Title: Notes and Queries, Number 52, October 26, 1850

Author: Various
Editor: George Bell

Release date: September 16, 2007 [eBook #22624]
Most recently updated: January 3, 2021

Language: English

Credits: Produced by Charlene Taylor, Jonathan Ingram, Keith Edkins and the Online Distributed Proofreading Team at https://www.pgdp.net (This file was produced from images generously made available by The Internet Library of Early Journals.)

{353}

NOTES AND QUERIES:

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

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

No. 52. **Saturday, October 26, 1850.** **Price Threepence. Stamped Edition 4d.**

CONTENTS.

NOTES.

ADDRESS TO OUR FRIENDS.

We this day publish our fifty-second Number. Every Saturday, for twelve months, have we presented to our subscribers our weekly budget of "NOTES," "QUERIES," and "REPLIES;" and in so doing, we trust, we have accomplished some important ends. We have both amused and instructed the general reader; we have stored up much curious knowledge for the use of future writers; we have procured for scholars now engaged in works of learning and research, many valuable pieces of information which had evaded their own immediate pursuit; and, lastly, in doing all this, we have powerfully helped forward the great cause of literary truth.

In our Prospectus and opening address we made no great promise of what our paper should be. That, we knew, must depend upon how far the medium of intercommunication we had prepared should be approved and adopted by those for whose special use it had been projected. We laid down a literary railway: it remained to be seen whether the world of letters would travel by it. They have done so: we have been especially patronised by first-class passengers, and in such numbers that we were obliged last week to run an extra train.

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
{354} we derive from our brethren of the public press; but we would respectfully solicit the assistance of our friends 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.

At the end of our first twelvemonth we thank our subscribers for the patronage we have received. We trust we shall go on week by week improving in our work of usefulness, so that at the end of the next twelvemonth we may meet them with the same pleasure as on the present occasion. We will continue to do whatever is in our power, and we rely upon our friends to help us.

SHAKSPEARE'S USE OF THE WORDS "CAPTIOUS" AND "INTENIBLE."

In the following passage of *All's Well that Ends Well*, Act i. Sc. 3., where Helena is confessing to Bertram's mother, the Countess, her love for him, these two words occur in an unusual sense, if not in a sense peculiar to the great poet:—

> "I love your son:—
> My friends were poor, but honest, so's my love:
> Be not offended, for it hurts not him,
> That he is lov'd of me: I follow him not
> By any token of presumptuous suit;
> Nor would I have him till I do deserve him:
> Yet never know how that desert may be.
> I know I love in vain; strive against hope;
> Yet, in this *captious and intenible* sieve
> I still pour in the waters of my love,
> And lack not to lose still."

Johnson was perplexed about the word *captious*; "which (says he) I never found in this sense, yet I cannot tell what to substitute, unless *carious* for rotten!" Farmer supposed *captious* to be a contraction of *capacious*! Steevens believed that *captious* meant *recipient*, capable of receiving; which interpretation Malone adopts. Mr. Collier, in his recent edition of Shakspeare, after stating Johnson's and Farmer's suggestions, says, "where is the difficulty? It is true that this sense of *captious* may not have an exact parallel; but the intention of Shakspeare is very evident: *captious* means, as Malone says, capable of *taking* or *receiving*; and *intenible* (printed *intemible* in the first folio, and rightly in the second) incapable of *retaining*. Two more appropriate epithets could hardly be found, and a simile more happily expressive."

We no doubt all know, by intuition as it were, what Shakspeare meant; but "the great master of English," as MR. HICKSON very justly calls him, would never have used *captious*, as applied figuratively to a *sieve*, for *capable of taking or receiving*.

Intenible, notwithstanding the hypercriticism of Mr. Nares (that "it is incorrectly used by Shakspeare for *unable to hold*;" and that "it should properly mean *not to be held*, as we now use *untenable*") was undoubtedly used in the former sense, and it was most probably so accepted in the poet's time; for in the *Glossagraphia Anglicana Nova*, 1719, we have "Untenable, that *will not or cannot hold* or be holden long."

With regard to *captious*, it is not so much a matter of surprise that none of all these learned commentators should fail in their *guesses* at the meaning, as that none of them should have remarked that the sense of the Latin *captiosus*, and of its congeners in Italian and old French, is *deceitful*, *fallacious*; and Bacon uses the word for *insidious, ensnaring*. There can be no doubt that this is the sense in which Shakspeare used it. Helen speaks of her hopeless love for Bertram, and says:

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

When we speak of a *captious* person, do we mean one *capable of taking or receiving*? Then how much more absurd would it be to take it in that impossible sense, when figuratively applied in the passage before us! Bertram shows himself *incapable of receiving* Helena's love: he is truly *captious* in that respect.

In French the word *captieux*, according to the Academy, is only applied to language, though we

may say *un homme captieux* to signify a man who has the art of *deceiving* or leading into error by captious language.

It is not impossible that the poet may have had in his mind the fruitless labour imposed upon the Danaïdes as a punishment, for it has been thus moralised:

> "These virgins, who in the flower of their age pour water into pierced vessels which they can never fill, what is it but to be always bestowing over love and benefits upon the ungrateful."

S. W. SINGER.

Mickleham, Oct. 4. 1850.

ORATORIES OF THE NONJURORS.

As the nooks and corners of London in olden times are now engaging the quiet musings of most of the topographical brotherhood, perhaps you can spare a nook or a corner of your valuable periodical for a few notes on the Oratories of those good men and true—the Nonjurors. "These were honourable men in their generation," and were made of most unbending materials.

{355} On the Feast of St. Matthias, Feb. 24, 1693, the consecrations of Dr. George Hickes and Thomas Wagstaffe were solemnly performed according to the rites of the Church of England, by Dr. William Lloyd, bishop of Norwich; Dr. Francis Turner, bishop of Ely; and Dr. Thomas White, bishop of Peterborough, at the Bishop of Peterborough's lodgings, at the Rev. William Giffard's house at Southgate in Middlesex: Dr. Ken, bishop of Bath and Wells, giving his consent.

Henry Hall was consecrated bishop in the oratory of the Rev. Father in Christ, John B—— [Blackburne?], in Gray's Inn, on the festival of St. Barnabas, June 11, 1725.

Hilkiah Bedford was consecrated in the oratory of the Rev. R—— R—— [Richard Rawlinson], in Gray's Inn, on the festival of St. Paul, Jan. 25, 1720. Ralph Taylor was also consecrated at the same time and place.

Henry Gandy was consecrated at his oratory in the parish of St. Andrew's, Holborn, on the festival of St. Paul, Jan. 25, 1716.

Grascome was interrupted by a messenger whilst he was ministering to his little congregation in Scroope's Court, near St. Andrew's Church.

Jeremy Collier officiated at Broad Street, London, assisted by the Rev. Samuel Carte, the father of the historian.

Mr. Hawkes officiated for some time at his own house opposite to St. James' Palace.

On Easter-day, April 13, 1718, at the oratory of his brother, Mr. William Lee, dyer, in Spitalfields, Dr. Francis Lee read a touching and beautiful declaration of his faith, betwixt the reading of the sentences at the offertory and the prayer for the state of Christ's church. It was addressed to the Rev. James Daillon, Count de Lude, then officiating.

Charles Wheatly, author of *A Rational Illustration of the Book of Common Prayer*, in a letter to Dr. Rawlinson, the nonjuring titular bishop of London, says:

> "I believe most of the books in Mr. Laurence's catalogue were really in his library. Most of his chapel furniture I had seen; but his pix, and his cruet, his box for unguent, and oil, I suppose you do not inquire after."

Roger Laurence was the learned author of *Lay Baptism Invalid*. Query, Where did he officiate?

The Rev. John Lindsay, the translator of Mason's *Vindication of the Church of England*, for many years officiated as minister of a nonjuring congregation in Trinity Chapel, Aldersgate Street, and is said to have been their last minister.

Thoresby, in his *Diary*, May 18, 1714, says, "I visited Mr. Nelson (author of the *Fasts and Festivals*), and the learned Dr. George Hickes, who not being at liberty for half an hour, I had the benefit of the prayers in the adjoining church, and when the Nonjuring *Conventicle* was over, I visited the said Dean Hickes, who is said to be bishop of ——" [Thetford]. Both Nelson and Hickes resided at this time in Ormond Street; probably the conventicle was at one of their houses. It should be noted that Thoresby, having quitted the Conventicles of the Dissenters, had only recently joined what he calls the Church *established by law*. He appears to have known as much about the principles of the Nonjurors as he did of Chinese music.

Dr. Welton's chapel in Goodman's Fields being visited (1717) by Colonel Ellis and other justices of the peace, with proper assistants, about two hundred and fifty persons were found there assembled, of whom but forty would take the oaths. The doctor refusing them also, was ordered to be proceeded against according to law.

This reminds me of another Query. What has become of Dr. Welton's famous Whitechapel altar-piece, which Bishop Compton drove out of his church. Some doubts have been expressed whether that is the identical one in the Saint's Chapel of St. Alban's Abbey. A friend has assured the writer that he had seen it about twenty years ago, at a Roman Catholic meeting-house in an obscure court at Greenwich. It is not there now. The print of it in the library of the Society of Antiquaries is accompanied with these MS. lines by Mr. Mattaire:—

> "To say the picture does to him belong,
> Kennett does Judas and the painter wrong;
> False is the image, the resemblance faint,
> Judas, compared to Kennett, was a saint."

One word more. The episcopal seal of the nonjuring bishops was a shepherd with a sheep upon his shoulders. The crozier which had been used by them, was, in 1839, in the possession of John Crossley Esq., of Scaitcliffe, near Todmorden.

J. YEOWELL.

Hoxton.

HOGARTH'S ILLUSTRATIONS OF HUDIBRAS.

> "Butler's *Hudibras*, by Zach. Grey, LL.D. 2 vols. 8vo. Cambridge, 1744.
>
> "Best edition. Copies in fine condition are in considerable request. The cuts are beautifully engraved, and Hogarth is much indebted to the designer of them; but who he was does not appear."

The above remarks in Lowndes's *Bibliographical Manual* having caught my attention, they appeared to me somewhat obscure and contradictory; and as they seemed rather disparaging to the fame of Hogarth, of whose works and genius I am a warm admirer, I have taken some pains to ascertain what may have been Mr. Lowndes's meaning.

{356}

On examining the plates in Dr. Grey's edition, they are all inscribed "*W. Hogarth inv^{t}, J. Mynde sc^{t}*." How, then, can Hogarth be said to be *much indebted to the designer of them*, if we are to believe the words on the plates themselves—"*W. Hogarth inv^{t}*"?

It is clear that Mr. Lowndes supposes the designer of these plates to have been some person distinct from Hogarth; and he was right in his conjecture; but he was ignorant of the name of the artist alluded to.

Whoever he was, he can have little claim to be regarded as the original designer; he was rather employed as an expurgator; for these plates are certainly copies of the two sets of plates invented and engraved by Hogarth himself in 1726.

All that this second designer performed was, to revise the original designs of Hogarth's, in order to remove some *glaring indecencies*; and this, no doubt, is what Mr. Lowndes means, when he says that "*Hogarth is much indebted to the designer of them*."

The following passage in a letter from Dr. Ducaral to Dr. Grey, dated Inner Temple, May 10th, 1743, printed In Nichols's *Illustrations*, will furnish us with *the name* of the artist in question:—

> "I was at *Mr. Isaac Wood's the painter*, who showed me the twelve sketches of *Hudibras*, which he designs for you. I think they are extremely well adapted to the book, and that the designer shows how much he was master of the subject."

In the preface to this edition, Dr. Grey expresses his obligations "to the ingenious *Mr. Wood, painter, of Bloomsbury-square*."

In the fourth volume of Nichols's *Illustrations of Literature* are some interesting letters from Thos. Potter, Esq., to Dr. Grey, which throw much light on the subject of this edition of *Hudibras*.

I cannot conclude these observations without expressing my dissent from the praise bestowed upon the engravings in this work. Mr. Lowndes says "*the cuts are beautifully engraved*." With the exception of the head of Butler by Vertue, the rest are very spiritless and indifferent productions.

J. T. A.

FOLK LORE.

Overyssel Superstition.—Stolen bees will not thrive; they pine away and die.

JANUS DOUSA.

Death-bed Superstitions.—When a child is dying, people, in some parts of Holland, are accustomed to shade it by the curtains from the parent's gaze; the soul being supposed to linger in the body as long as a compassionate eye is fixed upon it. Thus, in Germany, he who sheds tears

when leaning over an expiring friend, or, bending over the patient's couch, does but wipe them off, enhances, they say, the difficulty of death's last struggle. I believe the same poetical superstition is recorded in *Mary Barton, a Tale of Manchester Life*.

JANUS DOUSA.

Popular Rhyme.—The following lines very forcibly express the condition of many a "country milkmaid," when influence or *other considerations* render her incapable of giving a final decision upon the claims of two opposing suitors. They are well known in this district, and I have been induced to offer them for insertion, in the hope that if any of your correspondents are possessed of any variations or additional stanzas, they may be pleased to forward them to your interesting publication.

"Heigh ho! my heart is low,
My mind runs all on *one*;
W for William true,
But T for my love Tom."

T. W.

Burnley, Lancashire

Death-bed Mystery.—It may, perhaps, interest MR. SANSOM to be informed that the appearance described to him is mentioned as a known fact in one of the works of the celebrated mystic, Jacob Behmen, *The Three Principles*, chap. 19. "Of the going forth of the Soul." I extract from J. Sparrow's translations., London, 1648.

> "Seeing then that Man is so very earthly, therefore he hath none but earthly knowledge, except he be regenerated in the Gate of Deep. He always supposeth that the Soul (at the deceasing of the Body) goeth only out at the Mouth, and he understandeth nothing concerning its deep Essences above the Elements. *When he seeth a blue Vapor go forth out of the Mouth of a dying Man* (which maketh a strong smell all over the chamber), then he supposeth that is the Soul."

A. ROFFE.

Bradshaw Family.—There is a popular belief in this immediate part of the country, which was formerly a stronghold of the Jacobites, that no Bradshaw has ever flourished since the days of the regicide. They point to old halls formerly in possession of Bradshaws, now passed into other hands, and shake their heads and say, "It is a bad name,—no Bradshaw will come to good." I heard this speech only yesterday in connexion with Halton Hall (on the Lune); but the feeling is common, and not confined to the uneducated classes.

Haigh Hall remains in the possession of the descendants of the family from which Judge Bradshaw was descended, because, so said my informant, the heiress married a "loyal Lindsay" (the Earl of Balcarras).

E. C. G.

Lancaster.

{357}

ADVICE TO THE EDITOR, AND HINTS TO HIS CONTRIBUTORS.

My signature Σ. having been adopted by another correspondent, I have been obliged to discontinue it.

My other signature Φ., which I have used since your commencement, is in your last number applied to the contribution of another gentleman, although the same number contains two articles of mine with that signature.

As this is palpably inconvenient, pray accept the following

ADVICE TO THE EDITOR

A contributor sending a Note or a Query,
  Considers what signature's better;
And lest his full name too oft should prove weary,
  He sometimes subscribes with a letter.

This letter in English or Greek thus selected,
  As his personal mark he engages;
From piracy, therefore, it should be protected,
  Throughout all the rest of your pages.

By a contrary practice confusion is sown,
  And annoyance to writers of spirit,
Who wish not to claim any Notes but their own,
  Or of less or superior merit.

I submit in such cases no writer would grumble,

But give you his hearty permission,
When two correspondents on one mark should stumble,
To make to the last an addition.

You are bound to avoid ev'ry point that distresses,
And prevent all collision that vexes,
Preserving the right of each collar of SS,
And warding the blows of cross XX.

MINOR NOTES.

Rollin's Ancient History and History of the Arts and Sciences.—It may be useful to note, for the benefit of some of your student readers, that the most procurable editions of Rollin's *Ancient History* are deficient, inasmuch as they do not contain his History of the Arts and Sciences, which is an integral part of the work. After having possessed several editions of the work of Rollin, I now have got Blackie's edition of 1837, in 3 vols. 8vo., edited by Bell; and I learn from its preface that this is the only edition published since 1740 containing the History of the Arts and Sciences.

How comes it that the editions since 1740 have been so castrated ?

IOTA.

Liverpool, October 16. 1850.

Jezebel.—The name of this queen is, I think, incorrectly translated in all the *Bible Dictionaries* and *Cyclopædias* that have come under my notice. It was common amongst all ancient nations to give *compound* names to persons, partly formed from the names of their respective *divinities*. This observation applies particularly to the Assyrians, Babylonians, and their dependencies, together with the Phoenicians, Carthaginians, Egyptians, and Greeks. Hence we find, both in scripture and profane history, a number of names compounded of *Baal*, such as *Baal*-hanan, Gen. xxxvi. 38., the gift, grace, mercy, or favour of *Baal*; the name of the celebrated Carthaginian general, Hanni*bal*, is the same name transposed. The father of the Tyrian prince, Hiram, was called Abi*bal*, my father is *Baal*, or *Baal* is my father. Esh*baal*, the fire of *Baal*; Jerub*baal*, let *Baal* contend, or defend his cause; Meri*baal*, he that resists *Baal*, or strives against the *idol*, were Hebrew names, apparently imposed to ridicule those given in honor of *Baal*. The father of *Jezebel* was called Eth*baal*, Kings xvi. 31., (classically, Itho*balus*,) with *Baal*, towards *Baal*, or him *that rules*. Lastly, Hasdru*bal* signifies help or assistance of *Baal*. Will some of the talented contributors to "NOTES AND QUERIES" inform me what is the *composition* and *meaning* of *Jezebel*, as it has hitherto baffled my own individual researches? Is it the contracted *feminine form* of Hasdru*bal*?

W. G. H.

Clarendon, Oxford Edition of 1815.—The following curious fact, relating to the Oxford edition of Lord Clarendon's History in 1815, was communicated to me by a gentleman who was then officially interested in the publication, and personally cognisant of the circumstances.

In the year 1815, the University of Oxford determined to reprint Clarendon's *History of the Rebellion*, and to add to it that of the Irish rebellion; but as it was suspected by one of the delegates of the press, that the edition from which they were printing the "Irish Rebellion" was spurious, as it attributed the origin of the rebellion *to the Protestants instead of the Catholics*; a much earlier copy was procured from Dublin, through the chaplain of the then Lord Lieutenant, which *reversed the accusation* which was contained in the copy from which the University had been about to print.

J. T. A.

September 30. 1850.

Macaulay's Country Squire.—I suppose I may take it for granted that all the world has long since been made merry by Mr. Macaulay's description of "the country squire on a visit to London in 1685." (*History of England*, vol. i. p. 369.)

I am not aware that Steele's description of a country gentleman under similar circumstances has ever been referred to; it is certainly far from being as graphic as Mr. Macaulay's; but the one may at all events serve to illustrate the other, and to prove that Urbs had not made any very great progress in *urbanity* between 1685 and 1712.

{358}

> "If a country gentleman appears a little curious in observing the edifices, signs, clocks, coaches, and dials, it is not to be imagined how the polite rabble of this town, who are acquainted with these objects, ridicule his rusticity. I have known a fellow with a burden on his head steal a hand down from his load, and slily twirl the cock of a squire's hat behind him; and while the offended person is swearing or out of countenance, all the wag-wits in the highway are grinning in applause of the ingenious rogue that gave him the tip, and the folly of him who had not eyes all round his head to prevent receiving it."—*Spectator*, No. 354.

C. FORBES.

October 11.

Miching Mallecho.—The Writer of the review of *Urquhart's Travels* in the *Quart. Rev.* for March 1850, who is, in all probability, identical with the author of the *Handbook of Spain*, felicitously suggests that *Miching Mallecho* is a mere misprint for the Spanish words *Mucho Malhecho*, *much mischief*: *Hamlet*, iii. 2. Imagining that I had seen this ingenious conjecture somewhere in print before, I referred to, and was disappointed when I found it not in Knight's *Shakspeare* (library ed.). Recently, in looking over Dr. Maginn's admirable dissections of *Dr. Farmer's Essay on the Learning of Shakspeare*, I discovered what I was in search of, and beg to present it to the notice of your readers.

> "That the text is corrupt, I am sure; and I think Dr. Farmer's substitution of *mimicking malhecco*, a most unlucky attempt at emendation. In the old copies it is *munching malicho*, in which we find traces of the true reading, *mucho malhecho*, much mischief.
>
> "'Marry, *mucho malhécho*—it means mischief.'"—*Fraser's Magazine*, Dec. 1839, p. 654.

J. M. B.

Queries.

THE INQUISITION—THE BOHEMIAN PERSECUTION.

My query as to the authorship of *The Adventures of Gaudentio di Lucca* has drawn so satisfactory a reply from your correspondents (whom I beg to thank most heartily for the information they have communicated), that I am induced to ask you to aid me in ascertaining the authorships of the following works of which I have copies:—

> "Histoire de l'Inquisition et son Origine. A Cologne, chez Pierre Marteau, M.DC.XCIII." 1 vol. 12mo.

Is this the same work as that mentioned in Watt's *Bib. Brit.* as—

> "The History of the Inquisition and its Origin, by James Marsollier, 1693." 12mo.?

I have often searched for a copy of this work in English, but have never found it. Was it ever translated into English?

> "L'Inquisizione processata opera storica e curiosa, Divisa in due Tomi. In Colonia Appresso Paulo della Tenaglia, M.DC.LXXXI."

I should like to know something of the authorship of these volumes, and of the circumstances under which they were published.

> "The Slaughter-House, or a brief description of the Spanish Inquisition, &c., gathered together by the pains and study of James Salgado." N.D.

The biographical dictionaries within my reach give no account of Salgado. Who was he?

> "Historia Persecutionium Ecclesiæ Bohemicæ jam inde à primordiis Conversionis suæ ad Christianismum hoc est, 894, ad annum usque 1632, Ferdinando Secundo Austriaco regnante, &c., anno Domini M D CXLVIII." 1 vol. 32mo.

I have an English translation of this small work, published in 1650. Can any of your readers inform me who were the authors? (The preface concludes, "In our banishment in the year 1632. N. N. N., &c.")

Iota.

Liverpool, October, 1850.

Minor Queries.

Osnaburg Bishopric.—Can any of your correspondents inform me who succeeded the late Duke of York as Bishop of Osnaburg? how the Duke of York attained it? and whether there were any ecclesiastical duties attached to it? or whether the appointment was a lay one?

B. M.

Meaning of "Farlief".—May I ask for a definition of the word "farlief", used in Devonshire to designate some service or payment to the lord of the manor by his copyholders, apparently analogous to the old feudal "relief"?

V. J. S.

Margaret Dyneley.—In Stanford Dingley Church, Berkshire, there is a "brass" of *Margaret Dyneley*, from whose family, I presume, the parish has received its appellation of *Dingley*. As, however, I have not yet succeeded in obtaining any account as to this lady or her ancestors, I

should feel obliged by any information which your learned correspondents only be able to afford.

J. H. K.

Tristan d'Acunha.—COSMOPOLITE will be glad to have references to any authentic sources of information respecting the island of Tristan d'Acunha.

Production of Fire by Friction.—In most of the accounts written by persons who have visited the South Sea Islands, we meet with descriptions of the method adopted by the natives to produce fire by the rapid attrition of two bits of wood. Now I wish to ask whether any person has ever seen the same effect produced in this country by similar means? If not, to what cause is the difficulty—if such difficulty really exists—attributable?

{359}

Does it depend upon the nature of the wood used, the condition of the atmosphere, or the dexterity of the operator? I have not quoted any particular passages, as they are sufficiently familiar to readers of voyages and travels in the South Sea hemisphere; and although they exhibit some diversity in the *modus operandi*, the principle involved is essentially the same in each mode. I need scarcely add, that I am of course well aware of the means by which, whether by accident or design, heat is ordinarily generated by friction in this country.

D.

Rotherfield.

Murderer hanged when pardoned.—I have a copy of the *Protestant's Almanack* for 1680, full of MS. notes of the period, written by one of the Crew family. Among other matter it states:

> "A man was hung for a murder in Southwark (I think), notwithstanding the king's pardon had been obtained for him, and he actually had it in his pocket at the time."

Will some kind friend oblige me with further information of this case, or tell me where I may obtain it?

GILBERT.

Burke, Passage from.—The following passage is quoted as a motto *from Burke*:—

> "The swarthy daughters of Cadmus may hang their trophies on high, for when all the pride of the chisel and the pomp of heraldry yield to the silent touches of time, a single line, a half worn-out inscription, remain faithful to their trust."

In what composition of Burke's is it to be found?

Q.(2.)

Licensing of Books.—Can any of your readers inform me what was the law in 1665 relative to the licensing of books? also when it was introduced (or revived), and when modified? I find in a manual of devotion printed in that year the following page, after the preface:—

> "I have perused this book, and finding nothing in it but what may tend to the increase of private devotion and piety, I recommend it to my Lord the Bishop of London for his licence to have it printed."
>
> JO. DURESME.
>
> "Imprimatur:
> Tho. Grigg, R. P. D. Hamff.
> Ep. Lond. a Sac. Dom.
> Ex Ædibus, Lond.
> Mart. 28. 1665."

R. N.

Captain John Stevens.—I should be glad to learn some account of *Capt. John Stevens*, the continuator of Dugdale's *Monasticon* in 1722. He is generally considered to have edited the English abridgment of the *Monasticon*, in one vol. 1718, though a passage in Thoresby's *Diary* mentions that it contained "some reflections upon the Reformation, which the *Spanish Priest*, who is said to be translator and abridger of the three Latin volumes, would not omit."

A note by the editor of Thoresby's *Diary* says that—

> "Mr. Gough was uncertain by whom this Translation and Abridgment was prepared. He supposed that it was done by Captain Stevens, the author, or rather compiler of a valuable, Supplement to the *Monasticon*, in which he was assisted by Thoresby."

J. T. A.

Le Bon Gendarme.—Close to the boundary stone which separates the parishes of Fulham and Hammersmith, and facing the lane which leads to Brook Green, on the Hammersmith Road, is a way-side public-house, known as "The Black Bull." So late as three months ago, in addition to the sign of the Black Bull, there was painted over the door, but somewhat high up, a worn-out inscription, "Le Bon Gendarme," as if that had originally been the name of the inn. These words have been lately effaced altogether: but as they no doubt relate to some circumstance or adventure which had happened in or near to the place, perhaps some reader of the "NOTES AND

QUERIES" will have the goodness to satisfy the curiosity of one who has asked at the inn in vain for a solution.

U. U. C.

University Club.

REPLIES.

TASSO TRANSLATED BY FAIRFAX.

The variation in the first stanza of Fairfax's *Godfrey of Bulloigne* has been long known to bibliographers, and was pointed out in *The Critical Review* more than thirty years ago. I cannot fix on the particular number, but it contained a long notice of the version of Tasso by Fairfax, and the very stanzas extracted by T. N. The translator could not please himself with the outset of his undertaking, and hence the recorded substitution; but it is not known that he carried his fastidiousness so far as to furnish a *third* version of the first stanza, as well as of the "Argument" of the introductory canto, differing from both the others. In the instance pointed out by T. N. the substitution was effected by pasting the *approved* stanza over the *disapproved* stanza; but the *third* version was given by reprinting the whole leaf, which contains other variations of typography, besides such as it was thought necessary to make in the first stanza.

I formerly had copies of the book, dated 1600, including all three variations; but the late Mr. Wordsworth having one day looked particularly at that with the reprinted leaf, and expressing a
{360} strong wish to possess it, I gave it to him, and I presume that it remained in his library at his death. What I speak of happened full twenty years ago.

The Critical Review of the date I refer to (I am pretty confident that it was of the early part of 1817) contained a good deal of information regarding Fairfax and his productions; but it did not mention one fact of importance to show the early estimation and popularity of his translation of the *Gerusalemme Liberata*, viz., that although it was published in 1600, it is repeatedly quoted in *England's Parnassus*, printed in the same year, and containing extracts, as most people are aware, from all the distinguished poets of that day, and somewhat earlier. This circumstance ascertains also that Fairfax's Tasso came out before *England's Parnassus*, although both bear the date of 1600 on the title-pages.

THE HERMIT OF HOLYPORT.

Fairfax's Tasso.—In my copy of the second edition, 1624, the first stanza of the first book is given precisely as in Mr. Knight's reprint. But in the very beautiful edition published by Bensley, 1817, and edited by Mr. Singer, that stanza which T. N. terms an "elegant variation," introduces the canto. The editor's preface states that the *first* edition, 1600, had been followed in that re-impression, "admitting some few corrections of errors, and emendations of orthography, from the *second*, I printed in 1624." Of this second edition it is remarked that "it appears to have been revised by some careful corrector of the press; yet nothing material is changed but the orthography of particular words." No notice is taken of the difference between the first stanza of the second edition, and that of the first edition, identical with the cancel in T. N.'s copy. Possibly, *both* the copies of these two editions, which happened to come under the editor's notice, had this cancel, and so presented no variation from each other. If, however, *all* the copies of the second edition contained the stanza as given by Mr. Knight, and Mr. Singer's opinion (drawn from the dedicatory verses to Prince Charles, prefixed to *some* copies of the second edition) that this edition *was* seen, and probably corrected, by the author, be well-founded, it would seem to follow that Fairfax finally preferred the stanza in this its first and later state, and as it appears in Mr. Knight's edition. If the "cancel-slip" be an "elegant" variation, may not the original stanza be regarded as more vigorous?

G. A. S.

Fairfax's Tasso.—In the elegant edition published by Mr. Singer in 1817, the first stanza is printed according to the variation noticed by your correspondent T. N. (Vol. ii., p. 325.), "I sing the warre," &c., and the original stanza is printed at the end of the first book, with a note stating that the pasted slip is found "in most copies" of the first edition. My copy contains no such peculiarity, but it is of course possible that the pasted slip may have been removed. The second edition (folio, London, 1624) has the stanza in the form in which it originally stood in the first, beginning "The sacred armies," &c.

J. F. M

ALE-DRAPER.—EUGENE ARAM.

(Vol. ii., p. 310.)

Your correspondent D. asks whether the word *ale-draper* was ever in "good use." The only place in which I can find it is Bailey's *Dictionary*, where it occurs thus:

> "Ale-draper (a humorous name), a seller of malt liquors; an alehouse-keeper or victualler."

The humour, I suppose, consists in applying to one kind of occupation that which was commonly given to another; in taking *draper* from the service of cloth, and pressing it by force into that of *ale*. That it was ever considered as a word of respectable standing, can hardly be imagined. In such writers as Tom Brown it is most likely to occur.

1. With reference to Eugene Aram, D.'s remark about the *over-ingeniousness* of his defence has been anticipated by Paley, who was present at the trial, and said that Aram would not have been hanged had he less studiously defended himself. That laboured address to the jury must have employed his thoughts for years. I should like very much to know whether anyone has ever attempted to verify the references which he gives to the cases in which he says that bones have been found. The style of the speech has been much praised, but is surely not very surprising when it is considered that Johnson had previously written the *Rambler*. The composition wants ease.

2. Ever since I began to read about Eugene Aram, and that is some years ago, I have had a settled opinion that his attainments, and perhaps his abilities, had been greatly overrated. He was doubtless a man of considerable mental powers; but we cannot but suspect that had he acquired all the learning which is attributed to him, he would have attracted more notice than it was his fortune to obtain.

3. Mr. Scatchard's attempts, and all other attempts, to clear him from "blood-guilty stain," must be equally futile, for he himself confessed his guilt while he was in prison.

Some time ago, a dozen years or more, there appeared in the *Literary Gazette*, as a communication from a correspondent, an anecdote concerning Aram, which well deserves to be repeated. During the time that he was in the school of Lynn, it was the custom for the head-master, at the termination of every half-year, to invite the parents of the boys to an
{361} entertainment, and all who accepted the invitation were expected to bring with them the money due on account of their sons, which, *postquam exempta fames epulis*, they paid into the head-master's hands. The master would thus retire to rest with a considerable sum in his possession. On one of these occasions, after he had gone to his chamber and supposed that all the family were in bed, he heard a noise in a passage not far distant, and, going out to see what was the cause of it, found Aram groping about in the dark, who, on being asked what he wanted, said that he had been obliged to leave his room on a necessary occasion, and had missed his way to the place which he sought. The passage was not one into which he was likely to wander by mistake, but the master accepted his excuse, and thought no more of the matter till Aram was arrested for the robbery and murder of Clarke, when he immediately recollected the circumstance, and suspected that he had intended on that night to commit another robbery or murder. I have not the number of the *Literary Gazette* in which this statement was given to refer to, but I am sure that I have repeated the substance of it correctly, and remember that it was inserted as being worthy of credit. It is another illustration of the fact that the nature of a man is unchangeable.

Bulwer's novel, which elevates Aram from a school-assistant into a private gentleman, may have pleased those, if there were such, who knew nothing of Arum's acts before they began to read it. But all who knew what Aram was, must be disgusted at the threshold. I regarded the book, at the time of its appearance, as one of the most presumptuous falsifications of biography that had ever been attempted. It is not easy to see why Bulwer might not have made an equally interesting story, if he had kept Aram in his proper station.

J. S. W.

Stockwell.

ON THE WORD "GRADELY."

Permit me to make a few remarks on the word *gradely*:—

1. It seems to have no connexion with the Latin noun *gradus*, Angl. *grade*, step.

2. Its first syllable, *grade*, is both a substantive and an adjective; and *gradely* itself both adjective and adverb, as *weakly*, *sickly*, *godly*, &c.

3. It is not confined to Lancashire or to England, but appears in Scotland as *graith* (ready), *graith* (furniture); whence *graithly* (readily), to *graith*, *grathe*, or *graid* (prepare), &c. See Jamieson's *Sc. Dict.* and *Supplement*.

4. It is in fact the Anglo-Saxon *gerad*, which is both substantive and adjective. As a substantive it means condition, arrangement, plan, reason, &c. As an adjective, it means prudent, well-prepared, expert, exact, &c. The *ge* (Gothic *ga*) is merely the intensive prefix; the root being *rad* or *rath*. The form in *ly* (adjective or adverb), without the prefix *g*, appears in the Anglo-Saxon *raedlic*, prudent, expert; *raedlice*, expertly. This interesting root, which appears as *re*, *ra*, *red*, *rad*, *rath*, &c.; sometimes by transposition, as *er*, *ar*, *erd*, &c. (perhaps also as *reg*, *rag*, *erg*, *arc*, &c.), seems to represent the nobler qualities of man: thought, reason, counsel, speech, deliberate action; and perhaps, also, government.

Thus in the Semitic family of languages we have the radicals *rââ* (saw, foresaw, counselled);

râdhâ (helped, ruled); *râthâd* (arranged); *râto* (directed, instructed); and others, with their numerous derivatives.

The Indo-European family gives us, in Sanscrit, *râ* or *râe* (ponder, experience); *rât* (speak); *râdh* (accomplish); *râj* (excel); *râgh* (attain, reach); and others, with derivatives. In Greek, *rheô* (speak), transp. *erô* or *werô* (whence *verbum*, *wort*, *word*); *rherô* or *rhedô* (do), transp. *erdô*, also *ergô* (whence *werke*, *work*); *archô* (rule), and others, with derivatives. In Latin, *reor* (think), whence *ratus* and *ratio* (reason); *res* (thing, action); *rego* (rule), with derivatives (*rex*, *regula*, *rectus*, &c.). In Celtic (Welsh), *rhe* (active); *rheswm* (reason); *rhaith* (judgment, right); *rhi* (prince); *rhag* (van, before). In Sclavonic, *rada*, *rade* (counsel); *redian* (to direct), &c.

In the Teutonic dialects (Gothic, Anglo-Saxon, German, Dutch, Swedish, Danish, Icelandic, Scotch, and English) the forms of this root are very numerous. Thus we have, in Anglo-Saxon, *rad*, *raed* (counsel); *raedlich*, *grad*, as above, whence *geradien* (to prepare), and other words. In German, *rede* (discourse); *rath* (counsel); *reden* (to speak); *regel* (a rule); *recht* (right); *gerecht* (just); *gerade* (exactly), &c.; *bereiten* (prepare), &c. In English, *ready*, *read*, *rule*, *right*, *riddle*, *reason*, *rather*, to which we must add *gradely*. In Scotch, *red*, *rede*, *rade*, *rath*, &c., with the words mentioned above; of which *graith* (furniture) is the German *geräth*. Your readers will derive much information on this class of words by reference to Jamieson, under *red*, *rede*, *rath*, *graith*, &c.

BENJ. H. KENNEDY.

Shrewsbury, Oct. 19.

Gradely.—It seems rather a rash step to differ from the mass of critical authority with which your last number has brought this shy, old-fashioned provincial word into a blaze of literary notoriety. Yet I cannot help conceiving the original form of this adverb to be *grathedly* (ȝeꝑaðlıc, root ꝑað, with the preteritive prefix ȝe) or *gerathely*. In our Yorkshire dialect, to *grathe* (pronounced *gradhe*) means, to make ready, to put in a state of *order* or *fitness*. A man inconveniently accoutred or furnished with implements for the performance of some operation on which he was
{362} employed, observed to me the other day, "I's ill grathed for't job"—rather a terse Saxon contrast to my latinized paraphrase.

Grathedly would then mean, "In a state of good order, fitness, readiness, or perfection."

To the cognate German *gerade* adv., I find the senses, "directly, just, exactly, *perfectly*, rightly."

The prevailing impression given by your numerous testimonials as to the character of the word *gradely*, is one of decency, order, rightness, perfectness.

I fancy the whole family (who might be called the children of *rath*), viz. ꝑað, *rathe* (*gerathe, grathedly, gradely*), *rather* (only a Saxon form of *readier*), have as a common primeval progenitor the Sanscrit राध् (*radh*), which is interpreted "a process towards perfection;" in other words, "a becoming ready."

G. J. CAYLEY.

Wydale, Oct. 21.

P.S.—*Greadly* is probably a transposition for *geradly*. The Yorkshire pronunciation of *gradely* is almost as if written *grared-ly*.

I think it probable that the words *greed, greedily*, are from the same radicle. By the way, is *radix* perhaps derived from रद् (*rad*), a tooth (from the fang-like form of roots), whence *rodere* and possibly *radius*?

COLLAR OF ESSES.

Although the suggestion made by C. (Vol. ii., p. 330.), *viz.* that the Collar of Esses had a "mechanical" origin, resulting from the mode of forming "the chain," and that "the *name* means no more than that the links were in the shape of the letter S.," could only be advocated by one unacquainted with the real formation of the collar, yet, as I am now pledged before the readers of "NOTES AND QUERIES" as the historiographer of livery collars, it may be expected that I should make some reply. This may be accompanied with the remark, that, about the reign of Henry VIII., a collar occurs, which might be adduced in support of the theory suggested by the REV. MR. ELLACOMBE, and adopted by C. It looks like a collar formed of esses; but it is not clear whether it was meant to do so, or was merely a rich collar of twisted gold links. That was the age of ponderous gold collars, but which were arbitrary features of ornamental costume, not collars of livery. Such a collar, however, resembles a series of esses placed obliquely and interlaced, as thus: *SSSS*; not laid flat on their sides, as figured by C. Again, it is true an (endless) *chain* of linked esses was formed merely by attaching the letters S S S like hooks together. This occurs on the cup at Oriel College, Oxford, engraved in Shaw's *Ancient Furniture* in Shelton's *Oxonia Illustrata*, and in the *Gentleman's Magazine* for August last; but the connexion of this with the English device is at least very doubtful. The cup is not improbably of foreign workmanship, and Menneus assigns such a collar to the knights of Cyprus; even there the S was not without its attributed import:

"Per literam autem S. quæ *Silentii* apud Romanos nota fuit, secretum societatis et amicitiæ simulachrum, individuamque pro patriæ defensione *Societatem* denotari."—*Fr. Mennenii Deliciæ Equest. Ordinum*, 1613. 12mo. p. 153.

However, the answer to the suggestion of Mr. Ellacombe and C. consists in this important distinction, that the Lancastrian livery collar was *not a chain* of linked esses, but a collar of leather or other stiff material, upon which the letters were *distinctly* figured at certain intervals; and when it came to be made of metal only, the letters were still kept distinct and upright. On John of Ghent's collar, in the window of old St. Paul's (which I have already mentioned in p. 330.), there are only five,

S S S S S,

at considerable intervals. On the collar of the poet Gower the letters occur thus,—

SSSSS SSSSS.

On that of Queen Joan of Navarre, at Canterbury, thus,—

S | S | S | S | S | S |

There is then, I think, little doubt that this device was the *symbolum* or *nota* of some word of which S was the initial letter; whether *Societas*, or *Silentium*, or *Souvenance*, or *Soveraigne*, or *Seneschallus*, or whatever else ingenuity or fancy may suggest, this is the question,—a question which it is scarcely possible to settle authoritatively without the testimony of some unequivocal contemporary statement. But I flatter myself that I have now clearly shown that the esses were neither the *links of a chain* nor yet (as suggested in a former paper) identical with the *gormetti fremales*, or horse-bridles, which are said to have formed the livery collar of the King of Scots.

John Gough Nichols.

"Christus purpureum gemmati textus in auro
Signabat Labarum, Clypeorum insignia Christus
Scripserat; ardebat summis crux addita cristis."

By the same sort of reasoning—viz. conjecture—that Mr. John Gough Nichols adheres to the opinion that the Collar of SS. takes its name from the word *Seneschallus*, it might be contended that the initial letters of the lines above quoted mystically stand for "Collar, S. S." Enough, however, has already been written on this unmeaning point to show that some of us are "great gowks," or, in other words, stupid guffs, to waste so much pen, ink, and paper on the subject.

{363}

There are other topics, however, connected with the Collar of SS. which are of real interest to a numerous section of the titled aristocracy in the United Kingdom; and it is with these, as bearing upon the heraldic and gentilitial rights of the subject, that I am desirous to grapple. Mr. Nichols, and those who pin faith upon his *dicta*, hold that the Collar of SS. was a livery ensign bestowed by our kings upon certain of their retainers, in much the same sense and fashion as Cedric the Saxon is said to have given a collar to Wamba, the son of Witless. For myself, and all those entitled to carry armorial bearings in the kingdom, I repudiate the notion that the knightly golden Collar of SS. was ever so conferred or received. Further, I maintain that there was a distinction between what Mr. Nichols calls "the Livery Collar of SS.," and the said knightly golden Collar of SS., as marked and broad as is the difference between the Collar of the Garter and the collar of that four-footed dignitary which bore the inscription,

"I am the Prince's Dog at Kew,
Pray whose Dog are you?"

In his last communication Mr. Nichols lays it down that "livery collars were perfectly distinct from collars of knighthood;" adding, they did not exist until a subsequent age. Of course the collars of such royal orders of knighthood as have been established since the days of our Lancastrian kings had necessarily no existence at the period to which he refers. But Gough (not Mr. Gough Nichols) mentions that the Collar of SS. was upon the monument of Matilda Fitzwalter, of Dunmow, who lived in the reign of King John; and Ashmole instances a monument in the collegiate church at Warwick, with the portraiture of Margaret, wife of Sir William Peito, said to have been sculptured there in the reign of Edward III. What credit then are we to attach to Mr. N.'s averment, that the "Collar of Esses was not a badge of knighthood, nor a badge of personal merit, but was a collar of livery, and the idea typified by livery was feudal dependence, or what we now call party?" What sort of feudal dependence was typified by the ensign of equestrian nobility upon the necks of the two ladies named, or upon the neck of Queen Joan of Navarre? Mr. Nichols states that in the first Lancastrian reigns the Collar of SS. had no pendant, though, afterwards, it had a pendant called "the king's beast." On the effigy of Queen Joan the collar certainly has no pendant, except the jewelled ring of a trefoil form. But on the ceiling and canopy of the tomb of Henry IV., his arms, and those of his queen (Joan of Navarre), are surrounded with Collars of SS., the king's terminating in an eagle volant (rather an odd sort of a beast), whilst the pendant of the queen's has been defaced.

Mr. Nichols, in a postscript, puts this query to the antiquaries of Scotland: "Can any of them help me to the authority from which Nich. Upton derived his livery collar of the King of Scotland de gormettis fremalibus equorum?" If Mr. N. puts this query from no other data than the citation

given in my former paper upon this subject (vide Vol. ii., p. 194.), he need not limit it to the antiquaries of Scotland. Upton's words are as follows:—

> "Rex etiam scocie dare solebat pro signo vel titulo suo, unum collarium de gormettis fremalibus equorum de auro vel argento."

This passage neither indicates that a King of Scotland is referred to, nor does it establish that the collar was given as a livery sign or title. It merely conveys something to this purport, that the king was accustomed to give to his companions, as a sign or title, a collar of gold or silver shaped like the bit of a horse's bridle.

Mr. Nichols takes exception to Favine as an heraldic authority. Could that erudite author arise from his grave, I wonder how he would designate Mr. Nichols's lucubrations on livery collars, &c. But hear Matthew Paris: that learned writer says Equites Aurati were known in his day "by a gold ring on their thumbs, by a chain of gold about their necks, and gilt spurs." Let us look to Scotland: Nesbit says, vol. ii. p. 87.:

> "Our knights were no less anciently known by belts than by their gilt spurs, swords, &c. In the last place is the collar, an ensign of knightly dignity among the Germans, Gauls, Britains, Danes, Goths, &c. In latter times it was the peculiar fashion of knights amongst us to wear golden collars composed of SS."

Brydson, too, in his *Summary View of Heraldry in reference to the Usages of Chivalry, and the General Economy of the Feudal System*, (a work of uncommon ingenuity, deserving to be called the Philosophy of Heraldry), observes, p. 186, ch. v., that knights were distinguished by an investiture which implied superior merit and address in arms—by the attendance of one or more esquires—by the title Sir—by wearing a crest—a helmet of peculiar form—apparel peculiarly splendid—polished armour of a particular construction—gilded spurs—and a Golden Collar.

He states, ch. iv., p. 132.:

> "In the fifth dissertation of Du Cange it is shown that the splendid habits which the royal household anciently received at the great festivals, were called 'Liveries,' being delivered or presented from the king."

But he nowhere countenances for a moment any of the errors entertained by Mr. John Gough Nichols, which these remarks are intended to explode.

Mr. Nichols has not yet answered B.'s query. Nor can he answer it until he previously admits that he is wrong upon the four points enumerated in my opening article (Vol. ii., p. 194.).

Armiger.

{364}

Replies to Minor Queries

Symbols of the Evangelists (Vol. i., pp. 375. 471.; vol. ii., pp. 13. 45. 205.).—Should the inquirer not have access to the authorities which, as is stated in p. 471., are referred to by Dr. Wordsworth, or not have leisure to avail himself of his copious references, he may be glad to find that in the *Thesaurus Theologico Philologicus* (vol. ii. pp. 57.-62.), there is a dissertation containing an analysis of more than fifty authors, who have illustrated the visions of Ezekiel and St. John, and an explanation of the Sententiarum Divortia of Irenæus, Jerome, and Augustine, respecting the application of the symbols, or of the quæstio vexata—quodnam animal cui Evangelistæ comparandum sit. Thomasius, the author of this dissertation, suggests that to recall to mind the symbol applied to Luke, we should remember the expression denoting elephantes, *boves lucas*. Abundant information is also supplied on this subject by that hierophantic naturalist, Aldrovandus, *de Quadrup. Bisulcis*, p. 180. et seq. Nor should Daubuz be neglected, the learned commentator on the Revelations.

T. J.

Becket's Mother (Vol. ii., pp. 106. 270.).—In support of the view of Mr. Foss with regard to Becket's mother, against that propounded by J. C. R. (Vol. ii., p. 270.), I would mention that *Acon* is the ordinary mediæval name for the city of *Acre*, and appears in the earlier deeds relating to the hospital in Cheapside, while the modern form occurs in those of later date; *e.g.* Pat. 18 Edw. II., "S. Thomæ Martyris *de Aconia*;" Pat. 14 Edw. III., "S. Thomæ Martyris Cantuarensis de *Acon*;" but Rot. Parl. 23 Hen. VI., "Saint Thomas the Martir of *Acres*," "the Martyr of Canterbury of *Acres*." (Deeds in Dugdale, *Monast.* vi. 646, 647.)

This would seem to identify the distinctive name of the hospital with the city in the Holy Land but the following passage from the *Chronicle* of Matthew of Westminster (p. 257.) seems quite conclusive on this point, as it connects that city with Becket in a manner beyond all dispute:—

> "Anno gratiæ 1190. Obsessa est *Acon* circumquaque Christianorum legionibus, et arctatur nimis. *Capella Sancti Thomæ martyris ibidem ædificatur*."

If, as J. C. R. supposes, there was no connexion between the saint and Acre in Syria, the foundation of a chapel to his honour in or near that city would seem quite unaccountable.

However this may be, the truth of the beautiful legend of his mother can, I fear, be never proved or disproved.

While on this subject, let me, at the risk of being tedious to your readers, quote the amusing tale told by Latimer, with regard to this hospital, in his "Sixth Sermon preached before Edward VI." (Parker Soc ed., p. 201.):—

> "I had rather that ye should come [to hear the Word of God] as the tale is by the gentlewoman of London: one of her neighbours met her in the street and said, 'Mistress, whither go ye?' 'Marry,' said she; 'I am going to St. Thomas of Acres, to the sermon; I could not sleep all this last night, and I am going now thither; I never failed of a good nap there.' And so I had rather ye should go a-napping to the sermons than not to go at all."

On the name "S. Nicholas *Acon*," I can throw no light. Stow is quite silent as to its signification.

E. Venables.

Herstmonceux.

Becket's Mother.—I am, in truth, but a new subscriber, and when I wrote the remarks on Mr. Foss's note (Vol. ii., p. 270.), had not seen your first volume containing the communications of Mr. Matthews (p. 415.) and Dr. Rimbault (p. 490.). The rejection of the story that Becket's mother was a Saracen rests on the fact that no trace of it is found until a much later time, when the history of "St. Thomas of Canterbury" had been embellished with all manner of wonders. Mr. Matthews may find some information in the *English Review*, vol. vi. pp. 40-42. Dr. Rimbault is mistaken in saying that the life of St. Thomas by Herbert of Boshain "is published in the *Quadrilogus*, Paris, 1495." It was one of the works from which the *Quadrilogus* was *compiled*; but the only entire edition of it is that by Dr. Giles, in his *S. Thomas Cantauriensis*.

J. C. R.

Passage in Lucan (Vol. ii., p. 89.).—The following are parallel passages to that in Lucan's *Pharsalia*, b. vii. 814., referred to by Mr. Sansom.

Ovid. *Metam.* 1. 256.:—

> "Esse quoque in fatis reminiscitur affore tempus,
> Quo mare, quo tellus, correptaque regia cœli
> Ardeat; et mundi moles operos laboret."

Cic. *De Nat. Deor.* 11. 46.:—

> "Ex quo eventurum nostri putant id, de quo Panætium addubitare dicebant, ut ad extremum omnis mundus ignesceret; cum, humore consumto, neque terra ali posset neque remearet ær; cujus ortus, aqua omni exhausta, esse non posset," etc.

Cic. *De Divinatione*, 1. 49.:—

> "Nam et natura futura præsentiunt, ut aquarum fluxiones et deflagrationem futuram aliquando cœli atque terrarum," etc.

Cic. *Acad. Quæst.* iv. 37.:—

> "Erit ei persuasum etiam, solem, lunam, stellas omnes, terram, mare, deos esse ... fore tamen aliquando ut omnis hic mundus ardore deflagret," etc.

Cic. *Somn. Scipionis,* vii.:—

> "Propter eluviones exustionesque terrarum quas accidere tempore certo necesse est, non modo æternam, sed ne diuturnam quidem gloriam assequi possumus."

Seneca, *Consol. ad Marciam*, sub fine:—

{365}

> "Cum tempus advenerit quo se mundus renovaturus extinguat ... et omni flagrante materia uno igne quicquid nunc ex disposito lucet, ardebit."

Id. *Natural Quæst*. iii. 28.:—

> "Qua ratione inquis? Eadem qua conflagratio futura est ... Aqua et ignes terrenis dominantur. Ex his ortus et ex his interitus est," etc.

There are also the Sybilline verses (quoted by Lactantias *de Ira Dei*, cap. xxiii.):—

> "Καί ποτε τὴν ὀργὴν θεὸν οὐκ ἔτι πραΰνοντα,
> Ἀλλ' ἐξεμβρίθοντα, καὶ εξολύοντά τε γένναν
> Ἀνθρώπον, ἅπασαν ὑπ' ἐμπρησμοῦ πέρθοντα."

Plato has a similar passage in his *Timæus*; and many others are quoted by Matthew Pole in his *Synopsis Criticorum Script. Sacræ Interpretum*; on 2 Pet. iii. 6. 10.; to which I beg to refer Mr.

SANSOM; and also to Burnet's *Sacred Theory of the Earth*, book iii. ch. 3.

T. H. KERSLEY.

King William's College, Isle of Man.

Combs buried with the Dead (Vol. ii., pp. 230. 269.).—On reference to Sir Thomas Browne's *Hydriotaphia*, I find two passages which may supply the information your correspondent seeks as to the reason for combs being buried with human remains. In section i., pp. 26, 27. (I quote from the Edinburgh reprint of 1822, published by Blackwood) the author says:

> "In a field of Old Walsingham, not many months past (1658), were digged up between forty and fifty urns, deposited in a dry and sandy soil, not a yard deep, not far from one another, not all strickly of one figure, but most answering these described; some containing two pounds of bones, distinguishable in skulls, ribs, jaws, thigh-bones, and teeth, with fresh impressions of their combustion, besides extraneous substances, like pieces of small boxes, or *combs*, handsomely wrought, handles of small brass instruments, brazen nippers, and in one some kind of opale."

And again he says (pp. 36, 37.):

> "From exility of bones, thinness of skulls, smallness of teeth, ribs, and thigh-bones, not improbable that many thereof were persons of minor age, or women. Confirmable also from things contained in them. In most were found substances resembling *combs*, plates like boxes, fastened with iron pins, and handsomely overwrought like the necks or bridges of musical instruments, long brass plates overwrought like the handles of neat implements, *brazen nippers to pull away hair*, and in one a kind of opale, yet maintaining a bluish colour.
>
> "Now that they accustomed to burn or bury with them things wherein they excelled, delighted, or which were dear unto them, either as farewells unto all pleasure, or vain apprehension that they might use them in the other world, is testified by all antiquity."

The instances which he appends relate only to the Pagan period, and he does not appear to have known that a similar practice prevailed in the sepulture of Christians—if, indeed, such a custom was general, and not confined to the particular case mentioned by your correspondent.

J. H. P. LERESCHE.

The Norfolk Dialect (Vol. ii., p. 217.).—

Mauther.—A word peculiar to East Anglia, applied to a girl just grown up, or approaching to womanhood.

"Ipse eodem agro [Norfolciensi] ortus, a Dan. *moer*," virgo, puella, "deflectit."—*Spelman*.

Spelman assures us, in endeavouring to rescue the word from the contempt into which it had fallen, that it was applied by our very early ancestors, even to the noble virgins who were selected to sing the praises of heroes; they were called *scald-moers*, q.d. singing mauthers!

> "En quantum in spretâ jam voce antiquæ gloria."
>
> "Ray spells the word *mothther*.
>
> "*P.* I am a *mother* that do want a service.
>
> "*Qu.* O thou'rt a Norfolk woman (cry thee mercy),
> Where maids are *mothers*, and *mothers* are maids."—R. Brome's *Engl. Moor*, iii. 1.

It is written also *modder*.

> "What! will Phillis then consume her youth as an ankresse,
> Scorning daintie Venus? Will Phillis be a *modder*,
> And not care to be call'd by the deare-sweete name of a mother?"—A. Fraunce's *Ivy Church*, A. 4. b.
>
> "Away! you talk like a foolish *mauther*"—

says Restive to Dame Pliant in *Ben Jonson. Alchemist*, IV. 7. So Richard says to Kate, in *Bloomfield's Suffolk ballad:—*

> "When once a giggling *mawther* you,
> And I a red-faced chubby boy."—*Rural Tales*, 1802, p. 5.

Perhaps it is derived from the German magd with the termination een or -den added, as in the Lincolnshire dialect, hee-der, and shee-der, denote the male and female sex.

Gotsch.—A jug or pitcher with one ear or handle. Forby thinks it may be derived from the Italian *gozzo*, a throat.

Holl.—From the Saxon holh. German hohle, a ditch.

Anan! = How! what say you? Perhaps an invitation to come near, in order to be better heard, from the Saxon nean, near. Vid. Brockett's,—Jennings, and Wilbraham's Chesh. Glossaries.

To be Muddled.—That is, confused, perplexed, tired. Doubtless from the idea of thickness, want of clearness; so, muddy is used for a state of inebriety.

Together.—In Low Scotch, thegether, seemingly, but not really, an adverb, converted to a noun, and used in familiarly addressing a number of persons collectively. Forby considers *to* and the article *the* identical; as to-day, to-night, in Low Scotch, the day, the night, are in fact, this day,
{366} this night; so that the expression together may mean "the gathering," the company assembled.

The authorities I have used are Forby's *Vocabulary of East Anglia*; Moor, *Suffolk Words and Phrases*; and Lemon, *English Etymology*; in which, if Icenus will refer, he will find the subject more fully discussed.

E. S. T

Conflagration of the Earth (Vol. ii., p. 89.).—The eventful period when this globe, or "the fabric of the world,"[1] will be "wrap'd in flames" and "in ruin hurl'd," is described in language, or at least, in sense similar to the quotations of our correspondent in p. 89., by the poets, philosophers, fathers, and divines here referred to:—

Lucan, lib. i. 70. et seqq. 75.:—

> "Omnia mistis Sidera sideribus concurrent."

Seneca *ad Marciam*, cap. ult.:—

> "Cum tempus advenerit, quo se mundus renovaturus extinguat, viribus ista se suis cedent, et sidera sideribus incurrent, et omni flagrante materia uno igne quicquid nunc ex disposito lucet, ardebit."

Quæst. Nat. iii. 27., which contains a commentary on St. Peter's expression, "Like a thief in the night:"—

> "Nihil, inquit, difficile est Naturæ, ubi ad finem sui properat. Ad originem rerum parcè utitur viribus, dispensatque se incrementis fallentibus; subitò ad ruinam et toto impetu venit ... Momento fit cinis, diu silua."

Compare Sir T Browne's *Rel. Med.* s. 45.

Seneca, *Hercul. Œt.* 1102.

Ovid. *Metamorph.* lib. i. s. viii.

Diplilus as quoted by Dr. H. More, *Vision. Apoc.* vi. 9.

Cicero, *Acad.* lib. ii. 37. "Somn. Scipionis."

—— *de Nat. Deorum.* lib. ii. 46.

Pliny, *Nat. Hist.* lib. vii. cap. 16.

These are the opinions of writers before Christ; whether they were derived from Scripture, it is not now my purpose to discuss. See also Lipsii *Physiologia.* On the agreement of the systems of the Stoics, of the Magi, and of the Edda, see Bishop Percy's Notes to Mallet's *Northern Antiquities*, vol. ii.

The general conflagration and purgatorial fire were among the tenets of the Sibylline books, and maintained by many Fathers of the Greek and Latin churches down to the sixth century. See *Blondel on the Sibyls*, and Arkudius *adversus* Barlaam. Among modern writers on this subject, it will be sufficient to name Magius *de Mundi Exustione*, Dr. H. More, and Dr T. Burnet. Ray, in the third of his *Physico-Theological Discourses*, discusses all the questions connected with the dissolution of the world.

T. J.

Footnote 1:(return)

Magius, "that prodigy of learning en pure perte" (Villebrune), concludes from the words of the text "the *heavens* shall pass away," that the *universe* will be dissolved; but that it will undergo mutation only, not annihilation.—Cf. Steuches *de Perenni Philosophia*, lib. x.

Wraxen, (Vol. ii., p. 207.).—G. W. Skyring will find the following explanation in Halliwell's *Dictionary of Provincial and Archaic Words*, "to grow out of bounds, spoken of weeds," c. Kent. Certainly an expressive term as used by the Kentish women.

J. D. A.

Wraxen.—Probably analogous to the Northumbrian "*wrax*, wraxing, wraxed," signifying to stretch

or (sometimes) to sprain.

A peasant leaving overworked himself, would say he had *wraxed* himself; after sitting, would walk to *wrax* his legs. Falling on the ice would have *wraxed* his arm; and of a rope that has stretched considerably, he would say it had *wraxed a gay feck*.

It may possibly have come, as a corruption, from the verb *wax*, to grow. It is a useful and very expressive word, although not recognised in polite language.

S. T. R.

Wraxen.—Rax or Wrax is a very common word in the north of England, meaning to stretch, so that when the old Kentish woman told Mr. Skyring's friend her children were wraxen, she meant their minds were so overstretched during the week, that they required rest on Sunday.

W.

Miscellaneous.

NOTES OF BOOKS, SALES, CATALOGUES, ETC.

Of the various changes which have been made of late years in public education, there is not one so generally admitted to be an improvement as that which has made the study of

> "The tongue
> Which Shakspeare spake,"

an essential part of the system and probably no individual has so effectually contributed towards this important end as Dr. Latham, the third edition of whose masterly and philosophical volume, entitled *The English Language*, is mow before us. Dr. Latham has ever earnestly and successfully insisted on the *disciplinal* character of grammatical studies in general, combined with the fact, that the grammatical study of one's own language is exclusively so; and having established this theory, he has, by the production of various elementary works, exhibiting a happy combination of great philological acquirements with the ability to apply them in a logical and systematic manner, enabled those who shared his views to put that theory into practice. Hence the change in our educational system to which we have alluded. His volume entitled *The English Language* is, {367} however, addressed to a higher class of readers, and this third edition may justly be pronounced the most important contribution to the history of our native tongue which has yet been produced; and, as such every student of our early language and literature must, with us, bid it welcome.

We have received the following Catalogues;—Cole's (15. Great Turnstile, Holborn) List No. XXIX. of curious Old Books; Kerslake's (3. Park Street, Bristol) Valuable Books containing Selections from Libraries at Conishead Priory; of Prof. Elrington; T. G. Ward, &c.

BOOKS AND ODD VOLUMES WANTED TO PURCHASE.

Odd Volumes

Camden's Britannia, ed. by Gough, Vol. I.

Warton's Edition of Pope. 8vo. 1797 Vol. IX. In boards.

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

Notices to Correspondents.

V. F. S. *will find an answer to his Query respecting* "Auster Tenements" *in our first Vol.*, p. 307.

J. C., *who inquires respecting the author of the oft-quoted saying*, "Quem Deus vult perdere," *is referred to our first Vol.*, pp. 347. 351. 421. 476.; *and to a further illustration of it in* No. 50., p. 317.

We have received "A Plan for a Church-History Society," *by the Rev. Dr. Maitland, to which we will call the attention of our readers next week.*

W. L. B.'*s description of the coin found at Horndon is not sufficiently clear. It is, doubtless, a billon piece of the lower empire. If he will send us an impression, in* sealing-wax, *we may probably be enabled to give him a description of it.*

Clericus. "As Lazy as Ludlam's Dog" *is one of the sayings quoted by Southey in* The Doctor. See, too, Notes and Queries, Vol. I., pp. 382. 475.

Armiger *will find a letter addressed to him at the Publisher's.*

VOLUME THE FIRST OF NOTES AND QUERIES, *with Title-page and very copious Index, is now ready, price* 9s. 6d., *bound in cloth, and may be had, by order, of all Booksellers and Newsmen.*

The Monthly Part for October, being the Fifth of Vol. II., *is also now ready, price* 1s. 3d.

> Errata. In No. 51. p. 347, for "θεῖον" read "θεῶν;" for "Perchi" read "Perchè;" and also the curious misprints (caused by a transposition of type) alluded to in the following note:—
>
> "Referring to my friend R. G.'s 'Bibliographical Queries' (which are always worth referring to), will you allow me to ask yourself, and him if you cannot tell, whether it is by the mistake of your printer, or of the original one, that in the fourth Query (p. 324. line 10.) the letters of two words are so transposed that 'Vrbe germanie' is turned into 'Vrbanie germe?'"
>
> S. R. M.

In 8vo., price 6d. (by post, 8d.),

A PLAN for a CHURCH-HISTORY SOCIETY. By S. R. MAITLAND D.D. F.R.S. and F.A.S., sometime Librarian to the late Archbishop of Canterbury, and Keeper of the MSS. at Lambeth.

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

JOURNAL FRANCAIS, publié à Londres. COURRIER de l'EUROPE, fondé en 1840, paraissant le Samedi, donne dans chaque numéro les nouvelles de la semaine, les meilieurs articles de tous les journaux de Paris, la Semaine, Dramatique par Th. Gautier on J. Janin la Révue de Paris par Pierre Durand, et reproduit en entier les romans, nouvelles, etc., en vogue par les premiers écrivains de France. Prix 6*d.*

London: JOSEPH THOMAS, 1. Finch Lane.

SHAKSPEARE.—*The whole of the Editions of Shakspeare published in Folio*, Viz., First, Second, Third, and the Second Edition of the Third, (with the additional Plays), Fourth Edition, and the Reprint of the First, in all 6 Vols. Folio, red morocco extra, gilt leaves, with borders of gold on the sides, only 170*l.* A Copy of the First Edition sold lately by Auction for 155*l.* Also on Sale, a Collection of Missals, Rare and Curious Books.

W. H. ELKINS, 47. Lombard Street, City.

NEW PUBLICATIONS.

DR. R. G. LATHAM ON THE ENGLISH LANGUAGE. THIRD EDITION. 8vo. 15*s.* (*Ready.*)

GRIESBACH'S GREEK TESTAMENT. NEW EDITION. Fcap. 8vo. 6*s.* 6*d.*

PROFESSOR ERICHSEN on the STUDY of SURGERY. 8vo. 1*s.*

GREGORY'S EDITION of REICHENBACH on MAGNETISM. 8vo. 12*s.* 6*d.*

LIEBIG, KOPP, and HOFMANN'S PROGRESS of CHEMISTRY for 1847 and 1848. 2 Vols. 8vo. 1*l.* 12*s.*

DR. LARDNER'S RAILWAY ECONOMY. 12mo. 12*s.*

A SECOND PART of PROFESSOR POTTER'S OPTICS. 8vo. (*Nearly Ready.*)

POETRY for the PRACTICE of ELOCUTION, SELECTED for the USE of the LADIES' COLLEGE. Fcap. 8vo. 2*s.* 6*d.* (*Ready.*)

SECOND EDITION of DR. W. SMITH'S TACITUS. English Notes. 12mo. 5*s.*

SECOND EDITION of ROBSON'S LATIN EXERCISES. 12mo. 6*s.* 6*d.*

NEWTH'S STATICS, DYNAMICS, AND HYDROSTATICS. 12mo. 6*s.*

DESCRIPTIVE CATALOGUES OF SCHOOL BOOKS, and of SCIENTIFIC and LITERARY WORKS, published by T., W., and M, may be had on application.

London: TAYLOR, WALTON, and MABERLY, 28. Upper Gower Street, and 27. Ivy Lane, Paternoster Row.

FOR SALE, CHEAP,

BYZANTINÆ HISTORIÆ SCRIPTORES, Gr. et Lat., editio nova, consilio B. G. Niebuhrii instituta,

opera ejusdem Niebuhrii, Bekkeri, Schopeni, Dindorfii aliorumque parata. 46 Vols. 8vo. sewed. Bonnæ, 1828—1849. Published at 25*l.*; price only 10*l.* 10*s.*

G. Willis, Great Piazza, Covent Garden.

CHEAP BOOKS.—Messrs. WALLER and SON beg to inform their customers and the public, they have just published a New Catalogue, Part III., 1850, consisting of Miscellaneous Books, in the best condition, including Statutes at Large, 25 vols. 4to. for 15*l.* 15*s.*, published at 70*l.* Alison's Europe, 20 vols. cloth 4*l.* 14*s.* 6*d.* Curious Bibles and Proclamations, Illustrated News, &c.

Catalogues forwarded Free by addressing to 188. Fleet Street.

{368}

Bibliographical Works,

Which are kept constantly ready for reference to every Visitor.

***The Books themselves will be given *gratis* to every one purchasing for four times the amount of their cost.

BIBLIOTHECA AUCTORUM CLASSICORUM.—An Alphabetical Catalogue of the Editions of the Greek and Latin Classics, their Translations, Commentaries, and Dissertations, that have appeared in Germany and the adjacent Countries [from 1700] up to the end of 1846. By W. Engelmann. 8vo. 6*s.*

ERSCH.—Bibliographisches Handbuch der Philologischen Literatur der Deutschen von 1750 bis 1845, in systemat. Ordnung mit Registern. 3rd Edit. 8vo. 10*s.* 6*d.*

WAGNER.—Grundriss der Klassischen Bibliographie. 8vo. Bresl. 1840 8*s.* 6*d.*

BIBLIOTHECA PHILOLOGICA.—I. Catalogue of Greek, Latin, and Oriental Grammars, Dictionaries, &c., from 1750 to 1839. by W. Engelmann. 8vo. 1840. 3*s.*

BIBLIOTHECA PHILOLOGICA.—II. Bibliothek der Neueren Sprachen—Grammars, Dictionaries, &c. of Modern Languages, and their Ancient and Modern Dialects, 1800—1841. 5*s.* 6*d.* A Supplement, 1841—1849, 2*s.* 6*d.*

VATER'S LITERATURE OF LANGUAGES.—Die Literatur der Grammatiken, Lexica und Wörtersammlungen aller Sprachen der Erde, v. J. S. Vater. 2nd Edit. By Julg. 8vo. Berlin, 1847. 10*s.* 6*d.*

BIBLIOTHECA ORIENTALIS.—Manuel de Bibliographie Orientale. I. Livres Arabes, Persans et Turcs. Par Dr. J. T. Zenker. 8vo. 1845. 8*s.*

BIBLIOTHECA SANSCRITÆ.—Concinnavit Gildemeister. 8vo. 6*s.*

WINER.—Handbuch der Theologischen Literatur, vorzüglich d. Protestantischen. 2 vols. 8vo., and Supplement up to the end of 1841. 14*s.*

THESAURUS LIBRORUM REI CATHOLICÆ, with Supplement and Systematic Index. 1850. 20*s.*

ERSCH.—Bibliographisches Handbuch der Philosophischen Literatur der Deutschen, in systemat. Ordnung. 3d. Edit. 8vo. 1850. 3*s.* 6*d.*

KAYSER'S BÜCHER-LEXICON, from 1750 to 1846. 6 vols. 4to., and Index, to 1832, 5*l.* 8*s.* Vol. VII., 1833—1841, 35*s.* Vol VIII., 1841—1846, 37*s.*

***A General Catalogue of all Books published in Germany.

BIBLIOGRAPHIE BIOGRAPHIQUE, ou Dictionnaire de 26,000 Ouvrages, tant anciens que modernnes, relatifs à l'Histoire de la Vie publicque et privée des Hommes celèbres, par E. M. Oettinger. Clth. brds. imp. 4to. Leipzig. 2*l.* 8*s.*

***Arranged alphabetically under the heads of the persons whose biographies are enumerated.

BIBLIOTHEK der schönen Wissenshaften (German Belles-Lettres), 2 vols. 8vo.—Vol. II., 1836—1845, 8vo. 6*s.*

SCHWAB und KLÜPFEL.—Wegweiser durch die Literatur der Deutschen. 2d Ed. 8vo. 1847. 5*s.*

BIBLIOTHECA JURIDICA.—Works on Roman, International, German Law. &c., published in Germany from 1750—1830, (price 6*s.* 6*d.*). Supplement, 1839—1848, with Indexes, 8vo. 3*s.* 6*d.*

BIBLIOTHECA MEDICO-CHIRURGICA ET ANATOMICO-PHYSIOLOGICA.—A Catalogue of all Works on Medicine, Surgery, Midwifery, Anatomy, and Physiology, that have appeared in

Germany from 1750 to 1847, with Indexes, by W. ENGELMANN. 8vo. (740 pp.) 7*s.* 6*d.*

N.B. Comparative Anatomy in the "BIBLIOTHECA ZOOLOGICA."

BIBLIOTHECA ZOOLOGICA et PALÆONTOLOGICA.—The Literature of Zoology and Palæontology, or a Systematic Catalogue of the Works on Zoology and Fossil Animals and Plants, Comparative Anatomy, &c., which have appeared in Europe to the end of 1845. Ed. by W. ENGELMANN, 8vo. sd. 9*s.*

THESAURUS LITERATURÆ BOTANICÆ, omnium gentium, curavit G. A. PRITZEL. (to be completed in 8 fasc.). Fasc. I. to V., A—Z, and Suppl., 1*l.* 15*s.*

BIBLIOTHECA MECHANICO-TECHNOLOGICA.—German Books on Arts, Trades, Manufactures, Railroads, Machine-building, &c.; also Buildings, Architecture, Ornaments, &c. Vol. I. to 1843, 6*s.*; Vol. II., 1843 to 1849, 2*s.* 6*d.*

DEUTSCHLANDS MILITAIR LITERATUR, 1830 to 1850. Uebersicht der Karten u. Pläne Central Europas. 2 vols. 8vo. 9*s.* 6*d.*

BIBLITOHECA ŒCONOMICA. Literatur der Haus u. Laudwirthschaft. 8vo. sd. 1841. 5*s.*

BIBLIOTHECA MAGICA ET PNEUMATICA, by Dr. GRÄSSE. 8vo. 1843. 3*s.*

LITERATUR des SCHACHSPIELS, herausg. v. A. SCHMID. 8vo. Wien, 1847. 10*s.* 6*d.*

BIBLIOTHECA SHAHILUDII.—Bibliothèque du Jeu des Echecs, by E. M. OETTINGER. 8vo. 1844. 2*s.*

DANSK-NORSK CATALOG.—Catalogue Librorum in Dania et Norvegia editorum, 1841. Two Supplements, 1841—1844.

NORSK BOG-FORTEGNELSE, 1814-1847. Norwegian Books and Maps. 8vo. Christian. 5*s.* 6*d.*

SVENSK BOKHANDELS-KATALOG, 1845. Supplements, with Indexes to 1848. Stockholm.

DUTCH CATALOGUES.—Naamlijst van Bocken, 1790—1838, and 2 Supplements to 1848.

The following Catalogues, being not merely Catalogues of Stock, may be had gratis:—

1. WILLIAMS and NORGATES'S CATALOGUE OF GERMAN THEOLOGICAL BOOKS, 2 Stamps.

2. WILLIAMS and NORGATE'S CATALOGUE OF GENERAL GERMAN LITERATURE, 4 Stamps.

3. WILLIAMS and NORGATES SCHOOL CATALOGUE OF ELEMENTARY AND CLASSICAL WORKS. Greek and Latin, German, Dutch, Danish, Swedish, &c., 1 Stamp.

4. WILLIAMS AND NORGATE'S CLASSICAL CATALOGUE. Supplement from 1844—1849, 1 Stamp. A complete Catalogue reprinting.

5. WILLIAMS AND NORGATES'S LINGUISTIC AND ORIENTAL CATALOGUES (Reprinting).

6. WILLIAMS AND NORGATE'S GERMAN BOOK CIRCULAR. NEW BOOKS published Quarterly and sent Gratis to their Customers.

WILLIAMS AND NORGATE,

Importers of German, Classical, Oriental, Dutch, Danish, Swedish, Russian Books, &c.

14. HENRIETTA STREET, COVENT GARDEN.

Printed by THOMAS CLARK SHAW, of No. 8. New Street Square, at No. 5. New Street Square, in the Parish of St. Bride in the City of London; and published by GEORGE BELL, of No. 186. Fleet Street, in the Parish of St. Dunstan in the West, in the City of London, Publisher, at No. 186. Fleet Street aforesaid.—Saturday, October 26. 1850.

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

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

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

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

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

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

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

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg™ works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg™ trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, “Information about donations to the Project Gutenberg Literary Archive Foundation.”

- You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg™ License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg™ works.

- You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and reported to you within 90 days of receipt of the work.

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

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

1.F.

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

equipment.

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

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

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

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

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

Section 2. Information about the Mission of Project Gutenberg™

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

Volunteers and financial support to provide volunteers with the assistance they need are critical to reaching Project Gutenberg™’s goals and ensuring that the Project Gutenberg™ collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg™ and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation information page at www.gutenberg.org.

Section 3. Information about the Project Gutenberg Literary Archive Foundation

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

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

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

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

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

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

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

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

Section 5. General Information About Project Gutenberg™ electronic works

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

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

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

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