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*** START OF THE PROJECT GUTENBERG EBOOK NOTES AND QUERIES, NUMBER 71, MARCH 8, 1851 ***

NOTES AND QUERIES:

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

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

No. 71.	SATURDAY, MARCH 8. 1851.	Price Threepence. Stamped Edition 4d.
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Notes.

ON TWO PASSAGES IN "ALL'S WELL THAT ENDS WELL."

Among the few passages in Shakspeare upon which little light has been thrown, after all that has been written about them, are the following in Act. IV. Sc. 2. of *All's Well that Ends Well*, where Bertram is persuading Diana to yield to his desires:

Bert. I pr'ythee, do not strive against my vows:
I was compell'd to her; but I love thee
By love's own sweet constraint, and will for ever
Do thee all rights of service.

Dia. Ay, so you serve us,
Till we serve you: but when you have our roses,

You barely leave our thorns to prick ourselves,
And mock us with our bareness.

Bert. How have I sworn?

Dia. 'Tis not the many oaths that make the truth;
But the plain single vow, that is vow'd true.
What is not holy, that we swear not by,
But take the Highest to witness: Then, pray you, tell me,
If I should swear by Jove's great attributes,
I love'd you dearly, would you believe my oaths,
When I did love you ill? this has no holding,
To swear by him *whom I protest to love*,
That I will work against him."

Read—"when I protest to *Love*."

It is evident that Diana refers to Bertram's double vows, his marriage vow, and the subsequent vow or *protest* he had made not to keep it. "If I should swear by Jove I loved you dearly, would you believe my oath when I loved you ill? This has no consistency, to swear by *Jove*, when secretly I protest to *Love* that I will work against him (*i.e.* against the oath I have taken to *Jove*)."

Bertram had *sworn by the Highest* to love his wife; in his letter to his mother he says:

"I have wedded her, not bedded her, and sworn to make the *not* eternal:"

he secretly *protests to Love* to work against his sacred oath; and in his following speech he says:

"Be not so cruel-holy, Love is holy."

He had before said:

"—do not strive against my vows:
I was compell'd to her; but I love thee
By Love's own sweet constraint:"

clearly indicating that this must be the true sense of the passage. By printing *when* for *whom*, and *Love* with a capital letter, to indicate the personification, all is made clear.

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After further argument from Bertram, Diana answers:

"I see that men *make ropes in such a scarre*
That we'll forsake ourselves."

This Rowe altered to "make *hopes* in such *affairs*," and Malone to "make *hopes* in such a *scene*." Others, and among them Mr. Knight and Mr. Collier, retain the old reading, and vainly endeavour to give it a meaning, understanding the word *scarre* to signify a *rock* or *cliff*, with which it has nothing to do in this passage. There can be no doubt that "make *ropes*" is a misprint for "make *hopes*," which is evidently required by the context, "that we'll forsake ourselves." It then only remains to show what is meant by a *scarre*, which signifies here *anything that causes surprise or alarm*; what we should now write a *scare*. Shakspeare has used the same orthography, *scarr'd*, *i.e.* *scared*, in *Coriolanus* and in *Winter's Tale*. There is also abundant evidence that this was its old orthography, indicative of the broad sound the word then had, and which it still retains in the north. Palsgrave has both the noun and the verb in this form: "*Scarre*, to *scar* crowes, espouventail." And again, "I *scarre* away or feare away, as a man doth crowes or such like; je escarmouche." The French word might lead to the conclusion that a *scarre* might be used for a *skirmish*. (See Cotgrave in *v. Escarmouche*.) I once thought we should read "in such a *warre*," *i.e.* conflict.

In Minshen's *Guide to the Tongues*, we have:

"To SCARRE, videtur confictum ex *sono* oves vel aliud quid abigentium et terrorem illis incutientium. Gall. *Ahurir* ratione eadem:" vi. *to feare, to fright*.

Objections have been made to the expression "make hopes;" but the poet himself in *King Henry VIII.* has "more than I dare *make faults*," and repeats the phrase in one of his sonnets: surely there is nothing more singular in it than in the common French idiom, "*faire des espérances*."

S. W. SINGER.

GEORGE HERBERT AND THE CHURCH AT LEIGHTON BROMSWOLD.

(Vol. iii., p. 85.)

I have great pleasure in laying before your readers the following particulars, which I collected on a journey to Leighton Bromswold, undertaken for the purpose of satisfying the Query of E. H. If they will turn to *A Priest to the Temple*, ch. xiii., they will find the points to which, with others,

my attention was more especially directed.

Leighton Church consists of a western tower, nave, north and south porches and transepts, and chancel. There are no aisles. As Prebendary of the Prebend of Leighton Ecclesia in Lincoln Cathedral, George Herbert was entitled to an estate in the parish, and it was no doubt a portion of the increase of this property that he devoted to the repairing and beautifying of the House of God, then "lying desolate," and unfit for the celebration of divine service. Good Izaak Walton, writing evidently upon hearsay information, and not of his own personal knowledge, was in error if he supposed, as from his language he appears to have done, that George Herbert almost rebuilt the church from the foundation, and he must be held to be incorrect in describing that part of it which stood as "so decayed, so *little*, and so useless." There are portions remaining earlier than George Herbert's time, whose work may be readily distinguished by at least four centuries; whilst at one end the porches, and at the other the piscina, of Early English date, the windows, which are of different styles, and the buttresses, afford sufficient proofs that the existing walls are the original, and that in size the church has remained unaltered for ages. As George Herbert new roofed the sacred edifice throughout, we may infer this was the chief structural repair necessary. He also erected the present tower, the font, put four windows in the chancel, and re-seated the parts then used by the congregation.

Except a western organ gallery erected in 1840, two pews underneath it, and one elsewhere, these parts, the nave and transepts, remain, in all probability, exactly as George Herbert left them. The seats are all uniform, of oak, and of the good old open fashion made in the style of the seventeenth century. They are so arranged, both in the nave and in the transepts, that no person in service time turns his back either upon the altar or upon the minister. (See "NOTES AND QUERIES," Vol. ii., p. 397.) The pulpit against the north, and the reading-desk, with clerk's seat attached, against the south side of the chancel-arch, are both of the same height, and exactly similar in every respect; both have sounding-boards. The font is placed at the west end of the nave, and, together with its cover, is part of George Herbert's work; it stands on a single step, and a drain carries off the water, as in ancient examples. The shallowness of the basin surprised me. A vestry, corresponding in style to the seats, is formed by a wooden inclosure in the south transept, which contains "a strong and decent chest." Until the erection of the gallery, the tower was open to the nave.

The chancel, which is raised one step above the nave, is now partly filled with high pews, but, as arranged by the pious prebendary, it is believed to have contained only one low bench on either side. The communion table, which is elevated by three steps above the level of the chancel, is modern, as are also the rails. There is a double Early English piscina in the south wall, and an ambry in the north. A plain cross of the seventeenth century crowns the eastern gable of the chancel externally.

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No doubt there were originally "fit and proper texts of scripture everywhere painted;" but, if this were so, they are now concealed by the whitewash. Such are not uncommon in neighbouring churches. No "poor man's box conveniently seated" remains, but there are indications of its having been fixed to the back of the bench nearest to the south door.

The roof is open to the tiles, being, like the seats, Gothic in design and of seventeenth century execution. The same may be said of the tower, which is battlemented, and finished off with pinnacles surmounted by balls, and has a somewhat heavy appearance. But it is solid and substantial, and it is evident that no expense was spared to make it—so far as the skill of the time could make it—worthy of its purpose and of the donor. There are five bells. No. 1. has the inscription:

"IHS NAZARENVS REX IVDEORVM FILI DEI
MISERERE MEI : GEORGE WOLF VICAR :
I : MICHELL : C : W : W : N. 1720."

Nos. 2. 4. and 5. contain the alphabet in Lombardic capitals; but the inscription and date on each of them,—

"THOMAS NOBBIS MADE ME 1641"—

show that they are not of the antiquity which generally renders the few specimens we have of alphabet bells so peculiarly interesting, but probably they were copied from the bells in the more ancient tower. No. 3. has in Lombardic capitals the fragment—

"ESME: CCATHERINA,"

and is consequently of ante-Reformation date.

The porches are both of the Early English period, and form therefore a very noticeable feature.

On the external walls are several highly ornamented spouts, upon some of which crosses are figured, and upon one with the date "1632" I discovered three crests; but as I could not accurately distinguish what they were intended to represent, I will not run the risk of describing them wrongly. The wivern, the crest of the Herberts, did not appear; nor, so far as I could learn, does the fabric itself afford any clue to him who was the principal author of its restoration.

The view from the tower is extensive, and, from the number of spires that are visible, very pleasing: fifteen or sixteen village churches are to be seen with the naked eye; and I believe that Ely Cathedral, nearly thirty miles distant, may be discovered with the aid of a telescope.

ARUN.

FOLK LORE.

Sacramental Wine.—In a remote hamlet of Surrey I recently heard the following superstition. In a very sickly family, of which the children were troubled with bad fits, and the poor mother herself is almost half-witted, an infant newly born seemed to be in a very weakly and unnatural state. One of the gossips from the neighbouring cottages coming in, with a mysterious look said, "Sure, the babby wanted *something*,—a drop of the sacrament wine would do it good." On surprise being expressed at such a notion, she added "Oh! they often gives it." I do not find any allusion in Brand's *Antiquities* to such popular credence. He mentions the superstition in Berkshire, that a ring made from a piece of silver collected at the communion (especially that on Easter Sunday) is a cure for convulsions and fits.

ALBERT WAY.

"*Snail, Snail, come out of your Hole*" (Vol. iii., p. 132.).—Your correspondent S. W. SINGER has brought to my recollection a verse, which I heard some children singing near Exeter, in July last, and noted down, but afterwards forgot to send to you:—

"Snail, snail, shut out your horns;
Father and mother are dead:
Brother and sister are in the back yard,
Begging for barley bread."

GEO. E. FRERE.

Perhaps it would not be uninteresting to add to the records of the "Snail-charm" (Vol. iii, p. 132.), that in the south of Ireland, also, the same charm, with a more fanciful and less threatening burden, was used amongst us children to win from its reserve the startled and offended snail. We entreated thus:—

"Shell a muddy, shell a muddy,
Put out your horns,
For the king's daughter is
Comings to town
With a red petticoat and a green gown!"

I fear it is impossible to give a clue as to the meaning of the form of invocation, or who was the royal visitor, so nationally clothed, for whose sake the snail was expected to be so gracious.

F. J. H.

Nievie-nick-nack.—A fire-side game, well known in Scotland; described by Jamieson, Chambers, and (last, though not least) John McTaggart. The following version differs from that given by them:—

"Nievie, nievie, nick, neck,
Whilk han will thou tak?
Tak the richt, or tak the wrang,
I'll beguile thee if I can."

It is alluded to by Sir W. Scott, *St. Ronan's*, iii. 102.; *Blackwood's Magazine*, August, 1821, p. 37.

Rabelais mentions *à la nicnoque* as one of the games played by Guargantua. This is rendered by Urquhart *Nivivinack: Transl.*, p. 94. Jamieson (*Supp. to Scot. Dict.*, sub voce) adds:

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"The first part of the word seems to be from *Neive*, the fist being employed in the game. Shall we view *nick* as allied to the E. v. signifying 'to touch luckily'?"

Now, there is no such seeming derivation in the first part of the word. The *Neive*, though employed in the game, is not the object addressed. It is held out to him who is to guess—the conjuror—and *it is he who is addressed*, and under a conjuring name. In short (to hazard a wide conjecture, it may be), he is invoked in the person of Nic NEVILLE (*Neivie Nic*), a sorcerer in the days of James VI., who was burnt at St. Andrew's in 1569. If I am right, a curious testimony is furnished to his quondam popularity among the common people:

"From that he past to Sanctandrois, where a notable sorceres callit *Nic Neville* was condemnit to the death and brynt," &c. &c.—*The Historie and Life of King Jame the Sext*, p. 40. Edin. 1825. Bannatyne Club Ed.

J. D. N. N.

Let me call *your* attention, as well as that of your readers (for good may come from both), to an article in the December No. of the *Archæological Journal*, 1850, entitled "Notice of Documents preserved in the Record Office at Malta;" an article which I feel sure ought to be more publicly known, both for the sake of the reading world at large, and the high character bestowed upon the present keeper of those records, M. Luigi Vella, under whose charge they have been brought to a minute course of investigation. There may be found here many things worthy of elucidation; many secret treasures, whether for the archæologist, bibliopole, or herald, that only require your widely disseminated "brochure" to bring nearer to our own homes and our own firesides. It is with this view that I venture to express a hope, that a *précis* of that article may not be deemed irregular; which point, of course, I must leave to your good judgment and good taste to decide, being a very Tyro in archæology, and no book-worm (though I really love a book), so I know nothing of *their* points of etiquette. At the same time I must, in justice to Mr. A. Milward (the writer of the notice, and to whom I have not the honour of being known), entreat his pardon for the plagiarism, if such it can be called, having only the common "reciprocation of ideas" at heart; and remain as ever an humble follower under Captain Cuttle's standard.

One Corporal WHIP.

PRÉCIS of Documents preserved in Record Office, Malta.

Six volumes of Records, parchment, consisting of Charters from Sovereigns and Princes, Grants of Land, and other documents connected with the Order of St. John from its establishment by Pope Pascal II., whose original bull is perfect.

Two volumes of Papers connected with the Island of Malta before it came into the possession of the Knights, from year 1397 to beginning of sixteenth century.

A book of Privileges of the Maltese, compiled about 200 years ago.

Several volumes of original letters from men of note: among whom we may mention, Viceroy of Sicily, Sovereigns of England. One from the Pretender, dated 1725, from Rome; three from Charles II., and one from his admiral, John Narbrough. Numerous Processes of Nobility, containing much of value to many noble families; of these last, Mr. Vella has taken the trouble of separating, all those referring to any English families.

Also a volume of fifteenth century, containing the accounts of the commanderies. This is a continuation of an older and still more interesting volume, which is now in the Public Library.

For further particulars, see *Archæological Journal*, December, 1850, p. 369.

ON AN ANCIENT MS. OF "BEDÆ HISTORIA ECCLESIASTICA."

Some gentleman connected with the cathedral library of Lincoln may possibly be able to give me some information respecting a MS. copy of the *Historia Ecclesiastica* of Beda in my possession, and of which the following circumstances are therein apparent:—It is plainly a MS. of great antiquity, on paper, and in folio. On a fly-leaf it has an inscription, apparently of contemporaneous date, and which is repeated in a more modern hand on the next page with additions, as follows:

"Hunc librum legavit Willms Dadyngton qu^odam Vicarius de Barton sup humbre ecclie Lincoln ut eēt sub custodia Vicecancellarii."

Then follows:—

"Scriptū p manus Nicōi Belytt Vicecancellarii iiii^{to} die mēsis Octob^r Anno Dni millesimo quicentessimo decimoquīto et Lrā dñicalius G et Anno pp henrici octavi sexto."

In the hand of John, father of the more celebrated Ralph Thoresby, is added:

"Nunc e Libris Johis Thoresby de Leedes emp. Executor^{bus} Tho. Dñi Fairfax, 1673."

Through what hands it may have passed since, I have no means of knowing; but it came into mine from Mr. J. Wilson, 19. Great May's Buildings, St. Martin's Lane, London, in whose Catalogue for December, 1831, it appeared, and was purchased by me for 3*l.* 3*s.*

There it is conjectured to be of the twelfth century, and from the character there is no reason to doubt that antiquity. It is on paper, and has been ill-used. It proceeds no farther than into lib. v. c. xii., otherwise, from the beginning complete. The different public libraries of the country abound in MSS. of this book. It is probable that, under the civil commotions in the reign of Charles I. the MS. in my possession came into the hands of General Fairfax, and thence into those of John Thoresby: so that no blame can possibly attach to the present, or even some past, generations, of the curators of any library, whether cathedral or private. It is, at all events, desirable to trace the pedigree of existing MSS. of important works, where such information is attainable.

Perhaps some of your correspondents may be able to inform me what became of the library of Ralph Thoresby; for into his possession, there can be little doubt, it came from his father.

J. M.

Minor Notes.

The Potter's and Shepherd's Keepsakes.—In the cabinet of a lover of *Folk-lore* are two quaint and humble memorials by which two "inglorious Miltons" have perpetuated their affection, each in characteristic sort. The one was a potter; the other, probably, a shepherd. The "pignus amoris" of the former is a small earthenware vessel in the shape of a book, intended apparently to hold a "nosegay" of flowers. The book has yellow clasps, and is authentically inscribed on its sides, thus:

"The. Love. Is. True.
That. I. owe. You.
Then. se. you. Bee.
The. Like. To. Mee.

(*On the other side.*)

"The. Gift. Is. Small.
Good. will. Is. all.
Jeneuery. y^e 12 day.
1688."

The shepherd's love gift is a wooden implement, very neatly carved, and intended to hold knitting-needles. On the front it has this couplet:

"WHEN THIS YOY SEE.
REMEMBER MEE. MW.

(*On one side.*)

MW. 1673."

To an uninformed mind these sincere records of honest men seem as much "signs of the times" as the perfumed sonnets dropped by expiring swains into the vases of "my lady Betty," and "my lady Bab," with a view to publication.

H. G. T.

Writing-paper.—I have long been subject to what, in my case, I feel to be a serious annoyance. For the last twenty years I have been unable to purchase any letter-paper which I can write upon with comfort and satisfaction. At first, I was allowed to choose between plain and hot-pressed; but now I find it impossible to meet with any, which is not glazed or smeared over with some greasy coating, which renders it very disagreeable for use with a common quill—and I cannot endure a steel pen. My style of writing, which is a strong round Roman hand, is only suited for a quill.

Can any of your correspondents put me in the way of procuring the good honest letter-paper which I want? I have in vain applied to the stationers in every town within my reach. Would any of the paper-mills be disposed to furnish me with a ream or two of the unglazed, plain, and unhotpressed paper which I am anxious to obtain?

Whilst I am on this subject, I will take occasion to lament the very great inferiority of the paper generally which is employed in printing books. It may have a fine, glossy, smooth appearance, but its texture is so poor and flimsy, that it soon frays or breaks, without the greatest care; and many an immortal work is committed to a miserably frail and perishable material!

A comparison of the books which were printed a century ago, with those of the present day, will, I conceive, fully establish the complaint which I venture to make; and I would particularly remark upon the large Bibles and Prayer Books which are now printed at the Universities for the use of our churches and chapels, which are exposed to much wear and tear, and ought, therefore, to be of more substantial and enduring texture, but are of so flimsy, brittle, and cottony a manufacture, that they require renewing every three or four years.

"LAUDATOR TEMPORIS ACTI."

Little Casterton (Rutland) Church.—Within the communion rails in the church of Little Casterton, Rutland, there lies in the pavement (or did lately) a stone, hollowed out like the basin or drain of a piscina, which some church-hunters have supposed to be a piscina, and have noticed as a great singularity. The stone, however, did not originally belong to this church; it was brought from the neighbouring site of the desecrated church of Pickworth, by the late Reverend Richard Twopeny, who held the rectory of Little Casterton upwards of sixty years; he had long seen it lying neglected among the ruins, and at length brought it to his own church to save it from destruction.

It may be interesting to some of your readers to learn that in the chancel of Little Casterton are monumental brasses of an armed male and a female figure, the latter on the sinister side, with

the following inscription in black letter:—

"Hic jacet Dñs Thomas Burtoñ miles quondam dñs de Tolthorp ac ecclesiæ.... patronus qui obiit kalendas Augusti.... dña Margeria uxor ejus sinistris quorꝫ, aiabus ppicietur deus amen."

R. C. H.

The Hippopotamus (Vol. ii., pp. 35. 277.).—I can refer your correspondent L. (Vol. ii, p. 35.) to one more example of a Greek writer using the word ἵπποπόταμος, viz., the Hieroglyphics of Horapollon Nilous, lib. i. 56. (I quote from the edition by A. T. Cory. Pickering, 1840):

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"Ἄδικον δὲ καὶ ἀχάριστον, ἵπποποτάμου ὄνουχας δύο, κάτω βλέποντας, γράφουσιν."

He there mentions the idea of the animal contending against his father, &c.; and as he flourished in the beginning of the fifth century, it is probable that he is the source from which Damascius took the story.

I have in my cabinet a large brass coin of the Empress Ptacilia Severa, wife of Philip, on which is depicted the Hippopotamus, with the legend SAECVLARES. AVGG., showing it to have been exhibited at the sæcular games.

E. S. TAYLOR.

Specimens of Foreign English.—Several ludicrous examples have of late been communicated (see Vol. ii., pp. 57. 138.), but none, perhaps, comparable with the following, which I copied about two years since at Havre, from a Polyglot advertisement of various Local Regulations, for the convenience of persons visiting that favourite watering-place. Amongst these it was stated that—

"*Un arrangement peut se faire avec le pilote, pour de promenades à rames.*"

Of this the following most literal version was enounced,—

"One arrangement can make himself with the pilot for the walking with *roars*" (sic).

ALBERT WAY.

St. Clare.—In the interesting and amusing volume of *Rambles beyond Railways*, M. W. Wilkie Collins has attributed the church of St. Cleer in Cornwall, with its Well and ruined Oratory, to St. Clare, the heroic Virgin of Assisi; but in the elegant and useful *Calendar of the Anglican Church*, the same church is ascribed to St. Clair, the Martyr of Rouen. My own impression is, that the latter is correct; but I note the circumstance, that some of your readers better informed than myself, may be enabled to answer the Query, which is the right ascription? When Mr. Collins alluded to the fate of Bishop Hippo, devoured by rats, I presume he means Bishop Hatto, commemorated in the "Legends of the Rhine."

BERIAH BOTFIELD.

Norton Hall, Feb. 14. 1851.

Dr. Dodd.—On the 13th February, 1775, Dr. Dodd was inducted to the vicarage of Wing, Bucks, on the presentation of the Earl of Chesterfield. On the 8th February, 1777, he was arrested for forging the Earl's bond. Dr. Dodd never resided at Wing; but, during the short period he held the living, he preached there four times. The tradition of the parish is, that on those occasions he preached from the following texts; all of them remarkable, and the second and fourth especially so with reference to the subsequent fate of the unhappy man, whose feelings they may reasonably be supposed to embody.

The texts are as follows:—

1 *Corinthians* xvi. 22. "If any man love not the Lord Jesus Christ, let him be Anathema Maran-atha."

Micah vii. 8. "Rejoice not against me, O mine enemy; when I fall, I shall arise; when I sit in darkness, the Lord shall be a light unto me."

Psalms cxxxix. 1, 2. "O Lord, thou hast searched me and known me. Thou knowest my down-sitting and mine up-rising, thou understandest my thought afar off."

Deuteronomy xxviii. 65, 66, 67. "And among these nations thou shalt find no ease, neither shall the sole of thy foot have rest; but the Lord shall give thee there a trembling heart, and failing of eyes, and sorrow of mind: and thy life shall hang in doubt before thee; and thou shalt fear day and night, and shalt have none assurance of thy life: In the morning thou shalt say, Would God it were even! and at even thou shalt say, Would God it were morning! for the fear of thine heart wherewith thou shalt fear, and for the sight of thine eyes which thou shalt see."

Q. D.

Hats of Cardinals and Notaries Apostolic (Vol. iii. p. 169.).—An instance occurs in a MS. in this college (L. 10. p. 60.) circa temp. Hen. VIII., of the arms of "Doctor Willm. Haryngton, prothonotaire apostolik," ensigned with a black hat, having three tassels pendant on each side:

these appendages, however, are somewhat different to those attached to the Cardinal's hat, the cords or strings not being *fretty*. I have seen somewhere a series of arms having the same insignia; but, at present, I cannot say where.

THOS WM. KING, YORK HERALD.

College of Arms, Feb. 17. 1851.

Baron Munchausen's Frozen Horn.—

"Till the Holy Ghost came to thaw their memories, that the words of Christ, like the voice in Plutarch that had become frozen, might at length become audible."—Hammond's *Sermons*, xvii.

These were first published in 1648.

E. H.

Contracted Names of Places.—Kirton for Crediton, Devon; Wilscombe for Wiveliscombe, Somersetshire; Brighton for Brighthelmstone, Sussex; Pomfret for Pontefract, Yorkshire; Gloster for Gloucester.

J. W. H.

Queries.

BIBLIOGRAPHICAL QUERIES.

(Continued from Vol. iii., p. 139.)

{183} (43.) Is there any valid reason for not dating the publication of some of Gerson's treatises at Cologne earlier than the year 1470? and if good cause cannot be shown for withholding from them so high a rank in the scale of typographic being, must we not instantly reject every effort to extenuate Marchand's obtuseness in asserting with reference to Ulric Zell, "On ne voit des éditions de ce Zell qu'en 1494?" (*Hist. de l'Imp.*, p. 56.) Schelhorn's opinion as to the birthright of these tracts is sufficient to awaken an interest concerning them, for he conceived that they should be classed among the earliest works executed with cut moveable characters. (*Diat. ad Card. Quirini lib.*, p. 25. Cf. Seemiller, i. 105.) So far as I can judge, an adequate measure of seniority has not been generally assigned to these Zellian specimens of printing, if it be granted "Coloniæ Agrippinam post Moguntinenses primùm recepisse artem." (Meerman, ii. 106.) This writer's representation, in his ninth plate, of the type used in 1467, supplies us with ground for a complete conviction that these undated Gersonian manuals are at least as old as the *Augustinus de singularitate clericorum*. But why are they not older? Is there any document which has a stronger conjectural claim? Van de Velde's *Catalogue*, tome i. Gand, 1831, contains notices of some of them; and one volume before me has the first initial letter principally in blue and gold, the rest in red, and all elaborated with a pen. The most unevenly printed, and therefore, I suppose, the primitival gem, is the *Tractatus de mendicitate spirituali*, in which not only rubiform capitals, but whole words, have been inserted by a chirographer. It is, says Van de Velde, (the former possessor,) on the fly-leaf, "sans chiffres et réclames, en longues lignes de 27 lignes sur les pages entières." The full stop employed is a sort of twofold, recumbent, circumflex or caret; and the most eminent watermark in the paper is a Unicorn, bearing a much more suitable antelopian weapon than is that awkwardly horizontal horn prefixed by Dr. Dibdin to the Oryx in profile which he has depicted in plate vi. appertaining to his life of Caxton: *Typographical Antiquities*, vol. i.

(44.) Wherein do the ordinary *Hymni et Sequentiæ* differ from those according to the use of Sarum? Whose is the oldest *Expositio* commonly attached to both? and respecting it did Badius, in 1502, accomplish much beyond a revision and an amendment of the style? Was not Pynson, in 1497, the printer of the folio edition of the Hymns and Sequences entered in Mr. Dickinson's valuable *List of English Service-Books*, p. 8.; or is there inaccuracy in the succeeding line? Lastly, was the titular woodcut in Julian Notary's impression, A.D. 1504 (Dibdin, ii. 580.), derived from the decoration of the *Hymnarius*, and the *Textus Sequentiarum cum optimo commento*, set forth at Delft by Christian Snellaert, in 1496? From the first page of the latter we receive the following accession to our philological knowledge:

"Diabolus dicitur a *dia*, quod est duo, et *bolos* morsus; quasi dupliciter mordens; quia lædit hominem in corpore et anima."

(45.) (1.) In what edition of the Salisbury Missal did the amusing errors in the "Ordo Sponsalium" first occur; and how long were they continued? I allude to the husband's obligation, "to haue and to holde fro thys day *wafor betor* for wurs," &c., and to the wife's prudential promise, "to haue et to holde *for thys day*." (2.) Are there any vellum leaves in any copy in England of the folio impression very beautifully printed *en rouge et noir* "in alma Parisiorum academia," die x. Kal. April, 1510?

(46.) On the 11th of last month (Jan.) somebody advertised in "NOTES AND QUERIES" for *Foxes and Firebrands*. In these days of trouble and rebuke, when (if we may judge from a recent article

savouring of Neal's second volume) it seems to be expected that English gentlemen will, in a Magazine that bears their name, be pleased with a réchauffé of democratic obloquy upon the character of the great reformer of their church, and will look with favour upon *Canterburies Doome*, would it not be desirable that Robert Ware's (and Nalson's) curious and important work should be republished? If a reprint of it were to be undertaken, I would direct attention to a copy in my possession of "The Third and Last Part," Lond. 1689, which has many alterations marked in MS. for a new edition, and which exhibits the autograph of Henry Ware.

(47.) Was COHAUSEN the composer of "Clericus Deperrucatus; sive, in fictitiis Clericorum Comis moderni seculi ostensa et explosa Vanitas: Cum Figuris: Autore ANNŒO RHISENNO VECCHIO, Doctore Romano-Catholico," printed at Amsterdam, and inscribed to Pope Benedict XIII.? One of the well-finished copperplates, page 12., represents "*Monsieur l'Abbé prenant du Tabac.*"

(48.) Where can a copy of the earliest edition of the *Testamentum XII. Patriarcharum* be found? for if one had been easily obtainable, Grabe, Cave, Oudin, and Wharton (*Ang. Sac.* ii. 345.) would not have treated the third impression as the first; and let it be noted by the way that "Clerico *Elichero*" in Wharton must be a mistake for "Clerico *Nicolao.*" Moreover, how did the excellent Fabricius (*Bibl. med. et inf. Latin.*, and also *Cod. Pseudepig. V. T.*, i. 758.) happen to connect Menradus Moltherus with the *editio princeps* of 1483? It is certain that this writer's letter to Secerius, accompanying a transcript of Bishop Grossetête's version, which immediately came forth at Hagenau, was concluded "postridie Non. Januar. M.D.XXXII."

(49.) (1.) Who was the biblioplist with whom originated the pernicious scheme of adapting newly printed title-pages to books which had had a previous existence? Sometimes the deception may be discerned even at a glance: for example, without the loss of many seconds, and by the aspect of a single letter, (the long s,) we can perceive the falsehood of the imprint, "Parisiis, apud Paul Mellier, 1842," together with "S.-Clodoaldi, è typographeo Belin-Mandar," grafted upon tome i. of the Benedictine edition of S. Gregory Nazianzen's works, which had been actually issued in 1778. Very frequently, however, the comparison of professedly different impressions requires, before they can be safely pronounced to be identical, the protracted scrutiny of a practised eye. An inattentive observer could not be conscious that the works of Sir James Ware, translated and improved by Harris, and apparently the progeny of the year 1764, (the only edition, and that but a spurious one, recorded in Watt's *Bibliotheca Britannica*,) have been skilfully tampered with, and should be justly restored—the first volume to 1739, the second to 1745.

(2.) We must admit that a bookseller gifted with mature sapience will very rarely, or never, be such an amateur in expensive methods of bamboozling, as to prefer having recourse to the title-page expedient, if he could flatter himself that his purpose would be likely to be effected simply by *doctoring the date*; and thus a question springs up, akin to the former one, How great is the antiquity of this timeserving device? At this moment, trusting only to memory, I am not able to adduce an instance of the depravation anterior to the year 1606, when Dr. James's *Bellum Papale* was put forth in London as a new book, though in reality there was no novelty connected with it, except that the last 0 in 1600 (the authentic date) had been compelled by penmanship to cease to be a dead letter, and to germinate into a 6.

(3.) If neither the judicious naturalisation of a title-page, nor the dexterous corruption of the year in which a work was honestly produced, should avail to eliminate "the stock in hand," *res ad Triarios rediit*—there is but one contrivance left. This is, to give to the ill-fated hoard *another name*; in the hope that a proverb properly belonging to a rose may be superabundantly verified in the case of an old book. What Anglo-Saxon scholar has not studied "*Divers Ancient Monuments*," revived in 1638? and yet perhaps scarcely any one is aware that the appellation is entirely deceptive, and that no such collection was printed at that period. The inestimable remains of Ælfric, edited by L'Isle in 1623, and then entitled, "*A Saxon Treatise concerning the Old and New Testament*," together with a reprint of the "*Testimonie of Antiquitie*," (sanctioned by Archbishop Parker in 1567,) had merely submitted to substitutes for the first two leaves with which they had been ushered into the world, and after fifteen years the unsuspecting public were beguiled. When was this system of misnomers introduced? and can a more signal specimen of this kind of shamelessness be mentioned than that which is afforded by the fate of Thorndike's *De ratione ac jure finiendi Controversias Ecclesiæ Disputatio*? So this small folio in fours was designated when it was published, Lond. 1670; but in 1674 it became *Origines Ecclesiasticæ*; and it was metamorphosed into *Restauratio Ecclesiæ* in 1677.

(50.) Dr. Dibdin (*Typ. Antiq.* iii. 350.) has thus spoken of a quarto treatise, *De autoritate, officio, et potestate Pastorum ecclesiasticorum*:—

"This very scarce book is anonymous, and has neither date, printer's name, nor place; but being bound up with two other tracts of Berthelet's printing *are my reasons* for giving it a place here."

The argument and the language in this sentence are pretty nearly on a par; for as misery makes men acquainted with dissimilar companions, why may not parsimony conglutinate heterogeneous compositions? I venture to deny altogether that the engraved border on the title-page was executed by an English artist. It seems rather to be an original imitation of Holbein's design: and as regards the date, can we not perceive what was meant for a modest "1530" on a standard borne by one of the boys in procession? In Simler's Gesnerian *Bibliotheca* SIMON HESS (let me reiterate the question, Who was he?) is registered as the author; and of his work we read, "Liber

impressus in Germania." This observation will determine its locality to a certain extent; and the tractate may be instantly distinguished from all others on the same subject by the presence of the following alliterative frontispiece:—

"Primus Papa, potens Pastor, pietate paterna,
Petrus, perfectam plebem pascendo paravit.
Posthabito plures populo, privata petentes,
Pinguia Pontifices, perdunt proh pascua plebis."

R. G.

ENIGMATICAL EPITAPH.

In the church of Middleton Tyas, in the North Riding of the county, there is the following extraordinary inscription on the monument of a learned incumbent of that parish:—

"This Monument rescues from oblivion the Remains of the Rev. John Mawer, D.D., late Vicar of this Parish, who died Nov. 18th, 1763, aged 60. The doctor was descended from the royal family of Mawer, and was inferior to none of his illustrious ancestors in personal merit, being the greatest linguist this nation ever produced. He was able to write and speak twenty-two languages, and particularly excelled in the Eastern tongues, in which he proposed to his Royal Highness Frederick Prince of Wales, to whom he was firmly attached, to propagate the Christian religion in the Abyssinian empire,—a great and noble design, which was frustrated by the death of that amiable prince."

Whitaker, after giving the epitaph verbatim in his *History of Richmondshire*, vol. i. p. 234., says:

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"This extraordinary personage, who may seem to have been qualified for the office of universal interpreter to all the nations upon earth, appears, notwithstanding, to have been unaware that the Christian religion, in however degraded a form, has long been professed in Abyssinia. With respect to the royal line of Mawer I was long distressed, till, by great good fortune, I discovered that it was no other than that of old King Coyl."

As I happen to feel an interest in the subject which disinclines me to rest satisfied with the foregoing hasty—not to say flippant explanation of the learned historian, I am anxious to inquire whether or not any reader of the "NOTES AND QUERIES" can throw light on the history, and especially the genealogy, of this worthy and amiable divine? While I have reason to believe that Dr. Mawer was about the last person in the world to have composed the foregoing eulogy on his own character, I cannot believe that the allusion to illustrious ancestors "is merely a joke," as Whitaker seems to imply; while it is quite certain that there is nothing in the inscription to justify the inference that the deceased had been "unaware that the Christian religion" had "long been professed in Abyssinia:" indeed, an inference quite the reverse would be quite as legitimate.

J. H.

Rotherfield, Feb. 23. 1851.

SHAKSPEARE'S "MERCHANT OF VENICE"

(Act IV. Sc. 1.).

In the lines—

"The quality of Mercy is not strained,
It droppeth, as the gentle rain from heaven,
Upon the place beneath."

What is the meaning of the word "strained?" The verb *to strain* is susceptible of two essentially different interpretations; and the question is as to which of the two is here intended? On referring to Johnson's Dictionary, we find, amongst other synonymous terms, *To squeeze through something; to purify by filtration; to weaken by too much violence; to push to its utmost strength.* Now, if we substitute either of the two latter meanings, we shall have an assertion that "Mercy is not weakened by too much violence (or put to its utmost strength), but droppeth, as the gentle rain from heaven," &c., where it would require a most discerning editor to explain the connexion between the two clauses. If, on the other hand, we take the first two meanings, the passage is capable of being understood, if nothing else. Beginning with *to squeeze through something*; what would present itself to our ideas would be, that "Mercy does not fall in one continuous stream (as would be the case, if *strained*) on one particular portion of the earth, but expands into a large and universal shower, so as to spread its influence over the entire globe." This, however, though not absurd, is, I fear, rather forced.

To come to the second explanation of *to purify*, which in my opinion is the most apt, I take it that Shakspeare intended to say, that "Mercy is so pure and undefiled as to require no cleansing, but falls as gently and unsullied as the showers from heaven, ere soiled by the impurities of earth."

With these few remarks, I shall leave the matter in the hands of those whose researches into the English language may have been deeper than my own, with a hope that they may possess time and inclination to promote the elucidation of a difficulty in one of the most beautiful passages of our great national bard; a difficulty, by the way, which seems to have escaped the notice of all the editors and commentators.

L. S.

Minor Queries.

Was Lord Howard of Effingham, who commanded in chief against the Spanish Armada, a Protestant or a Papist?—On the one hand, it is highly improbable that Queen Elizabeth should employ a popish commander against the Spaniards.

1. The silence of Dr. Lingard and other historians is also negatively in favour of his being a Protestant.

But, on the other hand, it has been repeatedly asserted, in both houses of Parliament, that he was a Papist.

2. It is *likely*, because his *father* was the eldest son by his second wife of Thomas, second Duke of Norfolk, and was created Baron Howard of Effingham by Queen Mary.

3. Whatever his own religion may have been, he was contemporary with his cousin, Philip, Earl of Arundel, whom Camden calls the champion of the Catholics, and whose *violence* was the cause of his perpetual imprisonment.

4. The present Lord Effingham has recently declared that by blood he was (had always been?) connected with the Roman Catholics.

Under these and *other* circumstances, it is a question to be settled by *evidence*.

C. H. P.

Brighton.

Lord Bexley—how descended from Cromwell?—In the notice of the late Lord Bexley in *The Times*, it is stated that he was *maternally* descended from Oliver Cromwell, the Protector, through the family of Cromwell's son-in-law, Ireton.

Burke, in his *Peerage*, mentions that Henry Vansittart, father of Lord Bexley, was governor of Bengal (circa 1770), and that he married Amelia Morse, daughter of Nicolas Morse, governor of Madras.

It would therefore appear that this said Nicolas Morse was a descendant of General Ireton. I wish to ascertain if this assumption be correct; and, if correct, when and how the families of Morse and Ireton became connected? If any of your correspondents can furnish information on this subject, or acquaint me where I can find any account or pedigree of the Morse family, I shall feel much indebted to them.

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PURSUIVANT.

Earl of Shaftesbury.—I have read with great interest Lord Shaftesbury's letter to Le Clerc, published in No. 67. May I ask your correspondents JANUS DOUSA and Professor des Amories VAN DER HOVEN, whether the Remonstrants' library of Amsterdam contains any papers relating to the first Earl of Shaftesbury, which might have been sent by the third Earl to Le Clerc; and whether any notices or traditions remain in Amsterdam of the first Lord Shaftesbury's residence and death in that city? Any information relative to the first Earl of Shaftesbury will greatly oblige.

CH.

Family of Peyton.—Admiral Joseph Peyton [Post-Captain, December 2, 1757—Admiral, 1787—ob. 1804] was Admiral's First Captain in the fleet under Darby, at the relief of Gibraltar, 1781. He was son of Commodore Edward Peyton [Post-Captain, April 4, 1740], who is supposed to have gone over from England, and settled in America, and there to have died. I should be very glad of further particulars of these persons. Are my dates correct? How is this branch of the family (lately represented by John Joseph Peyton, Esq., of Wakehurst, who married a daughter of Sir East Clayton East, Bart., and died in 1844, leaving four children minors) connected with the Baronets Peyton, of Iselham, or Dodington? Who was the father of the above Commodore? It may aid the inquiry to mention that this branch is related to the Grenfell family: William Peyton, second son of the above Admiral Joseph, having married a first cousin of Pascoe Grenfell, Esq., M.P. for Great Marlow (who died in 1833).

ACHE.

"*La Rose nait en un Moment.*"—I wish to learn the name of the author of the following verses, and where they are to be found. Any of your correspondents who can inform me shall receive my sincere thanks:—

"La Rose nait en un moment,

En un moment elle est flêtrie;
Mais ce que pour vous mon cœur sent,
Ne finira qu'avec ma vie."

T. H. K.

Malew, Man.

John Collard the Logician.—Could any of your correspondents tell me where I could find any account of *John Collard*, who wrote three treatises on Logic:—The first, under the name of *N. Dralloc* (his name reversed), *Epitome of Logic*, Johnson, St. Paul's Church Yard, 1795; in his own name, *Essentials of Logic*, Johnson, 1796; and in 1799, the *Praxis of Logic*. He is mentioned as *Dralloc* by Whately and Kirwan; but nobody seems to have known him as *Collard* but Levi Hedge, the American writer on that subject. I made inquiry, some forty years ago, and was informed that he lived at Birmingham, was a chairmaker by profession, and devoted much of his time to chemistry; that he was known to and esteemed by Dr. Parr; and that he was then dead.

At the close of his preface to his *Praxis* he says,—

"And let me inform the reader also, that this work was not composed in the pleasant tranquillity of retirement, but under such untoward circumstances, that the mind was subject to continual interruptions and vexatious distraction."

Then he adds,—

"I have but little doubt but this *Praxis* will, at some future period, find its way into the schools; and though critics should at present condemn what they have either no patience or inclination to examine, I feel myself happy in contemplating, that after I am mouldered to dust, it may assist our reason in this most essential part."

B. G.

Feb. 20. 1851.

Traherne's Sheriffs of Glamorgan.—Could any of your readers tell me where I might see a copy of *A List of the Sheriffs of County Glamorgan*, printed (privately?) by Rev. J. M. Traherne? I have searched the libraries of the British Museum, the Athenæum Club, and the Bodleian at Oxford, in vain.

EDMOND W.

Haybands in Seals.—I have, in a small collection of Sussex deeds, two which present the following peculiarity: they have the usual slip of parchment and lump of wax pendant from the lower edge, but the wax, instead of bearing an armorial figure, a merchant's mark, or any other of the numerous devices formerly employed in the authentication of deeds instead of one's chirograph, has neatly inserted into it a small wreath composed of two or three stalks of grass (or rather hay) carefully plaited, and forming a circle somewhat less in diameter than a shilling. The deeds, which were executed in the time of Henry the Seventh, relate to the transfer of small landed properties. I have no doubt that this diminutive *hayband* was the distinctive mark of a grazier or husbandman who did not consider his social status sufficient to warrant the use of a more regular device by way of seal. I have seen a few others connected with the same county, and, if I recollect rightly, of a somewhat earlier date. I shall be glad to ascertain whether this curious practice was in use in other parts of England.

M. A. LOWER.

Lewes.

Edmund Prideaux, and the First Post-office.—Polwhele, in his *History of Cornwall*, says, p. 139.:

"To our countryman Edmund Prideaux we owe the regular establishment of the Post-office."

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He says again, p. 144.:

"Edmund Prideaux, Attorney-General to Oliver Cromwell, and *Inventor* of the Post-office."

Now the Edmund spoken of as Attorney-General, was of Ford Abbey, in Devonshire, and second son of Sir Edmund Prideaux, of Netherton, in the said county, therefore could not be one of the Cornish branch.

Query No. 1. Who was the Edmund Prideaux, his countryman, that regularly established the Post-office?

Query No. 2. How were letters circulated before his time?

Query No. 3. Was Edmund Prideaux the Attorney-General, the inventor of the Post-office, as he states; if not, who was?

Query No. 4. Has any life of Edmund Prideaux as Attorney-General been published, or is any account of him to be found in any work?

G. P. P.

William Tell Legend.—Could any of your readers tell me the true origin of the William Tell apple story? I find the same story told of—

(1.) Egil, the father of the famous smith Wayland, who was instructed in the art of forging metals by two dwarfs of the mountain of Kallöva. (Depping, *Mém. de la Société des Antiquaires de France*, tom. v. pp. 223. 229.)

(2.) Saxo Grammaticus, who wrote nearly a century before Tell, tells nearly the same story of one Toko, who killed Harold.

(3.) "There was a souldier called Pumher, who, daily through witchcraft, killed three of his enemies. This was he who shot at a pennie on his son's head, and made ready another arrow to have slain the Duke Remgrave (? Rheingraf), who commanded it." (Reginald Scot, 1584.)

(4.) And Adam Bell, Clym of the Clough, and William of Cloudeslie.

G. H. R.

Arms of Cottons buried in Landwade Church, &c. (Vol. iii., p. 39.).—Will JONATHAN OLDBUCK, JUN., oblige me by describing the family coat-armour borne by the Cottons mentioned in his Note? It may facilitate his inquiry, in which, by the way, I am much interested.

R. W. C.

Sir George Buc's Treatise on the Stage.—What has become of this MS.? Sir George Buc mentions it in *The Third University of England*, appended to Stowe's *Annals*, ed. 1631, p. 1082.—

"Of this art [the dramatic] have written largely *Petrus Victorius*, &c.—as it were in vaine for me to say anything of the art; besides, that *I have written thereof a particular treatise*."

If this manuscript could be discovered, it would doubtless throw considerable light upon the Elizabethan drama.

EDWARD F. RIMBAULT.

A Cracowe Pike (Vol. iii., p. 118.).—Since I sent you the Query respecting a *Cracowe Pike*, I have found that I was wrong in supposing it to be a weapon or spear: for *Cracowe Pikes* was the name given to the preposterous "piked shoes," which were fashionable in the reign of Richard II., and which were so long in the toes that it was necessary to tie them with chains to the knee, in order to render it possible for the wearer to walk. Stowe, in his *Chronicle*, tells us that this extravagant fashion was brought in by Anne of Bohemia, Queen of Richard II. But why were they called *Cracowe pikes*?

I. H. T.

St. Thomas of Trunnions.—Who was this saint, and why is he frequently mentioned in connexion with onions?

"Nay softe, my maisters, by *Saincte Thomas of Trunions*,
I am not disposed to buy of your *onions*."
Apius and Virginia, 1575.

"And you that delight in trulls and minions,
Come buy my four ropes of hard *S. Thomas's onions*."
The Hog hath lost his Pearl, 1614.

"Buy my rope of onions—white *St. Thomas's onions*," was one of the cries of London in the seventeenth century.

EDWARD F. RIMBAULT.

Paper-mill near Stevenage (Vol. ii., p. 473.).—In your number for December 14, 1850, one of your correspondents, referring to Bartholomeus *de Prop. Rerum*, mentions a paper-mill near Stevenage, in the county of Hertford, as being probably the earliest, or one of the earliest, established in England. I should feel much obliged if your correspondent, through the medium of your pages, would favour me with any further particulars on this subject; especially as to the site of this mill, there being no stream within some miles of Stevenage capable of turning a mill. I have been unable to find any account of this mill in either of the county histories.

HERTFORDIENSIS.

Mounds, Munts, Mounts.—In the parish register of Maresfield in Sussex, there is an entry recording the surrender of a house and three acres of land, called the "Mounds," in 1574, to the use of the parish; and in the churchwardens' accounts at Rye, about the same time, it is stated that the church of Rye was entitled to a rent from certain lands called "Mounts." In Jevington, too, there are lands belonging to the Earl of Liverpool called Munts or Mounts, but whether at any time belonging to the church, I am unable to say. Any information as to the meaning of the word, or account of its occurring elsewhere, will much oblige

R. W. B.

Church Chests.—A representation of two knights engaged in combat is sometimes found on ancient church chests. Can any one explain the meaning of it? Examples occur at Harty Chapel,

Kent, and Burgate, Suffolk. The former is mentioned in the *Glossary of Architecture*, and described as a carving: the latter is painted only, and one of the knights is effaced: the other is apparently being unhorsed; he wears a jupon embroidered in red, and the camail, &c., of the time of Richard II.: a small shield is held in his left hand: his horse stoops its head, apparently to water, through which it is slowly pacing. Is this a subject from the legend of some saint, or from one of the popular romances of the middle ages? Are any other examples known?

C. R. M.

The Cross-bill.—Is "The Legend of the Cross-bill," translated from Julius Mosen by Longfellow, a genuine early tradition, or only a fiction of the poet?

2. Is the Cross-bill considered in any country as a sacred bird? and was it ever so used in architectural decoration, illumination, or any other works of sacred art?

3. What is the earliest record on evidence of the Cross-bill being known in England?

H. G. T.

Launceston.

Iovanni Volpe.—Can any of your readers supply a notice of IOVANNI VOLPE, mentioned in a MS. nearly cotemporary to have been

"An Italian doctor, famous in Queen Elizabeth's time, who went with George Earl of Cumberland most of his sea voyages, and was with him at the taking of Portorico?"

Another MS., apparently of the date of James I., describes him as "physician to Queen Elizabeth."

He had a daughter, Frances, widow of Richard Evers, Esq. ("of the family of Evers of Coventry"), who married, 2d November, 1601, Richard Hughes, Esq., then a younger son, but eventually representative, of the ancient house of Gwerclas and Cymmer-yn-Edeirnion, in Merionethshire, and died 29th June, 1636.

M. N. O.

Auriga.—How comes the Latin word AURIGA to mean "a charioteer?"

VARRO.

To speak in Lutestring.—1. Philo-Junius—that is, Junius himself—in the 47th Letter, writes:

"I was led to trouble you with these observations by a passage which, *to speak in lutestring*, I met with this morning, in the course of my reading."

Had the expression in Italics been used before by any one?

2. In the 56th Letter, addressed to the Duke of Grafton, Junius asks:

"Is the union of *Blifil* and *Black George* no longer a romance?"

What part of that story is here referred to?

VARRO.

"*Lavora, come se tu*," &c.—In Bohn's edition of Jeremy Taylor's *Holy Living and Dying*, I observe in the notes several Italian sentences, mostly couplets or proverbs. One peculiarly struck me: and I should feel obliged if any of your readers could tell me whence it was taken, name of author, &c. The couplet runs thus (Vide p. 182. of the work):—

"Lavora, come se tu avessi a camper ogni hora:
Adora, come se tu avessi a morir allora."

Indeed it would not be amiss, if *all* the notes were marked with authors' names or other reference, as I find some few of the Latin quotations as well as the Greek, and *all* the Italian ones, require a godfather.

W. H. P.

Tomb of Chaucer.—Are any of the existing English families descended from the poet Chaucer? If so, might they not fairly be applied to for a contribution to the proposed restoration of his tomb? His son Thomas Chaucer left an heiress, married to De la Pole, Duke of Suffolk; but I have not the means of ascertaining whether any of their posterity are extant.

C. R. M.

Family of Clench.—Can any of your readers supply me with the parentage and family of *Bruin Clench* of St. Martin's in the Fields, citizen of London? He married Catharine, daughter of William Hipplesley, Esq., of Throughley, in Edburton, co. Sussex; and was living in 1686. His christian name does not appear in the pedigrees of the Clinche or Clench family of Bealings and Holbrook, co. Suffolk, in the *Heralds' Visitations*, in the British Museum. His daughter married Roger Donne, Esq., of Ludham, co. Norfolk, and was the maternal grandmother of the poet Cowper.

C. R. M.

Replies.

CRANMER'S DESCENDANTS.

(Vol. iii., p. 8.)

Your correspondent may be interested to know, that Sir Anthony Chester, Bart., of Chichley, co. Bucks, married, May 21, 1657, Mary, dau. of Samuel Cranmer, Esq., alderman of London, and sister to Sir Cæsar Cranmer, Kt., of Ashwell, Bucks. This Samuel Cranmer was traditionally the last male heir of the eldest of Cranmer's sons; his descent is, I believe, stated in general terms in the epitaphs of Lady Chester, at Chichley, and Sir Cæsar Cranmer, at Ashwell. He was a great London brewer by trade, and married his cousin Mary (sister of Thomas Wood, Bishop of Coventry and Lichfield, and Sir Henry Wood, Bart., of the Board of Green Cloth), dau. of Thomas Wood, Esq., of Hackney, by his wife — Cranmer. They had only two children, and it would appear from Harleian MS. No. 1476. fo. 419., which omits all mention of Sir Cæsar, that he died in his father's lifetime, and that Lady Chester was sole heiress to this branch of the Cranmers.

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There are two brief pedigrees I have seen of these Cranmers, one in Harl. MS. 1476. above mentioned, the other in Philipot's *Catalogue of Knights*; but neither of them goes so far as to connect them with the archbishop, or even with the Nottinghamshire family; for they both begin with Samuel Cranmer's grandfather, who is described of Alcester, co. Warwick. Now the connexion is certain: could one of your readers supply me with the wanting links? Is it possible that they omit all mention of the archbishop on account of the prejudice mentioned by your correspondent; being able to supply the three generations necessary to gentility without him?

I am obliged to write without any books of reference, or I would have consulted the epitaphs in question again.

R. E. W.

I am afraid that my quotations from memory, in my letter of Saturday, were *not exactly correct*; for on examining Lipscomb's *Buckinghamshire* to-day, I find that it is stated (vol. iv. pp. 4-7.) on the monument of Samuel Cranmer at *Astwood Bury*, that he was "descended in a direct line from Richard Cranmer, elder brother to Thomas, archbishop of Canterbury;" and that it was found, on an inquisition held on April 7, 1640, that his son and heir Cæsar Cranmer (called on the monument "Sir Cæsar Wood At^e Cranmer, Kt.") was his heir at six years of age. This Cæsar was knighted by Charles II., and died unmarried; so that his sister, Lady Chester, was evidently the representative of this branch of the Cranmer family.

Now, with regard to this statement on the monument, in the first place it is discrepant with Lady Chester's epitaph at Chichley, which (Lipscomb's *Bucks*, vol. iv. p. 97.) expressly declares that she derived her descent from the archbishop. In the next place it appears from Thoroton's *Notts*, that the archbishop had no elder brother named Richard. His elder brother's name was John; who by Joan, dau. of John Frechevill, Esq., had two sons, Thomas and *Richard*. Could this be the Richard alluded to? In the third place, in neither of the pedigrees alluded to is there given any connexion with the family of Cranmer of Aslacton. And, lastly, it is opposed to the uniform tradition of the family. Now, if any of your readers can clear up this difficulty, or will refer me to any other pedigree of the Cranmers, I shall feel extremely obliged to him.

With the exception of the points now noticed, my former letter was perfectly correct, and may be relied on in every respect.

I may mention that these Cranmers were from Warwickshire. The monument states that Samuel Cranmer was born at "Aulcester" in that county, "about the year 1575."

R. E. W.

DUTCH POPULAR SONG-BOOK.

(Vol. iii., p. 22.)

The second edition of the song-book mentioned by the HERMIT OF HOLYPORT must have been published between 1781 and 1810, as the many popular works printed for S. and W. Koene may testify. In 1798 they lived on the Linde gracht, but shifted afterwards their dwelling-place to the Boomstraat. For the above information—about a trifle, interesting enough to call a *hermit* from his *memento-mori* cogitations—I am indebted to the kindness of Mr. J. J. NIEUWENHUYZEN.

But, alas! what can I, the man with a *borrowed name* and borrowed learning, say in reply to the first Query of the busy anchorite? He will believe me, when I tell his reverence that I am *not* JANUS DOUSA. What's in the name, that I could choose it? Must I confess? A token of grateful remembrance; the only means of making myself known to a British friend of my youth, but for whom I would perhaps never have enjoyed MR. HERMIT'S valuable contributions—the medium, in short, of being recognised incognito. Will this do? Or must I say, copying a generous correspondent of "NOTES AND QUERIES,"—Spare my blushes, I am

J. H. VAN LENNEP.

BARONS OF HUGH LUPUS.

(Vol. iii., p. 87.)

Your correspondent P. asks for information respecting the families and descendants of William Malbank and Bigod de Loges, two of the Barons of Hugh Lupus, Earl of Chester, whose signatures are affixed to the charter of foundation of St. Werburgh's Abbey at Chester.

Of the descendants of William Malbank I can learn nothing; but it appears from the MS. catalogue of the Norman nobility before the Conquest, that Roger and Robert de Loges possessed lordships in the district of Coutances in Normandy. One at least, Roger, must have accompanied the Conqueror to England (and his name appears in the roll of Battle Abbey as given by Fox), for we find that he held lands in Horley and Burstowe in Surrey. His widow, Gunuld de Loges, held the manor of Guiting in Gloucestershire of King William; and in the year 1090 she gave two hides of land to the monastery of Gloucester to pray for the soul of her husband. Roger had two sons, Roger and Bigod, or, as he is sometimes called, Robert. The former inherited the lands in Surrey. One of his descendants (probably his great-grandson) was high sheriff of Surrey and Sussex in the years 1267, 1268, and 1269. His son Roger de Loges owned lands and tenements in Horley, called La Bokland, which he sold to the Abbot of Chertsea. His successor, John de Logge of Burstowe, witnessed in the tenth year of Edward II. a deed relating to the transfer of land in Hadresham, Surrey. The name became gradually corrupted to Lodge.

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To return to the subject of inquiry, Bigod de Loges—

"held five tenements in Sow of the Earl of Chester, by the service of conducting the said earl towards the king's court through the midst of the forest of Cannock, meeting him at Rotford bridge upon his coming, and at Hopwas bridge on his return. In which forest the earl might, if he pleased, kill a deer at his coming, and another at his going back: giving unto Loges each time he should so attend him a barbed arrow. Hugo de Loges granted to William Bagot all his lands in Sow, to hold of him the said Hugo and his heirs, by the payment of a pair of white gloves at the feast of St. Michael yearly."—Dugdale.

Bigod de Loges had two sons, Hugo and Odardus:

"Odardus de Loges was infeoffed by Ranulphus de Meschines, Earl of Chester, in the baronies of Stanyton, Wigton, Doudryt, Waverton, Blencoyd, and Kirkbride, in the county of Cumberland; and the said Odardus built Wigton church and endowed it. He lived until King John's time. Henry I. confirmed the grant of the barony to him, by which it is probable that he lived a hundred years. He had issue Adam. Adam had issue Odard, the lord, whose son and heir, Adam the Second, died without issue, and Odard the Fourth likewise," &c.—Denton's *MS.*

Of the branch settled in Staffordshire and Warwickshire—

"Hugo de Loges married, tempo Richard I., Margerie, daughter and heiress of Robert de Brok. By this marriage Hugo became possessed of the manor of Casterton in Warwickshire. He was forester of Cannock chace. He had issue Hugo de Loges, of Chesterton, whose son and heir, Sir Richard de Loges, died 21st of Edward I. Sir Richard had issue two sons, Richard and Hugo. The eldest, Richard of Chesterton, left issue an only daughter, Elizabeth, married to Nicholas de Warwick. The issue of this marriage was John de Warwick, whose daughter and heiress, Eleonora, married Sir John de Peto, and brought the manor of Chesterton into that family."—Dugdale.

M. J. T.

SHAKSPEARE'S "ANTONY AND CLEOPATRA."

(Vol. iii., p. 139.)

The scene in *Antony and Cleopatra* contains two expressions which are in *Henry VIII.*—

"Learn this, Silius."

"Learn this, brother."—*Hen. VIII.*

"The Captain's captain."

"To be her Mistress' mistress, the Queen's queen."—*Hen. VIII.*

The first of these passages is in a scene in *Henry VIII.*, which Mr. HICKSON gives to Fletcher (and of which, by-the-bye, it may be observed, that, like the scene in *Antony and Cleopatra*, it has nothing to do with the business of the play). The other is in a scene which he gives to Shakspeare.

But, perhaps, there may be doubts whether rightly. I am exceedingly ignorant in Fletcher; but here is a form of expression which occurs twice in the scene, which, I believe, is more conformable to the practice of Fletcher:—

"A heed was in his countenance."
"And force them with a constancy."

There is very great stiffness in the versification: one instance is quite extraordinary:

"Yet I know her for
A spleeny Lutheran; and not wholesome to
Our cause, that she should lie i' the bosom of
Our hard rul'd king."

There is great stiffness and tameness in the matter in many places.

Lastly, what MR. HICKSON hopes he has taken off Shakspeare's shoulders, the compliments to the Queen and the King, is brought in here most forcedly:—

"She (*i.e.* A. Boleyn) is a gallant creature, and complete
In mind and feature. I persuade me, from her
Will fall some blessings to this land, which shall
In it be memoriz'd."

But there is also the general question, whether, either upon *à priori* probability, or inferences derived from particular passages, we are bound to suppose that the two authors wrote scene by scene. Shakspeare might surely be allowed to touch up scenes, of which the mass might be written by Fletcher.

As to the dates, MR. COLLIER is persuaded that *Henry VIII.* was written in the winter of 1603-4. The accession of James was in March, 1603. MR. COLLIER thinks that the compliments to Queen Elizabeth were not written in her lifetime. He thinks that, even in the last year of her long reign, no one would have ventured to call her an "aged princess," though merely as a way of saying that she would have a long reign; and he says, there is not the slightest evidence that the compliment to King James was an interpolation. But surely it is strong evidence that if there is no interpolation, this passage—

"As when
The bird of wonder dies, the maiden phœnix,"

afterwards—

"When Heav'n shall call her from this cloud of darkness,"

and then, after disposing of the King—

"She shall be to the happiness of England
An aged princess
.
Would I had known no more—but she must die;
She must—the saints must have her yet a virgin," &c.

{191} would be ridiculous. All that can be said is, that either way it is partly ridiculous to make it a matter of prophecy and lamentation that a human being must, sometime or other, die.

But it is very difficult to conceive that the compliments to Elizabeth should have been written after her death.

Fletcher, born in 1579, did not, in Mr. Dyce's opinion, bring out anything singly or jointly with Beaumont till 1606 or 1607.

The irrelevant scenes, like that of Ventidius, are introduced with two objects—one to gain time, the other for the sake of naturalness: of the latter of which there are two instances in *Macbeth*; one where the King talks of the swallows' nests: the other, relating to the English king touching for the evil, seems remarkably suited to the mind of Shakspeare.

C. B.

"SUN, STAND THOU STILL UPON GIBEON!"

(JOSH. x. 12.)

(Vol. iii., p. 137.)

The observations of I. K. upon this passage have obviously proceeded from a praiseworthy wish to remove what has appeared to some minds to be inconsistent with that perfect truth which they expect to be the result of divine inspiration. I. K. doubtless believes that God put it into the heart

of Joshua to utter a command for the miraculous continuance of daylight. But why should he expect the inspiration to extend so far as to instruct Joshua respecting the manner in which that continuance was to be brought about? Joshua was not to be the worker of the miracle. It was to be wrought by Him who can as easily stop any part of the stupendous machinery of His universe, as we can stop the wheels of a watch. Joshua was left to speak, as he naturally would, in terms well fitted to make those around him understand, and tell others, that the sun and moon, whom the defeated people notoriously worshipped, were so far from being able to protect their worshippers, that they were made to promote their destruction at the bidding of Joshua, whom God had commissioned to be the scourge of idolaters. And when the inspired recorder of the miracle wrote that "the sun stood still," he told what the eyes saw, with the same truth as I might say that the sun *rose* before seven this morning. Inspiration was not bestowed to make men wise in astronomy, but wise unto salvation.

Those who think that the inspired penman should have said "the earth stood still," in order to give a perfectly true account of the miracle, have need to be told, or would do well to remember, that the stopping of the diurnal revolution of the earth, in order to keep the sun and moon's apparent places the same, would not involve a cessation of its motion in its orbit, still less a cessation of that great movement of the whole solar system, by which it is now more than conjectured that the sun, the moon, and the earth are all carried on together at the rate of above 3700 miles in an hour; so that to say "the earth stood still" would be liable to the same objection, viz., that of not being astronomically true. I. K. carries his notion of the "inseparable connexion" of the sun "with all planetary motion" too far, when he supposes that a stoppage of the sun's motion round its own axis would have any effect on our planet. The note he quotes from Kitto's *Pictorial Bible* is anything but satisfactory; and that from Mant is childishly common-place. Good old Scott adverts with propriety to the Creator's power to keep all things in their places, when the earth's revolution was stopped; but when he endeavoured to illustrate it by the little effect of a ship's *casting anchor when under full sail*, he should have consulted his friend Newton, who would have stopped such an imagination. Another commentator, Holden, has argued, in spite of the Hebrew, that "in the midst of heaven" cannot mean mid-day, having made up his mind that the moon can never be seen at that hour!

Such helpers do but make that difficult which, if received in its simplicity, need neither perplex a child nor a philosopher.

H. W.

Replies to Minor Queries.

Ulm Manuscript (Vol. iii., p. 60.).—The late Bishop Butler's collection of manuscripts is in the British Museum. I send you a copy of the bishop's own description of the MS. (which should be called the *St. Gall MS.*), from the printed Catalogue, which was prepared for a sale by auction, previous to the negotiation with the trustees for the purchase of the collection for the nation.

"Acta Apostolorum. Epistolæ Pauli et Catholicæ cum Apocalypsi. Latinè. Sæculi IX.
Upon Vellum. 4to.

The date of this most valuable and important manuscript is preserved by these verses:

'Iste liber Pauli retinet documenta sereni
Hartmodus Gallo quem contulit Abba Beato,
Si quis et hunc Sancti sumit de culmine Galli
Hunc Gallus Paulusque simul dent pestibus amplis.'

Which I thus have tried to imitate:

**Thys boke conteynes the doctrynes of Seynct Paull,
Hartmodus thabbat yeve yt to Seynct Gall;
Gyf any tak thys boke from hygh Seynct Gall,
Seynct Gall appall hym and Seynct Paull hym gall.**

Hartmodus was Abbot of St. Gall in the Grisons from A.D. 872 to 874. The MS. therefore may be earlier than the former, but cannot be later than the latter date.

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This MS. is of the very highest importance. It contains the celebrated passage of St. John thus: 'Quia tres sunt, qui testimonium dant, Spliritus, aqua, et sanguis, et tres unum sunt. Sicut in coelo tres sunt, Pater, Verbum, et Spiritus, et tres unum sunt.' This most important word *Sicut* clearly shows how the disputed passage, from having been a Gloss crept into the text. And on the first page prior to the Seven Catholic Epistles is the Prologue of St. Jerome, bearing his name in uncials, which Porson and other learned men think spurious. See Porson's *Letters to Travis*, p. 290.—Bp. Butler's Manuscript Catalogue.

H. Foss.

Rotherhithe, Jan. 29. 1851.

Harrison's Chronology (Vol. iii., p. 105.).—To the querist on William Harrison all lovers of bibliography are under obligations. At Oxford, amid the Bodleian treasures, he could not have

had many questions to ask: at Thurles the case may be much otherwise, and he is entitled to a prompt reply.

After examining the *Typographical Antiquities* of Ames and Herbert, and various bibliographical works, relying also on my own memory as a collector of books for more than thirty years, I may venture to assert that the *Chronology* of W. Harrison has never been printed. I can further assert that no copy of the work is recorded in the *Catalogi librorum manuscriptorum Angliæ et Hiberniæ*, Oxoniæ, 1697.

The best account of Harrison is given by bishop Tanner, in his *Bibliotheca Britannico-Hibernica*. Wood, however, should be consulted. With reference to the events of his life, it is important to observe that the date of his letter to sir William Brooke, which may be called an autobiography in miniature, is 1577.

Assuming that this question could not escape the notice of other contributors, I had made no researches with a view to answer it, and shall be happy to remedy the defects of this scrap at a future time.

BOLTON CORNEY.

Mistletoe on Oaks (Vol. ii., pp. 163, 214.).—Is it ever found now on *other* trees? Sir Thos. Browne (*Vulg. Err.* lib. ii. cap. vi. § 3.) says, "We observe it in England very commonly upon *Sallow, Hazell, and Oake.*" By-the-bye, DR. BELL (p. 163.) seems to adopt the belief, which it is Browne's object in the section referred to above to refute, viz., that "Misseltoe is bred upon trees, from seeds which birds let fall thereon." Have later observations shown that it was Browne himself who was in error?

ACHE.

Swearing by Swans (Vol. iii., p. 70.).—An instance of the cognate custom of swearing by pheasants is given by Michelet, *Précis de l'Histoire Moderne* (pp. 19, 20.). On the taking of Constantinople by the Turks,—

"L'Europe s'émut enfin: Nicholas V. prêcha la croisade.... à Lille, le duc de Bourgoyne fit apparaître, dans un banquet, l'image de l'Eglise désolée et, selon les rites de la chevalerie, jura Dieu, la Vierge, les dames, et *le faisan*, qu'il irait combattre les infidèles." (1454.)

It seems, however, that in spite of all these formalities, the oath did not sit very heavily on the conscience of the taker: for we are told immediately after that—

"Cette ardeur dura peu.... le duc de Bourgoyne resta dans ses états."

Michelet gives, as his authority, Olivier de la Marche, t. viii. *De la Collection des Mémoires relatifs à l'Hist. de France*, edit. de M. Petitot.

X. Z.

Jurare ad caput animalium (Vol. ii., p. 392; Vol. iii., p. 71.).—Schayes, a Belgic writer (in *Les Pays Bas avant et durant la Domination Romaine*, vol. ii. p. 73. et seq.), furnishes references to two councils, in which this mode of swearing was condemned, viz. Concil. Aurelianense (Orleans), A.D. 541, and Concil. Liptinense (Liptines or Lestines), 743. On the *Indiculus Paganiarum* of the latter he subjoins the commentaries of Des Roches (*Anc. Mém. de l'Acad. de Brux.*), de Meinders (*de statu relig. sub Carolo M.*, p. 144.), d'Eckart (*Francia Orient*, lib. i. p. 407.), de Canciani (*de Legibus barbaror.*, tom. iii. p. 78.). The enquirer may also consult Riveli Opera on the Decalogue; Petiti, *Observ. Miscell.* lib. iv. c. 7.: "Defenditur Socrates ab improba Lactantii calumnia et de ejus jusjurando per *canem*:" and Alex. ab Alexandro, *Geniales Dies*, lib. v. c. 10.

I may avail myself of this opportunity of noticing the misprint in p. 152., *Vezron* for *Pezron*.

T. J.

Ten Children at a Birth (Vol. ii., p. 459.; Vol. iii., p. 64.).—We are indebted to the obliging courtesy of the editor of the *Leeds Mercury* for the following extract from that paper of the 9th October, 1781:—

"A letter from Sheffield, dated October 1, says, 'This day one Ann Birch, formerly of Derby, who came to work at the silk-mills here, was delivered of TEN children; nine were dead, and one living, which, with the mother, is likely to do well.'"

Our informant adds—

"I never heard of any silk-mills at Sheffield. If there was a Medical Society in Sheffield then, its records might be examined."

Can our correspondent N. D. throw any further light upon this certainly curious and interesting case?

Richard Standfast (Vol. iii., p. 143.).—This divine is buried in Christ Church, Bristol; having been rector of that church for the long space of fifty-one years. There is a monument erected to his memory in the above-mentioned building, with the following inscription:—

"Near this place lieth the body of Richard Standfast, Master of Arts, of Sidney College in Cambridge, and Chaplain-in-Ordinary to his Majesty King Charles I., who for his loyalty to the King and stedfastness in the established religion, suffered fourteen years' sequestration. He returned to his place in Bristol at the restoration of King Charles II., was then made prebendary of the cathedral church of Bristol, and for twenty years and better (notwithstanding his blindness) performed the offices of the church exactly, and discharged the duties of an able, diligent, and orthodox preacher. He was Rector of Christ Church upwards of fifty-one years, and died August 24, in the seventy-eighth year of his age, and in the year of Our Lord 1681.

He shall live again."

The following additional lines, composed by himself, were taken down from his own mouth two days before his death; and are, according to his own desire, inscribed on his tomb:—

"Jacob was at Bethel found,
And so may we, though under ground.
With Jacob there God did intend,
To be with him where'er he went,
And to bring him back again,
Nor was that promise made in vain.
Upon which words we rest in confidence
That he which found him there will fetch us hence.
Nor without cause are we persuaded thus,
For where God spake with him, he spake with us."

Besides the work your correspondent mentions, he wrote a book, entitled a *Caveat against Seducers*.

J. K. R. W.

Feb. 22. 1851.

"*Jurat, crede minus*" (Vol. iii., p. 143.).—This epigram was quoted by Sir Ed. Coke on the trial of Henry Garnet. The author I cannot tell, but F. R. R. may be glad to trace it up thus far.

J. Bs.

Rab Surdam (Vol. ii., p. 493.; Vol. iii., p. 42.).—May not "Rab Surdam" be the ignorant stone-cutter's version of "resurgam?"

M. A. H.

The Scaligers (Vol. iii., p. 133.).—Everything relating to this family is interesting, and I have read with pleasure your correspondent's communication on the origin of their armorial bearings. I am, however, rather surprised to observe, that he seems to take for granted the relationship of Julius Cæsar Scaliger and his son Joseph to the Lords of Verona, which has been so convincingly disproved by several writers. The world has been for some time pretty well satisfied that these two illustrious scholars were mere impostors in the claim they made, that Joseph Scaliger's letter to Janus Dousa was a very impudent affair. If your correspondent has met with any new evidence in support of their claim, it would gratify me much if he would make it known. Who would not derive pleasure from seeing the magnificent boast of Joseph proved at last to have been founded in fact:

"Ego sum septimus ab Imperatore Ludovico et Illustrissimâ Hollandiæ comite Margareta: septimus item a Mastino tertio, ut et magnus Rex Franciscus, literarum parcus."

and Scioppius's parting recommendation—

"Quid jam reliquum est tibi, nisi ut nomen commutes et ex Scalifero fias Furcifer?"—*Scaliger Hypobolimaëus. Mogunt.*, 1607, 4to., p. 74. b.

deprived of its force and stringency? I fear, however, that this is not to be expected.

It is impossible to read Joseph Scaliger's defence of his own case in the rejoinder to Scioppius, *Confutatio fabulæ Burdonum*, without observing that the author utterly fails in connecting Niccolo, the great-grandfather of Joseph, with Guglielmo della Scala, the son of Can Grande Secundo. And yet such is the charm of genius, that the *Confutatio*, altogether defective in the main point as a reply, will ever be read with delight by succeeding generations of scholars.

JAMES CROSSLEY.

Manchester, Feb. 22, 1851.

Lincoln Missal (Vol. iii., p. 119.).—It is clear that one of the most learned ritualists, Mr. Maskell, did not know of a manuscript of the Lincoln Use, else he would have noted it in his work, *The Ancient Liturgy of the British Church*, where the other Uses of Salisbury, York, Bangor, and Hereford, are compared together. In his preface to this work (p. ix.) he states—

"It has been doubted whether there ever was a Lincoln Use in any other sense than a

different mode and practice of chanting."

MR. PEACOCK would probably find more information in the *Monumenta Ritualia*, to which Mr. Maskell refers in his preface.

N. E. R. (A Subscriber.)

By and bye (Vol. iii., p. 73.)—Your correspondent S. S., in support of his opinion that *by the bye* means "by the way," suggests that *good bye* may mean "bon voyage." I must say the commonly received notion, that it is a contraction of "God be wi' ye," appears to me in every way preferable. I think that in the writers of the Elizabethan age, every intermediate variety of form (such as "God b' w' ye," &c.) may be found; but I cannot at this moment lay my hand on any instance.

In an ingenious and amusing article in a late Number of the *Quarterly*, the character of different nations is shown to be indicated by their different forms of greeting, and surely the same may be said of their forms of taking leave. The English pride themselves, and with justice, on being a peculiarly religious people: now, applying the above test,—as the Frenchman has his *adieu*, the Italian his *addio*, the Portuguese his *addios*, and the Spaniard his "vaya usted con *Dios*,"—it is to be presumed that the Englishman, also, on parting from his friend, will commit him to the care of Providence. On the other hand, it must be admitted that the Germans, who, as well as the English, are supposed to entertain a deeper sense of religion than many other nations, content themselves with a mere "lebe-wohl." I should be obliged if some one of your readers will favour me with the forms of taking leave used by other nations, in order that I may be enabled to see whether the above test will hold good on a more extensive application.

X. Z.

Gregory the Great.—This is clearly a mere slip of the pen in Lady Morgan's pamphlet. I think it may confidently be asserted that Gregory VII. has not been thus designated habitually at any period.

R. D. H.

True Blue (Vol. iii., p. 92.)—"The earliest connexion of the colour blue with truth" (which inquiry I cannot consider as synonymous with the original Query, Vol. ii., p. 494.) is doubtless to be traced back to one of the typical garments worn by the Jewish high priest, which was (see Godwyn's *Moses and Aaron*, London, 1631, lib. i. chap. 5.) "A robe all of blew, with seventy two bells of gold, and as many pomegranates, of blew, purple, and scarlet, upon the skirts thereof." He says that "by the bells was typed the sound of his (Christ's) doctrine; by the pomegranates the sweet savour of an holy life;" and, without doubt, by "the blew robe" was typified the immutability and truthfulness of the person, mission, and doctrine of our great High Priest, who was clothed with truth as with a garment. The great Antitype was a literal embodiment of the symbolic panoply of his lesser type.

BLOWEN.

Drachmarus (Vol. iii., p. 157.)—Your correspondent has my most cordial thanks both for his suggestion, and also for his conjecture.

1. Perhaps you will kindly afford me space to say, that the name of Drachmarus occurs in a well-written MS. account of Bishop Cosin's controversy, during his residence in Paris, with the Benedictine Prior Robinson, concerning the validity of our English ordination: in the course of which, after stating the opinion of divers of the Fathers, that the keys of order and jurisdiction were given John xx., "Quorum peccata," &c., Cosin adds:

"I omit Hugo Cardinalis, the ordinary gloss, *Drachmarus*, Scotus, as men of a later age (though all, as you say, of your church) that might be produced to the same purpose."

I should here perhaps state, that no letter of Prior Robinson's is extant in which any mention is made either of Drachmarus or of Druthmarus.

2. Before my Query was inserted, it had not only occurred to me as probable that the transcriber might have written Drachmarus in mistake for Druthmarus, but I had also consulted such of Druthmar's writings as are found in the *Bibl. Patr.* I came to the conclusion, however, that a later writer than Christian Druthmar was intended. My conjecture was, that Drachmarus must be a second name for some known writer of the age of the schoolmen, just as *Carbajulus* may be found cited under the name of *Loysius*, or *Loisius*, which are only other forms of his Christian name, *Ludovicus*.

J. SANSOM.

The Brownes of Cowdray, Sussex.—E. H. Y. (Vol. iii., p. 66.) is wrong in assigning the title of Lord *Mountacute* to the Brownes of Cowdray, Sussex. In 1 & 2 Phil. and Mary, Sir Antony Browne (son of the Master of the Horse to Henry VIII.) was created Viscount *Montague* (Collins). When curate of Eastbourne, in which parish are situated the ruins of their ancestral Hall of Cowdray, I frequently heard the village dames recite the tales of the rude forefathers of the hamlet respecting the family.

They relate, that while the great Sir Antony (temp. Hen. VIII.) was holding a revel, a monk presented himself before the guests and pronounced the curse of fire and water against the male descendants of the family, till none should be left, because the knight had received and was

retaining the church-lands of Battle Abbey, and those which belonged to the priory of Eastbourne. Within the last hundred years, destiny, though slow of foot, has overtaken the fated race. In one day the hall perished by fire, and the lord by water, as mentioned by E. H. Y. The male line being extinct, the estate passed to the sister of Lord Montague. This lady was married to the late W. S. Poyntz, Esq., M.P. The two sons of Mr. and Mrs. Poyntz were drowned at Bognor, and the estate a second time devolved on the female representatives. These ladies, still living, are the Marchioness of Exeter, the Countess Spencer, and the Dowager Lady Clinton. The estate passed by purchase into the hands of the Earl of Egmont.

The old villagers, the servants, and the descendants of servants of the family, point to the ruins of the hall, and religiously cling to the belief that its destruction and that of its lords resulted from the curse. It certainly seems an illustration of Archbishop Whitgift's words to Queen Elizabeth:

"Church-land added to an ancient inheritance hath proved like a moth fretting a garment, and secretly consumed both: or like the eagle that stole a coal from the altar, and thereby set her nest on fire, which consumed both her young eagles and herself that stole it."

E. Rds.

Queen's Col., Birm., Feb. 20. 1851.

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Red Hand (Vol. ii., p. 506., *et antè*).—A correspondent, ARUN, says, "Your correspondents would confer a heraldic benefit if they would point out other instances, which I believe to exist, where family reputation has been damaged by similar ignorance in heraldic interpretation." I have always thought this ignorance to be universal with the country people in England: I could mention *several instances*. First, when I was a boy at school I was shown the hatchments in Wateringbury church, in Kent, by my master, and informed that Sir Thomas Styles had murdered some domestic, and was consequently obliged to bear the "bloody hand:" and lastly, and lately, at Church-Gresley, in Derbyshire, at the old hall of the Gresley family, I was shown the marble table on which Sir Roger or Sir Nigel Gresley had cut up, in a sort of Greenacre style, his cook; for which he was obliged to have the bloody hand in his arms, and put into the church on his tomb.

H. W. D.

Anticipations of Modern Ideas by Defoe (Vol. iii., p. 137.).—The two tracts mentioned by your correspondent R. D. H., and which he states he has often sought in vain, namely, *Augusta Triumphans*, London, 1728, 8vo., and *Second Thoughts are best*, London, 1729, 8vo., are to be found in the *Selection from Defoe's Works* published by Talboys in 20 vols. 12mo. in 1840. They are both indisputably by Defoe, and contain, as your correspondent observes, many anticipations of modern improvements. I may mention that there is a tract, also beyond doubt by Defoe, on the subject of London street-robberies, which has never yet been noticed or attributed to him by any one. It is far more curious and valuable than *Second Thoughts are best*, and is perfectly distinct from that tract. It gives a history, and the only one I ever yet met with, written in all Defoe's graphic manner, of the London police and the various modes of street robbery in the metropolis, from the time of Charles II. to 1731, and concludes by suggestions of effectual means of prevention. It is evidently the work of one who had lived in London during the whole of the period. The title is—

"An effectual Scheme for the immediate preventing of Street Robberies, and suppressing all other Disorders of the Night, with a brief History of the Night Houses, and an Appendix relating to those Sons of Hell called Incendiaries. Humbly inscribed to the Right Honourable the Lord Mayor of the City of London. London: Printed for J. Wilford, at the Three Flower de Luees, behind the Chapter House in St. Paul's Church Yard. 1731. (Price 1s.) 8vo., pages 72."

I have also another tract on the same subject, which has not been noticed by Defoe's biographers, but which I have no hesitation in ascribing to him. It is curious enough, but not of equal value with the last. The title is—

"Street Robberies considered. The reason of their being so frequent, with probable Means to prevent 'em. To which is added, three short Treatises: 1. A Warning for Travellers; with Rules to know a Highwayman and Instructions how to behave upon the occasion. 2. Observations on Housebreakers. How to prevent a Tenement from being broke open. With a Word of Advice concerning Servants. 3. A Caveat for Shopkeepers: with a Description of Shoplifts, how to know 'em, and how to prevent 'em: also a Caution of delivering Goods: with the Relation of several Cheats practised lately upon the Publick. Written by a converted Thief. To which is prefix'd some Memoirs of his Life. *Set a Thief to catch a Thief*. London: Printed for J. Roberts, in Warwick Lane. Price 1s. (No date, but circ. 1726.) 8vo., pages 72."

JAMES CROSSLEY.

Meaning of Waste-book (Vol. iii., p. 118.).—The *waste-book* in a counting-house is that in which all the transactions of the day, receipts, payments, &c., are entered miscellaneously as they occur, and of which no account is immediately taken, no value immediately found; whence, so to speak, the mass of affairs is undigested, and the wilderness or *waste* is uncultivated, and without result until entries are methodically made in the day-book and ledger; without which latter appliances there would, in book-keeping, be *waste* indeed, in the worst sense of the term. The

word *day-book* explains itself. The word *ledger* is explained in Johnson's and in Ash's *Dictionary*, from the Dutch, as signifying a book that lies in the counting-house *permanently in one place*. The etymology there given also explains why certain lines used in fishing-tackle, by old Isaak Walton, and by his disciples at the present day, are called *ledger-lines*. It, however, does not seem to explain the phrase *ledger-lines*, used in music; namely, the term applied to those short lines added above or below the staff of five lines, when the notes run very high or very low, and which are exactly those which are not *permanent*. Here the French word *léger* tempts the etymologist a little.

ROBERT SNOW.

Deus Justificatus (Vol. ii., p. 441.).—There is no doubt that this work was written by Henry Hallywell, and not by Cudworth. Dr. Worthington, whose intercourse with the latter was of the most intimate kind, and who would have been fully aware of the fact had he been the author, observes, in a letter not dated, but written circ. September, 1668, addressed to Dr. More, and of which I have a copy now before me:

"I bought at London Mr. Hallywell's *Deus Justificatus*. Methinks it is better written than his former Letter. He will write better and better."

In a short account of Hallywell, who was of the school of Cudworth and More, and whose MS. correspondence with the latter is now in my possession, in Wood's *Fasti*, vol. ii. p. 187. Edit. Bliss, Wood, "amongst several things that he hath published," enumerates five only, but does not give the *Deus Justificatus* amongst them. It appears (Wood's *Athenæ*, vol. iv. p. 230.) that he was ignorant who the author of this tract was.

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It is somewhat singular that the mistake in ascribing *Deus Justificatus* to Cudworth should have been continued in Kippis's edition of the *Biographia Britannica*. It was so ascribed to him, first, as far as I can find, by a writer of the name of Fancourt, in the preface to his *Free Agency of Accountable Creatures Examined*, London, 1733, 8vo. On his authority it was included in the list of Cudworth's works in the *General Dictionary*, 1736, folio, vol. iv. p. 487., and in the *Biographia Britannica*, 1750, vol. iii. p. 1581., and in the last edition by Kippis. Birch, in the mean time, finding, no doubt, on inquiry, that there was no ground for ascribing it to Cudworth, made no mention of it in his accurate life prefixed to the edition of the *Intellectual System* in 1742.

Hallywell, the author, deserves to be better known. In many passages in his works he gives ample proof that he had fully imbibed the lofty Platonism and true Christian spirit of his great master.

JAMES CROSSLEY.

Touchstone's Dial (Vol. ii., p. 405.; Vol. iii., pp. 52. 107.).—I am gratified to find that my note on "Touchstone's Dial" has prompted MR. STEPHENS to send you his valuable communication on these old-fashioned chronometers. The subjoined extract from *Travels in America in the Year 1806*, by Thomas Ashe, Esq., is interesting, as it shows that "Ring-dials" were used as common articles of barter in America at the commencement of the present century:—

"The storekeepers on the Alleghany River from above Pittsburg to New Orleans are obliged to keep every article which it is possible that the farmer and manufacturer may want. Each of their shops exhibits a complete medley: a magazine, where are to be had both a needle and an anchor, a tin pot and a large copper boiler, a child's whistle and a piano-forte, a *ring-dial* and a clock," &c.

J. M. B.

Ring Dials.—I was interested with the reference to *Pocket Sun-dials* in "NOTES AND QUERIES," pp. 52. 107. because it re-furnished an opportunity of placing in print a scrap of information on the subject, which I neglected to embrace when I first read MR. KNIGHT'S note on the passage in Shakspeare. About seventy years ago these small, cheap, brass "Ring-dials" for the pocket were manufactured by the gross by a firm in Sheffield (Messrs. Proctor), then in Milk street. I well remember the workman—an old man in my boyhood—who had been employed in making them, as he said, "in basketsful;" and also his description of the *modus operandi*, which was curious enough. They were of different sizes and prices, and their extreme rarity at present, considering the number formerly in use, is only less surprising than the commonness of pocket-watches which have superseded them. I never saw but one of these cheapest and most nearly forgotten horologia, and which the old brass-turner, as I recollect, boasted of as "telling the time true to a quarter of an hour!"

D.

Sheffield, Jan. 2. 1851.

Cockade (Vol. iii., p. 7.).—The Query of A. E. has not yet been satisfactorily answered; nor can I pretend to satisfy him. But as a small contribution to the history of the decoration in question, I beg to offer him the following definition from the *Dictionnaire étymologique* of Roquefort, 8vo., Paris, 1829:—

"COCARDE, touffe de rubans que sous Louis XIII. on portoit sur le feutre, et qui imitoit la crête du coq."

If this be correct, APODLIKTES (p. 42.) must be mistaken in attributing so recent an origin to the

cockade as the date of the Hanoverian succession. The truth is, that from the earliest period of heraldic institutions, colours have been used to symbolise parties. The mode of wearing them may have varied; and whether wrought in silk, or more economically represented in the stamped leather cockade of our private soldier, is little to the purpose. It will, however, hardly be contended that our present fashion at all resembles "la crête du coq."

F. S. Q.

"The ribband worn in the hat" was styled "a favour" previous to the Scotch Covenanters' nick-naming it a cockade. Allow me to correct APODLIKTES (p. 42.): "The black *favour* being the Hanoverian badge, the white *favour* that of the Stuarts." The knots or bunches of ribbons given as favours at marriages, &c., were not invariably worn in the hat as a cockade is, but it was sometimes (see *Hudibras*, Pt. i. canto ii. line 524.)

"Wore in their hats like wedding garters."

There is a note on this line in my edition, which is the same as J. B. COLMAN refers to for the note on the Frozen Horn (p. 91.).

BLOWEN.

Rudbeck's Atlantica—Grenville copy—Tomus I Sine Anno. 1675. 1679. (Vol. iii., p. 26.).—Has any one of these three copies a separate leaf, entitled "Ad Bibliopogos?"—Not one of them.

(Neither has the king's (George III.) copy, nor the Sloane copy, both in the Museum.)

Has the copy with the date 1679, "Testimonia" at the end?—The Testimonia are placed after the Dedication, before the text (they are inlaid). They occupy fifteen pages.

Have they a separate *Title* and a separate sheet of *Errata*?—Neither the one nor the other.

Is there a duplicate copy of this separate Title at the end of the Preface?—No.

(The copy with the date 1675 has at the end Testimonia filling eight pages, with a separate title, and a leaf containing three lines of *Errata*.)

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Tomus II. 1689.—How many pages of Testimonia are there at the end of the Preface?—Thirty-eight pages.

(In George III.'s copy the Testimonia occupy forty-three pages.)

Is there in any one of these volumes the name of any former owner, any book number, or any other mark by which they can be recognised; for instance, that of the Duke de la Vallière?—No. Not in Mr. Grenville's, nor in George III.'s, nor in the Sloane's; this last has not the Third Volume.

HENRY FOSS.

Scandal against Queen Elizabeth (Vol. iii., p. 11.).—It is a tradition in a family with which I am connected, that Queen Elizabeth had a son, who was sent over to Ireland, and placed under the care of the Earl of Ormonde. The Earl, it will be remembered, was distantly related to the Queen, her great-grandmother being the daughter of Thomas, the eighth Earl.

Papers are said to exist in the family which prove the above statement.

J. Bs.

Private Memoirs of Queen Elizabeth.—The curious little volume mentioned by MR. ROPER (Vol. iii., p. 45.), is most probably the book alluded to by J. E. C., p. 23. I possess a copy of much later date (1767). It is worthy of note, that the narrative is headed *The Earl of Essex; or, the Amours of Queen Elizabeth*; while the title-page states, *The secret History of the most Renown'd Q. Elizabeth and Earl of Essex*.

I think it can scarcely be said to be *corroborative* of the "scandal" contained in Mr. Ives's MS. note, or that in Burton's *Parliamentary Diary*, cited by P. T., Vol. ii. p. 393. Whitaker, in his *Vindication of Mary Q. of Scots*, has displayed immense industry and research in his collection of charges against the private life of Elizabeth, but makes no mention of these reports.

E. B. PRICE.

Bibliographical Queries (No. 39.), *Monarchia Solipsorum* (Vol. iii., p. 138.).—Your correspondent asks, Can there be the smallest doubt that the veritable inventor of this satire upon the Jesuits was their former associate, Jules-Clement Scotti? Having paid considerable attention to the writings of Scotti, Inchofer, and Scioppius, and to the evidence as to the authorship of this work, I should, notwithstanding Niceron's authority, on which your correspondent seems to rely, venture to assert that the claim made for Scotti, as well as that for Scioppius, may be at once put aside. No two authors ever more carefully protected their literary offspring, numerous as they were, by the catalogues and lists of them which they published or dispersed from time to time, than these two writers. In them every tract is claimed, however short, which they had written. Scotti published one in 1650, five years after the publication of the *Monarchia Solipsorum*; and I have a letter of his, of the same period, containing a list of his writings. Scioppius left one, dated 1647, now in MS. in the Laurentian Library with his other MSS., and which carefully mentions every tract he had written against the Jesuits. The *Monarchia Solipsorum* does not appear in the

lists of these two writers; and no good reason can be assigned why it should not, on the supposition of its being written by either of them. If not in those which were published, it certainly would not have been omitted in those communicated to their friends, not Jesuits, or which were found amongst their own MSS. Then, nothing can be more distinct than the style of Scotti, of Scioppius, and that of the author, whoever he was, of the *Monarchia*. The much-vexed spirit of the bitterest of critics would have been still more indignant if one or two of the passages in this work could ever, in his contemplation, have been imputed to his pen.

It is in this case, as in most other similar ones, much easier to conclude who is not, than who is the author of the book in question. The internal evidence is very strong in favour of Inchofer. It was published with his name in 1652, seven years only after the date of the first edition; and the witnesses are many among his contemporaries, who speak positively to his being the author. Further, there is no great dissimilarity in point of style, and I have collected several parallel expressions occurring in the *Monarchia* and Inchofer's other works, which very much strengthen the claim made on his behalf, but which it is scarcely necessary to insert here. In my opinion, he is the real author. The question might, I have no doubt, be finally set at rest by an examination of his correspondence with Leo Allatius, which is, or was, at all events, in the Vatican.

JAMES CROSSLEY.

Manchester, Feb. 22, 1851.

Touching for the Evil (Vol. iii., p. 93.).—It was one of the proofs against the Duke of Monmouth, that he had touched for the evil when in the West; and I have seen a handbill describing the cures he effected. It was sold at Sir John St. Aubyn's sale of prints at Christie's some few years since.

H. W. D.

"*Talk not of Love*" (Vol. iii., pp. 7.77.).—In answering the Query of A. M. respecting this pleasing little song, your correspondents have neglected to mention that the earliest copy of it, *i.e.* that in Johnson's *Scots Musical Museum*, has *two* additional stanzas. This is important, because, from No. 8. of Burns's *Letters to Clarinda*, it appears that the concluding lines were supplied by Burns himself to suit the music. He remarks that—

"The latter half of the first stanza would have been worthy of Sappho. I am in raptures with it."

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Mrs. Mac Lehose (*Clarinda*) was living in 1840, in the eightieth year of her age.

EDWARD F. RIMBAULT.

Did St. Paul's Clock strike Thirteen? (Vol. iii., p. 40.).—Yes: but it was not then at St. Paul's; for I think St. Paul's was then being rebuilt. The correspondent to the *Antiquarian Repertory* says:

"The first time I heard it (the circumstance) was at Windsor, before St. Paul's had a clock, when the soldier's plea was said to be that Tom of Westminster struck thirteen instead of twelve at the time when he ought to have been relieved. It is not long since a newspaper mentioned the death of one who said he was the man."

About the beginning of the eighteenth century this bell was removed to St. Paul's, &c.—Can any of the readers of the "NOTES AND QUERIES" supply the newspaper notice above referred to. The above was written in 1775. The clock tower in which the bell was originally (and must have been when the sentinel heard it) was removed in 1715.

JOHN FRANCIS.

[The story is given in Walcott's *Memorials of Westminster* as being thus recorded in *The Public Advertiser* of Friday, 22nd June, 1770:—"Mr. John Hatfield, who died last Monday at his house in Glasshouse Yard, Aldersgate, aged 102 years, was a soldier in the reign of William and Mary, and the person who was tried and condemned by a Court Martial for falling asleep on his duty upon the terrace at Windsor. He absolutely denied the charge against him, and solemnly declared that he heard St. Paul's clock strike thirteen, the truth of which was much doubted by the court because of the great distance. But whilst he was under sentence of death, an affidavit was made by several persons that the clock actually did strike thirteen instead of twelve; whereupon he received his majesty's pardon. The above his friends caused to be engraved upon his plate, to satisfy the world of the truth of a story which has been much doubted, though he had often confirmed it to many gentlemen, and a few days before his death told it to several of his neighbours. He enjoyed his sight and memory to the day of his death."]

Defence of the Execution of Mary Queen of Scots (Vol. iii., p. 113.).—Among the benefits conferred by "NOTES AND QUERIES" upon the literary world, is the information occasionally afforded, in what libraries, public and private, very rare books are deposited. MR. COLLIER expresses his thanks to MR. LAING for sending to him a very rare volume by Kyffin. Had I seen his "Extracts from the Registers of the Stationers' Company," I should have had much pleasure in furnishing him with extracts, from another copy in the Chetham Library, of the tract he has described. The Rev. T. Corser possesses the same author's *Blessedness of Britain*. His other works are enumerated by Watt, and should be transferred to a Bibliotheca Cambrensis.

T. J.

Metrical Psalms, &c. (Vol. iii., p. 119.).—ARUN may find all the information he seeks by consulting a treatise of *Heylin's* on the subject of the metrical version of the Psalms, published by Dr. Rich.

Watson, under the title of *The Deduction*, 8vo. Lond. 1685.

Together with this treatise, two letters from Bishop *Cosin* to Watson are published; in the latter of which, towards the end, the following paragraph occurs:—

"The singing Psalms are not adjoined to our Bibles, or to our Liturgy, by any other authority than what the Company of Stationers for their own gain have procured, either by their own private ordinances among themselves, or by some order from the Privy Council in Queen Elizabeth's time. Authority of convocation, or of Parliament, such as our Liturgy had, never had they any: only the Queen, by her Letters Patent to the Stationers, gave leave to have them printed, and allowed them (did not command them) to be sung in churches or private houses by the people. When the Liturgy was set forth, and commanded to be used, these psalms were not half of them composed: no bishop ever inquired of their observance, nor did ever any judge at an assize deliver them in his charge: which both the one and other had been bound to do, if they had been set forth by the same authority which the Liturgy was. Besides you may observe, that they are never printed with the Liturgy or Bible, nor ever were; but only bound up, as the stationers please, together with it," &c.

J. SANSOM.

Aristophanes on the Modern Stage (Vol. iii., p. 105.)—Molière has availed himself in the comedy of the *Bourgeois Gentilhomme* very liberally of the comedy of the *Clouds*. The lesson in grammar given to Monsr. Jourdain is nearly the same as that which Socrates gives to Strepsiades.

W. B. D.

Miscellaneous.

NOTES ON BOOKS, SALES, CATALOGUES, ETC.

The last number of the *Gentleman's Magazine* contains a very important paper upon the limited accessibility of the State Paper Office to literary inquirers, and the consequent injury to historical literature. But not only is the present system illiberal; it seems that it has been determined by the Lords of the Treasury that the historical papers anterior to 1714 shall be transferred from the State Paper Office to the new Record Office, which is now rising rapidly on the Rolls Estate. Under present circumstances, this is a transfer from bad to worse. Our contemporary shows the absurdity and injustice to literature of such a determination in a very striking manner. We cannot follow him through his proofs, but are bound as the organ of literary men to direct attention to the subject. It is most important to every one who is interested—and who is not?—in the welfare of historical literature.

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The *Unpublished Manuscripts on Church Government* by Archbishop Laud, stated to have been prepared for the education of Prince Henry, and subsequently presented to Charles I., which we mentioned in our sixty-ninth number, was sold by Messrs. Puttick and Simpson, on the 24th ultimo, for Twenty Guineas. And here we may note that in the Collection of Autographs sold by the same auctioneers on Friday last, among other valuable articles was a Letter of Burke, dated 3rd Oct. 1793, from which we quote the following passage, which will be read with interest at the present time, and furnishes some information respecting Cardinal Erskine—the subject of a recent Query:—"I confess, I would, if the matter rested with me, enter into much more distinct and avowed political connections with the Court of Rome than hitherto we have held. If we decline them, the bigotry will be on our part and not on that of his Holiness. Some mischief has happened, and much good has, I am convinced, been prevented by our unnatural alienation.

... With regard to Monsignor Erskine, I am certain that all his designs are formed upon the most honourable and the most benevolent public principles." One of the most interesting lots at the sale was a proclamation of the "Old Pretender," dated Rome, 23 Dec. 1743, given "under our Sign Manual and Privy Seal," the seal having the inscription "JACOBUS III. REX," which fetched Eleven Pounds.

We believe there are few libraries in this country, however small, in which there is not to be found one shelf devoted to such pet books on Natural History as White's *Selborne*, the *Journal of a Naturalist*, and Waterton's *Wanderings*. The writings of Mr. Knox are obviously destined to take their place in the same honoured spot. Actuated with the same love of nature, and gifted with the same power of patient observation as White, he differs from him in the wider range over which he extends his observation, and in combining the ardour of the sportsman with the scientific spirit of inquiry which distinguishes the naturalist. In his *Game Birds and Wild Fowl: their Friends and their Foes*, which contains the result of his observations and experience, not only on the birds described in his title-page, but on certain other animals supposed, oftentimes most erroneously, to be injurious to their welfare and increase—we have a work which reflects the highest credit upon the writer, and can scarcely fail to accomplish the great end for which Mr Knox wrote it, that of "adding new votaries to a loving observation of nature."

BOOKS RECEIVED.—*Desdemona, the Magnifico's Child*; the Fourth of Mrs. Cowden Clarke's Stories of *The Girlhood of Shakspeare's Heroines*, is devoted to the history of

"a maid
That paragons description and wild fame."

Gilbert's Popular Narrative of the Origin, History, Progress, and Prospects Of the Great Industrial Exhibition of 1851, by Peter Berlyn,—a little volume apparently carefully compiled from authentic sources of information upon the several points set forth in its ample title-page.

BOOKS AND ODD VOLUMES WANTED TO PURCHASE.

WILSON'S ORNAMENTS OF CHURCHES CONSIDERED.

THEOBALD'S SHAKSPEARE RESTORED.

CELEBRATED TRIALS, 6 Vols. 8vo., 1825. Vol 6.

OSSIAN, 3 Vols. 12mo. Miller, 1805. Vol. 2.

HOWITT'S RURAL LIFE OF ENGLAND. 12mo. 1838. Vol. 2.

SHARON TURNER'S ANGLO-SAXONS. Last Edition.

CHAMBERS'S SCOTTISH BIOGRAPHY, 4 Vols. 8vo.

THE LADY'S POETICAL MAGAZINE, OR BEAUTIES OF BRITISH POETRY, Vol. 2. London, 1781.

BURNET'S HISTORY OF THE REFORMATION. Folio. Vol. 3.

PASSERI, ISTORIA DELLE PITTURE IN MAJOLICA. Pesaro, 1838; or any other Edition.

NAVAL CHRONICLE, any or all of the odd books of the first 12 Vols.

*** 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.

Although we have this week enlarged our paper to 24 pages, we are compelled to solicit the indulgence of many correspondents for the postponement of many interesting NOTES, QUERIES, and REPLIES.

C. H. P. *will find his query inserted. It was in type last week, but only postponed from want of room. We have omitted his comment called for by the omission of the words "fleet against the."*

W. S. *The fine lines commencing,—*

"My mind to me a kingdom is,
Such perfect joy therein I find:"

were written by Lovelace.

F. B. RELTON. *The Satyr on the Jesuits was written by John Oldham, and originally published in 1679.*

SALOPIAN. *The tragedy of The Earl of Warwick or The King and Subject, was translated from the French of De la Harpe by Paul Heffernan.*

CAM. *It appears from Brayley's Londiniana, iv. 5. on the authority of Strype's Stow. b. i. p. 287., that Sir Baptist Hicks, afterwards Viscount Campden, was the son of Robert Hicks, a silk mercer, who kept a shop in Cheapside, at Soper's Lane End, at the White Bear. See also Cunningham's Handbook of London, Art. HICKS' HALL.*

O. P. *The lines—*

"Had Cain been Scot, God would have chang'd his doom,
Not forc't him wander, but confin'd him home."

are from Cleveland's Rebell Scott, and would be found at p. 52 of Cleveland's Poems, ed. 1654.

H., *who asks whether any friend living in London would consult books for him at the British Museum, and let him know the result, had better specify more particularly what is the information he requires.*

RUSTICUS *will find the information he seeks in a Biographical Dictionary under the name Sarpi.*

L. J. *Blackstone (Book iv. cap. 25.; vol. iv. p. 328. ed 1778) supposes that pressing a mute prisoner to death was gradually introduced between 31 Edw. III and 8 Hen. IV. as a species of*

mercy to the delinquent, by delivering him sooner from his torment.

REPLIES RECEIVED. *"Love's Labour's Lost"—Election of a Pope—Umbrellas—Signs on Chemists' Bottles—Christmas Day—Four Events—A Coggeshall Job—Denarius Philosophorum—Days of the Week—Hugh Peters—Sun, stand thou still—Master John Shorne—Boiling to Death—Wages in the last Century—Crossing Rivers on Skins—Election of a Pope—Origin of Harlequins—Thomas May—Prince of Wales' Motto—Ten Commandments—Tract on the Eucharist.*

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