recompense or fee," Dr. Maitland, in his *Remarks on Rev. S. R. Cattley's Defence of his Edition of Fox's Martyrology*, p. 46., after making a reference to Nares, and quoting his explanation, proceeds:

"The going on pilgrimage to St. John Shorne is incidentally mentioned at pages 232. and 580. of the FOURTH volume of Fox, but in a way which throws no light on the subject. The verse which I have quoted seems as if there was some relic which was supposed to cure the ague, and by which the juggle was carried on. Now another passage in this same fifth volume, p. 468., leads me to believe that this relic really was, and therefore the word 'bote' simply means, a boot. In this passage we learn, that one of the causes of Robert Testwood's troyble was his ridiculing the relics which were to be distributed to be borne by various persons in a procession upon a relic Sunday. St. George's dagger having been given to one Master Hake, Testwood said to Dr. Clifton, —'Sir, Master Hake hath St. George's dagger. Now if he had his horse, and St. Martin's cloak, and *Master John Shorne's boots*, with King Harry's spurs and his hat, he might ride when he list.'" "

That there is some legend connected with Master John Shorne and "his bote, whereunto they do say he conveyd the devill," is evident from a fact we learn from the *Proceedings of the Archæological Institute*, namely, that at the meeting on the 5th Nov. 1847, the Rev. James Bulwer, of Aylsham, Norfolk, sent a series of drawings exhibiting the curious painted decorations of the rood screen in Cawston Church, Norfolk, amongst which appears the singular saintly

personage bearing a boot, from which issues a demon. An inscription beneath the figures gives the name "Magister Johannes Schorn." It is much to be regretted that fuller details of this painting have not been preserved in the Journal of the Institute.

The earliest mention of *Master John Schorne* is in the indenture for roofing St. George's Chapel at Windsor, dated 5th June, 21 Henry VII. (1506), printed in the *Reliquiæ Antiquæ*, vol. ii. p. 115., where it is covenanted

"That the creastes, corses, beastes, above on the outsides of Maister John Shorne's Chappell, bee done and wrought according to the other creastes, and comprised within the said bargayne."

WILLIAM J. THOMS.

CORRIGENDA OF PRINTER'S ERRORS.

In my note on Conjectural Emendation (Vol. ii., p. 322.), your printer, in general so very correct, has by a fortunate accident strengthened my argument, by adding one letter, and taking away another. Should my note be in existence, you will find that I wrote distinctly and correctly Mr. Field's prænomen *Barron*, and not *Baron*. And I have too much respect for my old favourite, honest George *Wither*, to have written *Withers*, a misnomer never used but by his adversaries, who certainly did speak of him as "one Withers." I should not have thought it necessary to notice these insignificant errata, but for the purpose of showing *Printer's errors* do and will occur, and that Shakspeare's text may often be amended by their correction. You will recollect honest George's punning inscription round his juvenile portrait:

"I GROW AND WITHER BOTH TOGETHER."

PERIERGUS BIBLIOPHILUS.

FOLK LORE OF WALES.

No. 3. Meddygon Myddvai.—On the heights of the Black Mountains, in Caermarthenshire, lies a dark-watered lake, known by the name of *Lyn y Van Vach*. As might be predicated, from the wild grandeur of its situation, as well as from the ever-changing hues which it takes from the mountain shadows, many a superstition—gloomy or beautiful—is connected with its history. Amongst these may be reckoned the legend of the *Meddygon Myddvai* or "surgeons of Myddvai." Tradition affirms that "once upon a time" a man who dwelt in the parish of Myddvai led his lambs to graze on the borders of this lake; a proceeding which he was induced to repeat in consequence of his visits being celebrated by the appearance of three most beautiful nymphs, who, rising from the waters of the lake, frequently came on shore, and wandered about amongst his flock. On his endeavouring, however, to catch or retain these nymphs, they fled to the lake and sank into its depths, singing—

"Cras dy fara,
Anhawdd ein dala!"

which may be rendered [eater of] "hard baked bread, it is difficult to retain us!" Difficulties, however, but increased the determination of the shepherd; and day after day he watched beside the haunted lake, until at length his perseverance was rewarded by the discovery of a substance resembling unbaked bread, which floated on the water: this he fished up and ate, and on the following day he succeeded in capturing the nymphs: on which he requested one of them to become his wife; to this she consented, on condition that he should be able to distinguish her from her sisters on the following day. This was no easy task, as the nymphs bore the most striking resemblance to each other; but the lover noticed some trifling peculiarity in the dress of his choice, by means of which he identified her. She then assured him that she would be to him as good a wife as any *earthly* maiden could be, until he should strike her three times without a cause. This was deemed by the shepherd an impossible contingency, and he led his bride in triumph from the mountain; followed by seven cows, two oxen, and one bull, which she had summoned from the waters of the lake to enrich her future home.

Many years passed happily on, and three smiling children—afterwards the "surgeons of Myddvai"—blessed the shepherd and his Undine-like bride; but at length, on requesting her to go to the field and catch his horse, she replied that she would do so presently; when striking her arm three times he exclaimed, *Dôs, dôs, dôs*; Go, go, go. This was more than a free dweller in the waters could brook; so calling her ten head of cattle to follow her, she fled to the lake, and once more plunged beneath its waters.

Such is the legend; of which reason vainly expresses its disbelief, as long as the eye of faith can discern physical proofs of its truth in the deep furrow which, crossing the mountain in detached portions, terminates abruptly in the lake; for it seems that when the two oxen were summoned by their mistress, they were ploughing in the field; and at their departure, they carried the plough with them, and dragged it into the lake.

The nymph once more appeared upon the earth; for as her sons grew to manhood, she met them one day in a place which, from this circumstance, received the name of *Cwm Meddygon*, and

delivered to each of them a bag, containing such mysterious revelations in the science of medicine, that they became greater in the art than were ever any before them.

Though so curiously connected with this fable, the "surgeons of Myddvai" are supposed to be historical personages, who, according to a writer in the *Cambro-Briton*, flourished in the thirteenth century, and left behind them a MS. treatise on their practice, of which several fragments and imperfect copies are still preserved.

No. 4. Trwyn Pwcca.—Many years ago, there existed in a certain part of Monmouthshire a Pwcca, or fairy, which, like a faithful English Brownie, performed innumerable services for the farmers and householders in its neighbourhood, more especially that of feeding the cattle, and cleaning their sheds in wet weather; until at length some officious person, considering such practices as unchristian proceedings, laid the kindly spirit for three generations, banishing him to that common receptacle for such beings—the Red Sea. The spot in which he disappeared obtained the name of *Trwyn Pwcca* (Fairy's nose); and as the three generations have nearly passed away, the approaching return of the Pwcca is anxiously looked forward to in its vicinity, as an earnest of the "good time coming."

The form which tradition assigns to this Pwcca, is that of a handful of loose dried grass rolling before the wind (such as is constantly seen on moors); a circumstance which recalls to mind the Pyrenean legend of the spirit of the Lord of Orthez, mentioned by Miss Costello, which appeared as two straws moving on the floor. Query, Has the name of "Will o' the Wisp" any connexion with the supposed habit of appearing in this form?

SELEUCUS.

CONNEXION OF WORDS—THE WORD "FREIGHT."

The word employed to denote *freight*, or rather the *price of freight*, at this day in the principal ports of the Mediterranean, is *nolis*, *nolo*, &c. In the Arabian and Indian ports, the word universally employed to denote the same meaning is *nol*. Are these words identical, and can their connexion be traced? When we consider the extensive commerce of the Phœnicians, both in the Mediterranean and Indian seas, that they were the great merchants and carriers of antiquity, and that, in the words of Hieron, "their numerous fleets were scattered over the Indian and Atlantic oceans; and the Tyrian pennant waved at the same time on the coasts of Britain and on the shores of Ceylon"—it is natural to look to that country as the birthplace of the word, whence it may have been imported, westward to Europe, and eastward to India, by the same people. And we find that it is a pure Arabic word, *نول nawil* and *نولن nawlun*, or *nol* and *nolan*, both signifying *freight* (price of carriage), from the root *نوه noh*, *pretium dedit, donum*. I am not aware that the word *freight* (not used in the sense of cargo or merchandise, but as the *price* of carriage of the merchandise, *merces pro vectura*) is to be found in the Old Testament, otherwise some light might be thrown on the matter by a reference to the cognate Hebrew word.

But here an interesting question presents itself. The word *freight* in Greek is *ναῦλος* or *ναῦλον*, and in Latin *naulum*. Have these any connexion with the Arabic word, or are they to be traced to an independent source, and the coincidence in sense and sound with the Arabic merely accidental? If distinct, are the words now in use in the Mediterranean ports derived from the Greek or the Arabic? If the words be not identical, may not the Greek be derived from the Sanscrit, thus *नौ nau*, or in the pure form *नौः nawah*, or resolved, *naus*, a ship or boat; *नौयायिन nauyáyin* quasi *nouyáyil*, or abbreviated *naul*, that which goes into a ship or boat, *i.e.* freight, fare, or, by metonymy, the price of freight, or passage-money. It is to be noted that *nolis*, though in general use in the Mediterranean ports (Marseilles, for example) to denote the price of freight, or of carriage, is not so in the northern parts of France. At Havre the word is *frét*, the same as our *freight*, the German *fracht*, *viz.* that which is *carried* or *ferried*, and, by metonymy, as before, the *price* of carriage.

J. SH.

Bombay.

Minor Notes.

Smith's Obituary.—One of the publications of the Camden Society for the year 1849 is the *Obituary of Richard Smyth* (extending from 1627 to 1674), edited by Sir Henry Ellis. It is printed from a copy of the Sloane MS. in the Brit. Mus., No. 886., which is itself but a transcript, later than Smyth's time. The editor states that "where the original manuscript of the obituary is deposited is not at present known."

I am glad at being able to supply the information here wanted. The original manuscript is in the *University Library* at Cambridge, marked Mm. 4. 36. It consists of twenty-nine leaves, foolscap folio; and, except that the edges and corners of the leaves are occasionally worn by frequent perusal, is otherwise in excellent condition. It is well and clearly written, but the latter part of it marks the alteration of the hand by the advancing years of the writer. There are many variations in the orthography, and some omissions, in the Camden Society's publication, but perhaps not

more than may be accounted for by supposing the Sloane copy to have been made by a not very careful transcriber.

Here again is seen the valuable use which might be made of your excellent publication. Had a "Hue and Cry" been made in the "NOTES AND QUERIES" after the original MS. of this obituary, information might have been immediately given which would have added greatly to the value of this number of the Camden Society's publications.

GASTROS.

Cambridge, Oct. 28. 1850.

George Wither the Poet, A Printer.—In the "Premonition to the Reader" prefixed to George Wither's *Britain's Remembrancer*, 12mo. 1628, the author acquaints us with some circumstances relative to his work which are not generally known. While craving some apology for his writing, Wither observes:

"It is above two years since I laboured to get this booke printed, and it hath cost me more money, more pains, and much more time to publish it, than to compose it, for I was faine to imprint every sheet thereof *with my owne hand*, because I could not get allowance to doe it publikely."

EDWARD F. RIMBAULT.

Corruption of the Text of Gibbon's "Decline and Fall."—A corruption, which seems to have arisen from an attempt at emendation, has crept into Note 17. on the 55th chapter of Gibbon's *History*. *Root* is twice printed instead of *roof* in the later editions, including, Mr. Milman's. "What comes from the roof," may not be very intelligible; still *roof* is the word in the original edition of Gibbon, where it corresponds to *toit* in Gibbon's authority, Fleury, and to *tectum* in Fleury's authority.

J. E. B. MAYOR.

Traditional Story concerning Cardinal Wolsey.—In David Hughson (Dr. Pugh's) *Walks through London and the surrounding Suburbs*, 12mo. 1817, vol. ii. p. 366., I find the following:—

"Passing on to *Cheshunt*: here is a plain brick edifice, in which Cardinal Wolsey is said to have resided. It has been nearly rebuilt since his time, but is still surrounded by a deep moat. In the upper part of this house, called Cheshunt House, is a room, the door of which is stained with blood: the tradition is—an unfortunate lady became a victim to the Cardinal's jealousy, and that he dispatched her with his own hand. If so, it is unaccountable that the murderer should have suffered those marks of his violence to have remained."

Is there any *old* authority for this charge against the Cardinal?

EDWARD F. RIMBAULT.

Queries.

EARLY SALE OF GEMS, DRAWINGS, AND CURIOSITIES.

At the risk of showing my ignorance, I wish to have it removed by answers to my present Queries.

I have before me a printed catalogue of a collection of antiques, drawings, and curiosities, which were to be sold by auction not far from a century and a half ago. It is upon a sheet of four pages, rather larger than foolscap, which it entirely fills. It seems to me a remarkable assemblage of valuable relics, and it is thus headed:—

"A catalogue, being an extraordinary and great collection of antiques, original drawings, and other curiosities, collected by a gentleman very curious ... will be sold by auction at Covent Garden Coffee House, in the Little Piazza, on Wednesday next, being the 9th instant June, 1714."

This is the oldest English catalogue of the kind that I happen to have met with, and my first question upon it is, is there any older? Next, if the fact be known, who was the "gentleman very curious" who owned the collection?

We are farther informed by the auctioneer (whose name is not given), that "The antiques are all in precious stones, most of them engraved by the greatest masters of the old Greeks and Romans; the drawings are of the oldest and the best Italian masters;" and it is advertised, besides, that "the aforesaid rarities may be seen on Monday the 7th, Tuesday the 8th, and Wednesday till the time of sale, which will begin at 11 o'clock in the morning for the antiques, and at 6 o'clock in the evening for the drawings." After a statement that the "conditions of sale are as usual," we come to the list of the gems, under the heads of "Names of the Jewels," and "What they represent." There are fifty-one lots of those that are "set in silver for seals," and they are upon cornelian, beril, sardonix, jasper, &c. For the purpose of identification (if possible) I will quote two or three:

—
"3. Sardonix—The head of Anacreon.

17. Cornelian—Pallas crowning Hercules.
 30. Beryl—The Trojan Horse, as in Fortuna Lyceto.
 51. A cornelian ring, with the head of Lais of Corinth, engraved by Mr. Christian."

To these succeed twelve lots of "stones not set," including a "Head of Christ," a "Gadetan Droll," the "Entry of Severus, the Emperor, into Britain," &c. Then we come to 22. "Camejus, for the most part modern;" and to 10. "Other extraordinary Rarities," including

4. "The Picture of Mathew of Leyden, King of the Anabaptists, done in miniature by Holbein.
 7. A box with 8 Calcedonies set in gold, in which are engraved the Passion of our Saviour," &c.

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The "antiques set in gold, being rings or seals," are thirty-seven in number; among them

- "8. Ennius the poet, with this motto, *Sine lucto memento*, a seal.
 "19. Homer deified, a seal.
 "34. A double seal of Charles I., King of England, and Henrietta, daughter of Henry IV. of France, &c., with a motto of *Castus Amor vinxit*. Engraved by *Simon Monuntum Preclarissimum*."

The Drawings come last, and are divided into seven *Porta Folios*, containing respectively 21, 23, 30, 23, 24, 26 and 42 specimens. In the first two no names of the masters are given: in the third, they are all assigned to various artists, including Emskirk (I spell names as I find them), Paulo Veronesa, Raphael, Leonardo da Vinci, Tintorett, Giulio Romano, &c. The fourth portfolio has only one name to the 23 lots, viz. Tintorett; and Filippo Bellin is the only master named in the fifth portfolio. In the sixth, we meet with Tintorett, Perugino, Mich. Ang. Bonaroti, Annibal Caracci, Paulo Brill, and Raphael. Of the 42 drawings in Portfolio 7. all have names annexed to them, excepting eight; and here we read those of Guido Reni, Gio Bellini, Andrea Mantegna, Corregio, Andrea del Sarto, Tadeo Zuccaro, &c.

I may have gone into more detail than was necessary; but, besides the Queries I have already put, I want to know if any of these gems, cameos, antiques, or drawings are now known to be in existence; and, if possible, where they are to be found.

A CURIOSITY HUNTER.

MINOR QUERIES.

Quotations wanted.—I shall be greatly obliged to any of the correspondents of your most interesting and useful publication who will kindly inform me in what authors the following passages are to be found, and will, if it can be done without too much trouble, give me the references necessary for tracing them:—

"Par un peu de sang bien répandu,
 L'on en épargne beaucoup."

And

"Quadrijugis invectus equis Sol aureus extat,
 Cui septem veriis circumdant vestibus Horæ:
 Lucifer antesolat: rapidi fuge lampada Solis,
 Aurora, umbrarum victrix, neo victa recedas."

The latter I have only seen subjoined to a print of Guido's celebrated Aurora, at Rome; and I should have supposed it might have been written for the occasion, had I not been told, upon authority in which I put confidence, that it is to be found in some classic author. If so, the lines may possibly have given rise to the painting, and not the painting to the lines.

DAWSON TURNER.

Yarmouth, October 28. 1850.

Avidius Varus.—Can you, or any of your readers, tell me who *Avidius Varus* was, referred to in the following passage:

"Sed *Avidii Vari* illud hic valeat:
 'Aut hoc quod produxi testium satis est, aut nihil satis.'"

I find reference made to him as above, in one of the Smith manuscripts; but I cannot discover his name in any catalogue or biographical dictionary. Is he known by any other name?

J. SANSOM.

Death of Richard II.—By what authority has the belief that Richard II. died in Pontefract Castle, in Yorkshire, arisen? Every history that I have consulted (with the exception, indeed, of Lord Lyttleton's) coolly assumes it as a fact, in the teeth of the contemporary Froissart, who says

plainly enough—

"Thus they left the *Tower of London where he had died*, and paraded the streets at a foot's pace till they came to Cheapside."—*Froissart's Chronicles*, translated by Johnes, vol. vii. p. 708.

It is barely possible that our modern historians may have been misled by Shakspeare, who makes Pontefract the scene of his death.

Another circumstance which militates against the received story, is the fact that all historians, I believe, agree that his *dead body* was conveyed to burial from the Tower of London. Now, it seems odd, to say the least, that if he really died at Pontefract, and his corpse was removed to London, that no one mentions this removal—that Froissart had not heard of it, although, from the nature of the country, the want of good roads, &c., the funeral convoy must have been several days upon the road. Can any one give me any information upon this question? I may just say that, of course, no reliance can be placed on the fact of the "very identical tower" in which the deposed king died being shown at Pontefract.

H. A. B.

Sir W. Herschel's Observations and Writings.—Will you permit me to propose the following Queries in your excellent paper.

1. I have a note to the following effect, but it is without date or reference. The late Sir W. Herschel, during an examination of the heavens in which he was observing stars that have a proper motion, saw one of the 7.8 magnitude near the 17th star 12 hour of Piazzzi's Catalogue, and noted the approximate distance between them; on the third night after, he saw it again, when it had advanced a good deal, having gone farther to the eastward, and towards the equator. Bad weather, and the advancing twilight, prevented Sir William's getting another observation. Meantime the estimated movement in three days was 10" in right ascension, and about a minute, or rather less, towards the north. "So slow a motion," he says, "would make me suspect the situation to be beyond Uranus." What I wish to inquire is this: has it been established by calculation whether the new planet discovered by Adams and Le Verrier was or was not the star observed at the time and in the place specified by Sir William Herschel?

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2. Have Sir W. Herschel's contributions to the *Philosophical Transactions* ever been published in a separate form? and if so, where they can be obtained?

H. C. K.

Swearing by Swans.—

"At the banquet held on this occasion, he vowed before God and the *swans*, which according to usage were placed on the table, to punish the Scottish rebels."—Keightley's *History of England*, vol. i. p. 249. ed. 1839.

What authority is there for this statement respecting the swans? What was the origin and significance of the usage to which allusion is here made?

R. V.

Winchester.

Automachia.—I am the possessor of a little book, some 2½ inches long by 1½ wide, bound in green velvet, entitled *Automachia, or the Self-conflict of a Christian*, and dedicated

"To the most noble, vertuous, and learned lady, the Lady Mary Nevil, one of the daughters of the Right Honourable the Earl of Dorcet, Lord High Treasurer of England."

The book commences with an anagram on the lady's name:

"Add but an A to Romanize your name
Another Pallas is your anagram,
Videlicet
Maria Nevila
Alia Minerva."

And then follow some "Stanzas Dedicatory," subscribed—

Most deuoted to your honourable vertues.—J. S."

On the last page is—

"London, printed by Milch Bradwood, for Edward Blount, 1607."

The *Automachia* is a poem of 188 lines, in heroic metre, and is followed by a shorter poem, entitled "A Comfortable Exhortation to the Christian in his Self-conflict."

Do any of your correspondents know of the existence or authorship of this little work? It is not in the British Museum, nor could the curators of the library there, to whom it was shown, make out

anything about it.

The discovery of its authorship might tend to throw some light on that of "The Pedlar's Song," attributed to Shakspeare, and appearing in Vol. i., p. 23. of "NOTES AND QUERIES." The song contains the line—

"Such is the sacred hunger for gold."

And in the *Automachia* I find the "auri sacra fames" described as—

"Midas' desire, the miser's only trust,
The sacred hunger of Pactolian dust."

A. M.

Poa cynosuvides.—*Poa cynosuvides*, the sacred grass of India, is mentioned in Persoon's *Synopsis*, as also an Egyptian plant: does it appear on the Egyptian monuments? Theophrastus, quoted in the *Præparatio Evangelica* of Eusebius, mentions the use of a certain ποα in the ancient sacrifices of Egypt.

F. Q.

Vineyards.—Besides those at Bury St. Edmonds and Halfield, are there any other pieces of land bearing this name? and if so, when were they disused for their original purpose?

CLERICUS.

Martin, Cockerell, and Hopkins Families.—Can any one give information respecting the families of Martin, Cockerell, and Hopkins, in or near Wivenhoe, Essex?

CLERICUS.

Camden's Poem on Marriage of the Thames and Isis.—I should esteem it a favour if any reader of the "NOTES AND QUERIES" would inform me where I can find a Latin poem of Camden's on the "Marriage of the Thames with the Isis." In his work styled *Britannia* (which was enlarged by Richard Gough, in 3 vols., fol. Lond. 1789), in vol. i. p. 169., under Surrey, Camden himself quotes two passages; and in vol. ii., under Middlesex, p. 2., one passage, from the above-mentioned poem. I have in vain made many endeavours to find the *entire poem*. I have examined the original work, as well as all the translations of *Britannia, sive Florentissimorum Regnorum Angliæ, etc., chorographica descriptio; Gulielmo Camdeno, authore, Londini, 1607, folio*. All these contain the quotations I have specified, but no more, and I am anxious to see the whole of the poem.

¶S.

National Airs of England.—Among the national gleanings which are sent to your journal, I have not seen any that relate to the traditional music of England. We allow our airs to be stolen on all sides, and, had not Mr. Chappell acted the part of a detective, might never have recovered our own property. Ireland has taken "My Lodging is on the cold Ground" and "The Girls we leave behind us," while Scotland has laid claim to all her own *at least*, and Germany is laying violent hands on "God save the Queen."

Under these circumstances, would it not be a good thing, for those who have the power, to communicate the simple air of any song which appears native to our country, together with the words? I fancy that in this way we should gain many hints, besides musical ones, highly interesting to your readers.

? (3.).

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P.S. It has struck me that the origin of the word *mass* may be found in the custom, referred to in an early number of "NOTES AND QUERIES," of messing persons together at dinner in former times.

Poor Pillgarlick.—Whence comes the expression, "Poor Pilgarlick," and how should the words be spelt?

H. P.

Exeter.

Inscription on a Portrait.—Can any of your correspondents explain the meaning of the following inscription:—

io par. pla
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placed at the top left-hand corner of an old portrait in my possession, supposed to be that of Philip II. of Spain?

C. EDWARDS.

Burton's Parliamentary Diary.—The sale of *clergymen for slaves* is alluded to in vol. iv. of Burton's *Diary*. This has received elucidation at p. 253. of your present volume.

Tobacconists.—At p. 320, vol. i., of Burton's *Parliamentary Diary* it is stated, that

"Sir John Reynolds said he had numbered the House, and there were at rising at least

What and who were the persons designated as tobacconists?

P. T.

"*The Owl is abroad*."—On what ground is the fine base song, "The Owl is abroad," attributed to Henry Purcell? Dr. Clarke has done so in his well-known selections from Purcell's works; and Mr. G. Hogarth, in his *Memoirs of the Musical Drama*, speaking of Purcell's *Tempest*, says:

"There is a song for Caliban, *The Owl is abroad, the Bat and the Toad*, which one might suppose Weber to have imagined."

Is it not really the property of John Christopher Smith, the friend of Handel? Amongst the few books of printed music in the *British Museum Catalogue* is *The Tempest, an Opera, composed by Mr. Smith*, in which is the base song in question. On the other hand, I do not find it in Purcell's *Tempest*. If, as I imagine, it belongs to Mr. Smith, it seems peculiarly hard that the credit of the composition should be taken from him, to be given to one who stands in no need of it.

A. R.

Scandal against Queen Elizabeth.—The following note occurs in vol. iv. p. 135. of Burton's *Parliamentary Diary*:—

"Osborn,—see his works (1673), p. 442,—says, 'Queen Elizabeth had a son, bred in the state of Venice, and a daughter, I know not where or when;' with other strange tales that went on her I neglect to insert, as fitter for a romance than to mingle with so much truth and integrity as I profess."

Is this rumour any where else alluded to? and if so, upon what foundation?

P. T.

Letters of Horning.—What is the meaning of "letters of horning," a term occasionally, though rarely, met with in documents drawn up by notaries? And, *à propos*, why should "notaries public," with regard to the noun and adjective, continue to place the cart before the horse?

MANLEIUS.

Cromwell Poisoned.—At p. 516. vol. ii. of Burton's *Parliamentary Diary* it is stated, in a note upon the death of Oliver Cromwell, that his body exhibited certain appearances "owing to the disease of which the Protector died, which, by the by, appeared to be that of poison." The words, "Prestwich's MS." are attached to this note. Is there any other authority for this statement?

P. T.

Replies.

COLLAR OF SS.

(Vol. ii., pp. 89. 194. 248. 280. 330. 362.)

The dispute about the Collar of SS., between MR. J. GOUGH NICHOLS and ARMIGER, is, as Sir Lucius O'Trigger would say, "a mighty pretty quarrel as it stands;" but I have seen no mention by either writer of "the red sindon" for the chamber of Queen Philippa, "beaten throughout with the letter S in gold leaf:" or the throne of Henry V. powdered with the letter S, in an illuminated MS. of his time, in Bennet College Library, Cambridge. I fancy there will be some difficulty in reconciling these two examples with the theory of either of the disputants. When ARMIGER alludes to the monument of Matilda Fitzwalter, "who lived in the reign of King John," I presume he is aware that the effigy is not of that period. I do not think any of the seekers of this hidden signification can be said to be even *warm* yet, much less to burn.

J. R. PLANCHÉ.

Collar of SS.—As I conceive that the description of this Collar by your correspondent C. (Vol. ii., p. 330.) is not strictly correct, I forward you drawings of two examples: No. 1. from the monument of Sir Humphrey Stafford (and which is the general type); No. 2. from that of the husband of Margaret Holand, Countess of Somerset (Gough's *Funeral Monuments*). The latter example might have been called a Collar of 8, 8, were it not that that name is less euphonious than SS. The collar was worn by several ladies. (See the work above quoted.)

B. W.

[The figures in the example No. 1. forwarded by B. W. cannot possibly have been intended for anything but SS.; while, on the other hand, those in No. 2., as he rightly observes, are more like figures 8, 8, than the letters SS.]

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While the origin of the Collar of Esses is instructively occupying your correspondents, allow me to direct your attention to the enclosed paragraph extracted from the *Morning Post* of the 18th instant, from which it appears that Lord Denman's collar has been "obtained" (*Qy.* by purchase?) by the corporation of Derby for the future use of their mayor. I wish to know, can a *Quo warranto* issue to the said mayor for the assumption of this badge? and if not, in whom does the power

reside of correcting this abuse, if such it be?

"THE GOLD CHAIN OF THE LORD CHIEF JUSTICE OF ENGLAND.—On Wednesday week, at a meeting of the corporation of Derby, the mayor stated that the chain he then had the honour to wear was the one worn by the Lord Chief Justice of England, and that it had been obtained from Lord Denman by the corporation for all future chief magistrates of the borough. We understand the corporation obtained the chain upon the same terms as it would have been transferred to Lord Campbell, if his lordship had taken to it from his noble predecessor."—(*Quoted from Nottingham Journal, in Morning Post, 18th Oct. 1850.*)

F. S. Q.

The inclosed paragraph, extracted from the *Morning Post* of last Saturday completes the history of the municipal collar of the corporation of Derby, concerning which I recently proposed a Query. The right to purchase does not, however, establish the right to wear such a decoration.

"THE INSIGNIA OF MAYORALTY.—Considerable excitement prevails just now in many municipal corporations respecting the insignia of mayoralty. At Derby the mayor has recently obtained the gold chain worn by Lord Denman when Lord Chief Justice. In reference to a question whether or not the chain was a present, a correspondent of the *Derby Mercury* says, 'I am sorry to admit, it was a bargain; it cost 100*l.*, and is paid for. The chain is the property of the corporation, and will grace the neck of every succeeding mayor. The robes did not accompany the chain; they are bran new, gay in colour, a good cut, and hang well; they are private property, consequently not necessarily transferable. Every mayor will have the privilege of choosing the shape and colour of his official vestment, and can retain or dispose of it as he may deem proper. It was suggested that the robes should be the property of the corporation, but a difficulty arose, from the fact, that mayors differ as much in their bodies as they do in their minds, so that one measure would not conveniently fit all. Economically speaking, the suggestion was a valuable one, but the physical difficulty was insurmountable. It has been hinted that a wardrobe of habiliments for different sized mayors might be kept on hand at the Town-Hall, but as the cost would be great, and the arrangement would partake too much of the customary preparation for a fancy ball or masquerade, it was thought objectionable. The Liberal corporation have, therefore, very properly resolved on throwing no obstacle in the way of Free Trade, and it is their determination to enable all mayors, in the selection of their vestures, to buy in the cheapest market and sell in the dearest.'"—*Morning Post, Oct. 26. 1850.*

F. S. Q.

As I was the first to open the fire on the very puzzling subject of the SS. Collar, which has led to more pleasant and profitable, though *warm* discussion, than ever any person could have expected, it seems now to be time for some to step forward as a moderator; and if I be allowed to do so, it will be to endeavour to check the almost *uncourteous* way in which our ARMIGER friend has taken up the gauntlet on the question.

If, Sir, you admit *severe* and sneering criticism, it will, it may be feared, tend very considerably to mar the influence and advantage to be drawn from your useful pages, which are intended, I conceive, for calm, friendly and courteous interchange of useful information. Without vituperating the *lucubrations* of MR. JOHN GOUGH NICHOLS, or sneering at those who "pin faith on his dicta," which have much merit (Vol. ii., p. 363.), it would be surely possible for ARMIGER to advance his own views with good temper and friendly feeling.

I have also a word to say to MR. NICHOLS on his remarks on MR. ELLACOMBE'S view. He imputes to MR. E. ignorance of the "real formation of the collar." He could only mean that the S hook or link gave *the idea* of such an ornamental chain; and I believe he is correct: which ornament the taste of the workman would adopt and fashion as we now have it, with the insertion of another link both for the comfort of the wearer, and for variety in the construction.

A series of SSES (SSS) by themselves would certainly be a galling badge, whatever honour might be considered to be conferred with it.

B. (original),
in future SS., as my initial has been
usurped by some unknown friend.

October. 30. 1850.

Collar of Esses.—I am glad to see the interest shown by your correspondents upon this curious subject, and the various opinions expressed by them as to the actual formation of the collar; the signification of the letter, if a letter be intended (of which I think there can be no reasonable doubt); and the persons who were privileged to wear it. The first two questions will for ever occasion discussion; but allow me to suggest that one step towards the solution of the third, would be a collection in your pages of the names of those persons who, either on their monumental effigies or brasses, or in their portraits or otherwise, are represented as wearing that ornament; together with a short statement of the position held by each of these individuals in the court of the then reigning monarch, seeming to warrant the assumption. Some notices of this sort have been already given, and your antiquarian correspondents will readily supply

others; so that in a little time you will have obtained such a list as will greatly assist the inquiry. It may serve as a commencement if I refer to the achievement of Thomas Mowbray, Duke of Norfolk, in the reign of Richard II., a representation of which is given in *Archæologia*, vol. xxix. p. 387., where the Collar of Esses is introduced in a very peculiar manner.

EDWARD FOSS.

[As we think the origin and probable meaning of the Collar of Esses have now been discussed as far as they can be with advantage in the present state of our knowledge, we propose to adopt Mr. Foss's suggestion, and in future to limit our columns to a record of such facts as he points out.]

DANIEL DE FOE.

Having been much interested with Daniel Defoe's description of a *Gravesend Tiltboat* in the year 1724, as recorded by ALPHA in Vol. ii., p. 209., I think some of your readers may be pleased to learn that it is quite possible that "it may be a plain relation of matter of fact," as De Foe was engaged in the business of brick and tile making near Tilbury^[1], and must consequently have had frequent occasion to make the trip from Gravesend to London. That De Foe was so engaged at Tilbury we learn from the following Proclamation for his apprehension, taken from the *London Gazette*, dated St. James's, January 10, 1702-3:—

WHEREAS Daniel de Foe, alias Fooe, is charged with writing a scandalous and seditious pamphlet, entitled *The Shortest Way with the Dissenters*. He is a middled siz'd spare man, about forty years old, of a brown complexion, and dark brown-coloured hair, but wears a wig; a hooked nose, a sharp chin, grey eyes, and a large mole near his mouth; was born in London, and, for many years an hose-factor in Freeman's Yard, Cornhill, and is now owner of the brick and pantile works near Tilbury Fort, in Essex. Whoever shall discover the said Daniel de Foe to one of Her Majesty's principal secretaries of state, or any one of Her Majesty's justices of the peace, so as he may be apprehended, shall have a reward of fifty pounds, which Her Majesty has ordered immediately to be paid on such discovery."

He soon gave himself up; and having been tried, he stood in the pillory with great fortitude: for soon after he published his poem, entitled *A Hymn to the Pillory*, in which are the following singular lines:—

"Men that are men, in thee can feel no pain,
And all thy insignificants disdain;
Contempt, that false new word for shame,
Is, without crime, an empty name;
A shadow to amuse mankind,
But never frights the wise or well fix'd mind—
Virtue despises human scorn,
And scandals innocence adorn."

Referring to a design of putting the learned Selden into the pillory for his *History of Tithes*, he says smartly:—

"Even the learned Selden saw
A prospect of thee thro' the law;
He had thy lofty pinnacles in view,
But so much honour never was they due.
Had the great Selden triumph'd on thy stage,
Selden, the honour of his age,
No man would ever shun thee more,
Or grudge to stand where Selden stood before."

This original poem ends with these remarkable lines, referring to himself:

"Tell them, the men that placed him here,
Are scandals to the times,
Are at a loss to find his guilt,
And can't commit his crimes."

De Foe, however, was afterwards received into favour without any concessions on his part, and proceeded straight onwards in the discharge of what he deemed to be his duty to mankind. He certainly was an extraordinary man for disinterestedness, perseverance, and industry.

W. CRAFTER.

Gravesend.

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

Traces of these tile-works are still discoverable in a field some three or four hundred yards on the London side of Tilbury.

[Wilson, in his *Life of Defoe*, vol. i. pp. 228. et seq., gives some interesting particulars of Defoe's share in these pantile works, and of his losses in connexion with them. Pantiles had been hitherto a Dutch manufacture, and brought in large quantities into England; the works at Tilbury were erected for the purpose of superseding the necessity for such importation, and providing a new channel for the employment of labour.—ED.]

"ANTIQUITAS SÆCULI JUVENTUS MUNDI."

(Vol. ii., pp. 218. 350.)

T. J. and his Dublin friend (Vol. ii., p. 350.), appear to refer, one to the Latin version, the other to the original English text of Lord Bacon's *Instauration*; and, oddly enough, the inference to which either points, as a reason for disbelieving in the previous existence of the phrase "Antiquitas" &c., extends not to the authority consulted by the other. Thus, the circumstance of "*ordine retrogrado*" being printed also in Italics, is true only in respect of the *English* text; while, on the other hand, "*ut vere dicamus*" is an expression to be found only in the *Latin*.

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But it may be doubted whether the originality of the phrase "Antiquitas sæculi juventus mundi" is, after all, worth speculating upon. In the sense in which Lord Bacon used it, it is rather a naked truism than a wise aphorism. It does not even necessarily convey the intended meaning; nor, if unaccompanied by an explanation, would it be safe from a widely different interpretation. A previous correspondent of "NOTES AND QUERIES" had termed it "this fine aphoristic expression;" and yet, when Lord Bacon himself expands the thought into an aphorism, he does so without recurring to the phrase in question, which is a tolerably fair proof that he did not look upon it as a peculiarly happy one. (*Novum Organum*, lib. 1., Aphorismus LXXXIV.)

T. J. infers that if the phrase were a quotation it would have been preceded by "ut dictum est" rather than by "ut dicamus"—but even if it had been introduced by the first of these forms, it does not appear that it would thereby have been proved to be a quotation; because there are instances wherein Lord Bacon directly refers to the source from which he professes to quote, and yet prefers to give the purport in his own words rather than in those of his author. Thus, in citing one of the most exquisite and familiar passages of Lucretius, he introduces it by the prefix, "*Poeta elegantissime dixit.*" And yet what follows, although printed in italics with every appearance of strict quotation, is not the language of Lucretius, but a commonplace prose version of its substance. (*Sermones Fideles*, De Veritate.)

With reference to Lord Bacon's works, there are two Queries which I wish to ask.

T. J.'s friend mentions a rare translation into English by Gilbert Wats, Oxford, as existing in Primate Marsh's library. Query, *Of what* is it a translation?

In Lord Bacon's life, by William Rawley, it is stated that his lordship was born in a house "infra plateam dictum *Le Strand* juxta Londinum."

Query, Was the Strand ever known as *Le Strand*, similarly to *Adwick-le-street* in Yorkshire?

A. E. B.

Replies to Minor Queries.

Sir Gammer Vans (Vol. ii., pp 89. 280).—The story related by S. G. is the same that I inquired after, and I admire the accuracy of his memory, for his version is, for the greater part, *literally* the same that I heard in Ireland sixty years ago. A few passages, as that about *hipper switches*, I do not recollect; and one or two that I remember are wanting—the one, that the narrator was received in "a little *oak* parlour" of, I forget what, different character; the other, that Sir Gammer's "mother," or "aunt, was a justice of peace, and his sister a captain of horse." I find that Goldsmith's allusion is to this last passage, with some variation. Tony Lumpkin tells Marlow that Hardcastle will endeavour to persuade him that "his mother was an alderman and his aunt a justice of peace." (*She Stoops to Conquer*, A. i. *sub fine*.) I have not been able to find the allusion in Swift; nor can I see how it could have been a *political* satire. It seems rather to be a mere tissue of incongruities and contradictions—of Irish bulls, in short, woven into a narrative to make folks laugh; and it is much of the same character as many other pieces of ingenious nonsense with which Swift and Sheridan used to amuse each other.

C.

Sir Gammer Vans.—This worthy is mentioned in that curious little chap-book, *A Strange and Wonderful Relation of the Old Woman that was drowned at Ratcliff Highway*, in two parts. I now quote the passage from a copy of the genuine Aldermary churchyard edition:—

"At last I arrived at Sir John Vang's house. 'Tis a little house entirely alone, encompassed about with forty or fifty houses, having a brick wall made of flint stone round about it. So knocking at the door, Gammer Vangs, said I, is Sir John Vangs within? Walk in, said she, and you shall see him in the little, great, round, three square parlour. This Gammer Vangs had a little old woman her son. Her mother was a

churchwarden of a large troop of horse, and her grandmother was a Justice of the Peace; but when I came into the said great, little, square, round, three corner'd parlour, I could not see Sir John Vangs, for he was a giant. But I espied abundance of nice wicker bottles. And just as I was going out he called to me and asked me what I would have? So looking back I espied him just creeping out of a wicker bottle. It seems by his profession he was a wicker bottle maker. And after he had made them, he crept out at the stopper holes."

There are two notes worth recording with respect to this curious medley, which is obviously a modern version of a much older composition. Query, is any older edition known?

1. That the wood-cut on the title page, which has been re-engraved for Mr. Halliwell's *Notices of Fugitive Tracts and Chap-books*, printed for the Percy Society, is one of the few representations we have of the old *Ducking Stool*.

2. That it is said that the Rev. Thomas Kerrich, the well-known librarian of the University of Cambridge, could repeat by heart the whole of the eight and forty pages of this strange gallimawfrey.

W. J. THOMS.

{397} *Hipperswitches* (Vol. ii., p. 280.).—I saw a story which was copied into the *Examiner* of Oct. 5. from "NOTES AND QUERIES," entitled "Sir Gammer Vans." The correspondent who has furnished you with the tale says that he is ignorant of the meaning of "hipper switches." Now hipper is a word applied in this part of the country to a description of osiers used in coarse basket making, and which were very likely things to be bound up into switches. A field in which they grow, near the water side, is called a "hipper-holm." There is a station on the Lancashire and Yorkshire railway, which takes its name from such a meadow. My nurse, a Cornwall woman, tells me *hipper* withies fetch a higher price than common withies in her country.

E. C. G.

Lancaster.

Cat and Baggipes (Vol. ii., p. 266.).—A public-house of considerable notoriety, with this sign, existed long at the corner of Downing Street, next to King Street. It was also used as a chop-house, and frequented by many of those connected with the public offices in the neighbourhood.

An old friend told me that many years ago he met George Rose,—so well known in after life as the friend of Pitt, clerk of the Parliament, secretary of the Treasury, &c., and executor of the Earl of Marchmont,—then a bashful young man, at the Cat and Baggipes.

I may mention that George Rose was one of the few instances which I have met with, where a Scotsman had freed himself from the peculiarities of the speech of his country. Sir William Grant was another. Frank Homer was a third. I never knew another.

R.

Forlot, Firlot, or Furlet (Vol. i., p. 371.).—It may be interesting to your correspondent J. S. to be informed that there is a measure of capacity in universal use in this part of India called a *fara* or *fura*, which is identical in shape, and, as nearly as can be judged by the eye, in size, with the Scottish *furlet*. The *fura* is divided into sixteen *pilys*, a small measure in universal use here; in like manner as the *furlet* is divided into sixteen *lipys*, which measure was, and I presume still is, in general use throughout Scotland. A friend informs me that, in the west of Scotland, the common pronunciation of the word *furlet* is exactly the same as that of the word *fura* here by the Mahrattas. It is unnecessary to point out the numerous instances in which such changes as that from *pily* to *lipy* take place *per metathesem*.

Now, an interesting subject of investigation, supposing the coincidence above noticed not to be an accidental one, would be to trace the links of connexion between these words; and in this, some of your German readers may be enabled to afford valuable aid.

As an illustration of the same article being in use in widely distant localities, I may mention that on returning to England from a voyage to China, I brought with me a Chinese *abacus* or *swanpan*, the instrument in general use among the Chinese for performing the ordinary computations of addition, subtraction, &c., thinking it a grand article of curiosity, particularly in a remote seaport town on the east coast, with which to astonish the natives. But what was my chagrin when I was informed by an honest Baltic skipper, that to him, at least the instrument was no rarity at all; that he had seen them used hundreds of times for the same purposes at various ports in the Baltic; and that, moreover, he had one of them in his home at that very time, which he forthwith produced.

J. SH.

Bombay.

Sitting during the Lessons (Vol. ii., p. 246.).—The rubric directing the people to stand while the Gospel is read in the Communion service, was first inserted in the Scotch Common Prayer Book, A. D. 1637. The ancient and more reverential practice of standing whenever any portion of God's word is read, had not fallen into entire disuse as late as 1686, as will appear from the following extract from *The Life of Bishop Wilson*, by Cruttwell, prefixed to the folio edition of his works. It

occurs (p. 4.) under certain heads of advice given to that holy bishop, at the time he was ordained deacon, by his much-esteemed friend, Archdeacon Hewetson:—

"Never to miss the church's public devotions twice a day, when unavoidable business, or want of health, or of a church (as in travelling), does not hinder. In church to behave himself also very reverently; nor ever turn his back upon the altar in service time, nor on the minister, when it can be avoided; *to stand at the lessons and epistle as well as at the gospel*, and especially when a psalm is sung: to bow reverently at the name of Jesus whenever it is mentioned in any of the church's offices; to turn towards the east when the Gloria Patri and the creeds are rehearsing; and to make obeisance at coming into, and going out of the church, and at going up to, and coming down from, the altar; are all ancient, commendable, and devout usages, and which *thousands* of good people of our Church practise at this day, and amongst them, if he deserves to be reckoned amongst them, Thomas Wilson's dear friend."

J. Y.

Hoxton.

Engelmann's Bibliotheca Auctor. Class. (Vol. ii., pp. 296. 312. 328.)—"I hereby attest that the English titles to my *Bibliotheca Scriptorum Classicorum* were *not* printed without my knowledge or wish, but *by myself*, for my customers in England. ... W. ENGELMANN."

Leipzig, Oct. 25. 1850.

I also enclose the original, for the benefit of MR. DE MORGAN, if he is not satisfied.

ANOTHER FOREIGN BOOKSELLER.

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News (Vol. ii., p. 81.)—Much wit and ingenuity have been wasted on this word. It seems clear, however, that its origin is Dutch or German, and probably Flemish, like the "NEWS BOOK," so frequently occurring in the correspondence of the seventeenth century.

Look into that valuable German, French, and Latin dictionary of the Elzeviers, Amst. 1664, where you will find "NEWE, *F.* une nouvelle; *Lat.* nova, novorum." Then follow "Etwas neues, quelque chose de nouveau; Aliquid novi;" and "Was neues, quelles nouvelles;" or, more accurately, "Quid novi; quoi de nouveau?" The inference is forced upon us that, during the Flemish wars, in which the Sidneys and a long catalogue of noble English volunteers distinguished themselves, the thing and the term were imported hither.

Agreeably to so natural a presumption, the Hollandish "Nieuws" occurs, as a neuter substantive, in the sense of "nieuwe tijding," or "nouvelles," and, of course, the English "news," as perfect as can be wished. It is true that the "Nieuws-Boek" now circulates under the modest name of "Nieuws-Papieren," or of "Nieuws-Verteller:" but, to convince readers wise enough not to expect in such matters as these a geometrical demonstration, what is here humbly stated might suffice.

G. M.

Guernsey.

Derivation of Orchard.—What is the derivation of *orchard*? Is the last syllable "yard," as in vineyard, rickyard? If so, what is "orch?" By the way, is the provincial word "hag-gard" hay-yard?

H. A. B.

[Orchard is from the Anglo-Saxon *ort geard*, or *wyrt geard*; the final syllable *gard* or *yard*, in the words cited by our correspondent, being the modern form of *the A.-S. geard*.]

Miscellaneous.

NOTES ON BOOKS, SALES, CATALOGUES, ETC.

Were *Anschar, a Story of the North*, a mere work of fiction, we should not think of recording its appearance in our columns. But it has other claims to our notice and the attention of our readers. Based on the life of Anschar the monk of Corbey, by Rembert, his successor in the archiepiscopal see of Hamburg,—a biography which the writer of the work before us describes as one of the most important documents we possess for the elucidation of the early history, manners, and religion of the races of Northern Europe,—Mr. King has produced a narrative of considerable interest, abounding in curious pictures of the social condition of the Swedish people at the close of the ninth century. But Mr. King's pleasing story has also this additional merit, that while his learning and scholarlike acquirements have enabled him to illustrate the early history, religion, customs, and superstitions of the North in a most interesting and instructive manner, he has so done this, as at the same time to throw much curious light on many of our own old-world customs, popular observances, and folk-lore.

Such of our clerical readers as may be anxious to introduce cheap maps into the schools under their superintendence, will thank us for calling their attention to the series of *Penny Maps* (twopence each with the boundaries coloured), now publishing by Messrs. Chapman and Hall. That they have been constructed and engraved by Mr. J. W. Lowry, is a sufficient guarantee for

their accuracy.

We have received a copy of Mr. Walker's engraving from Mr. Doyle's picture of *Caxton submitting his proof-sheet to John Esteney, Abbot of Westminster, in 1477*. The subject—and what can be of greater interest to us than the great event it commemorates, the vast social change it has wrought—has been very ably treated by the artist, and very successfully rendered by the engraver. The calm dignity of the patriotic mercer, Master William Caxton, as he watches the countenance of the abbot, who is examining with astonishment this first specimen of the new art, contrasts well with the expression of pride exhibited by Earl Rivers at the success of his protégé, on whose shoulder he rests his hand with an air half-patronizing, half-familiar, and with Wynkyn de Worde at the case behind, constitute altogether a picture which tells its story well and effectually, and furnishes a Caxton Memorial which will doubtless be very acceptable to all those who remember, with the gratitude due to him, the many precious volumes with which the learning of Caxton, no less than his mechanical genius, enriched the literature of England.

Messrs. Sotheby and Wilkinson will sell on Monday next, and the two following days, an interesting Collection of engraved British Portraits, the property of the late Mr. Dodd, the author of the *Connoisseur's Repertorium*. We may specify one lot as very interesting to lovers of illustrated works, viz. a copy of Robert Smythe's *History of the Charter House*, with two hundred and twenty-six sheets of prints illustrative of the printed text.

We have received the following Catalogues:—Bernard Quaritch's (16. Castle Street, Leicester Square) Catalogue, No. 20., of Books in European Languages, Dialects, Classics, &c.; John Petheram's (94. High Holborn) Catalogue, Part CXVII., No. 11 for 1850, of Old and New Books; John Miller's (43. Chandos Street) Catalogue, No. 13. for 1850, of Books Old and New.

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GIBBON'S DECLINE AND FALL, &c., 12 vols. 8vo. 1815. Vol. X.

JAMES' NAVAL HISTORY, 4 vols. Vol. IV.

DRYDEN'S WORKS, by SCOTT. 1808. Large paper. Vols. II., IV., VI.

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

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Notices To Correspondents.

H. A. B. *The superstition respecting the number thirteen in company most probably arose from the Paschal Supper*. See Ellis' *Brand*, iii., p. 143. ed. 1841.

E. M. (Darlington) *is thanked for his kind suggestion, which will not be lost sight of*.

F. G. (Edinburgh) *will find, upon reference to Vol. ii., p. 120., that the charade given in Vol. ii., p. 158. had been answered in anticipation*.

As we again propose this week to circulate a large number of copies of "NOTES AND QUERIES," among members of the different provincial Literary Institutions, we venture, for the purpose of furthering the objects for which our paper was instituted, to repeat the following passage from our 52nd Number:—

It is obvious that the use of a paper like "NOTES AND QUERIES" bears a direct proportion to the extent of its circulation. What it aims at doing is, to reach the learning which lies scattered not only throughout every part of our own country, but all over the literary world, and to bring it all to bear upon the pursuits of the scholar; to enable, in short, men of letters all over the world to give a helping hand to one another. To a certain extent, we have accomplished this end. Our last number contains communications not only from all parts of the metropolis, and from almost every county in England, but also from Scotland, Ireland, Holland, and even from Demerara. This looks well. It seems as if we were in a fair way to accomplish our design. But much yet remains to be done. We have recently been told of whole districts in England so benighted as never to have heard of "NOTES AND QUERIES;" and after an interesting question has been discussed for weeks in our columns, we are informed of some one who could have answered it immediately if he had seen it. So long as this is the case the advantage we may confer upon literature and literary men is necessarily imperfect. We do what we can to make known our existence through the customary

modes of announcement, and we gratefully acknowledge the kind assistance and encouragement we derive from our brethren of the public press; but we would respectfully solicit the assistance of our friends upon this particular point. Our purpose is aided, and our usefulness increased by every introduction which can be given to our paper, either to a Book Club, to a Lending Library, or to any other channel of circulation amongst persons of inquiry and intelligence. By such introductions scholars help themselves as well as us, for there is no inquirer throughout the kingdom who is not occasionally able to throw light upon some of the multifarious objects which are discussed in our pages.

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