

The Project Gutenberg eBook of

Notes and Queries, Vol. III, Number 86, June 21, 1851

, by Various and George Bell

This ebook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this ebook or online at www.gutenberg.org. If you are not located in the United States, you'll have to check the laws of the country where you are located before using this eBook.

Title: Notes and Queries, Vol. III, Number 86, June 21, 1851

Author: Various

Editor: George Bell

Release date: September 21, 2011 [EBook #37496]

Most recently updated: March 19, 2013

Language: English

Credits: Produced by Charlene Taylor, Jonathan Ingram and the Online Distributed Proofreading Team at <http://www.pgdp.net> (This file was produced from images generously made available by The Internet Archive/American Libraries.)

*** START OF THE PROJECT GUTENBERG EBOOK NOTES AND QUERIES, VOL. III, NUMBER
86, JUNE 21, 1851 ***

Vol. III.—No. 86.

NOTES AND QUERIES:

A MEDIUM OF INTER-COMMUNICATION

FOR

LITERARY MEN, ARTISTS, ANTIQUARIES, GENEALOGISTS, ETC.

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

VOL. III.—No. 86.

SATURDAY, JUNE 21. 1851.

Price Threepence. Stamped Edition 4d.

CONTENTS.

NOTES:—

Notes on Books, No. I.: Mackintosh on Ogilvie's Essay on the Right of Property in Land, by S. W. Singer [489](#)

Notes on Ireland, No. I.: Freedom from Serpents [490](#)

Canons and Articles of 1571 [491](#)

On Two Passages in Dryden, by H. H. Breen [492](#)

Minor Notes:—Lord Edward Fitzgerald's Mother—Chaucer and Gray—Shakspeare Family—Epitaph on Dr. Humphrey Tindall—Specimens of Composition—Burke's "mighty Boar of the Forest" [492](#)

QUERIES:—

Queries on Tennyson [493](#)

Ancient Modes of hanging Bells, by Rev. A. Gatty [493](#)

Minor Queries:—English Sapphics—Equestrian Statues—Plays in Churches—
—"The Right Divine of Kings to govern wrong"—Serius, where situated?—
Hollander's Austerity, &c.—Brother Jonathan—Authorship of the "Groves
of Blarney"—Carnaby—Death of Death's Painter—Book Plates—Querelle
d'Allemand—Basset of Eaton—Dumore Castle, or the Petrified Fort—
Charles Dodd, the Ecclesiastical Historian—Ussher's Works, by Dr.
Erlington—Family of ETTY the Artist—St. Hibbald [494](#)

MINOR QUERIES ANSWERED:—Unde derivatur "Gooseberry Fool?"—Biography of
Bishop Hurd—Friday, why considered unlucky—The Lord Mayor a Privy
Councillor—Alterius Orbis Papa—Mrs. Elstob—Cardinal Bellarmin [496](#)

REPLIES:—

Shakspeare's Use of "Captious" and "Intenible." Shakspeare's "Small Latin"
[497](#)

Earth thrown upon the Coffin, by Rev. A. Gatty, &c. [499](#)

On the Word "Prenzie" in "Measure for Measure," by John Taylor [499](#)

Zacharie Boyd [500](#)

Replies to Minor Queries:—Death, how symbolised—A Kemble Pipe—Flemish
Work on the Order of St. Franciscus—Meaning of Tick—Spelling of
Britannia, &c.—Fossil Elk of Ireland—"In Time the Bull," &c.—Baldrock—
Epitaph—Prayer of Mary Queen of Scots—Aristophanes on the Modern
Stage—The White Rose—Mark for a Dollar—Gillingham—On the Lay of
the Last Minstrel, &c.—Lines on Temple—Sewell, Meaning of—Lambert
Simmel—Tennyson's "In Memoriam"—The second King of Nineveh who
burned his Palace—Legend in Frettenham Church—Natural Daughter of
James II.—Clarkson's Richmond—MSS. of Sir Thomas Phillipps—Meaning
of Pilcher—Antiquity of Smoking—Principle of Association—Corpse makes
a Right of Way—Chloe—Family of Sir J. Banks—Verse Lyon—Heronsewes
—Theory of the Earth's Form—Mythology of the Stars—Topical Memory—
Eisell—Four Want Way—Meaning of Carfoix—A regular Mull—William
Hone—The Rev. Mr. Gay—Lady Mary Cavendish—Hand giving the
Blessing—The Oldenburg Horn—Covey—Davy Jones's Locker—Umbrella—
Nao, a Ship—Birth of Spenser, &c. [501](#)

MISCELLANEOUS:—

Notes on Books, Sales, Catalogues, &c. [510](#)

Books and Odd Volumes wanted [510](#)

Notices to Correspondents [511](#)

Advertisements [511](#)

[List of Notes & Queries volumes and pages](#)

[489]

Notes.

NOTES ON BOOKS, NO. I.

Mackintosh on Ogilvie's Essay on the Right of Property in Land.

At the dispersion of the library of the late Sir James Mackintosh, striking evidence of his extensive reading appeared. It seems to have been his custom to always read with a pencil in his hand, to score the remarkable passages, and to make occasional notes; generally at the end of the book he indicates the place where, and date when he read it.

One remarkable and not uninteresting example occurs in the following volume in my possession:

"An Essay on the Right of Property in Land, with respect to its foundation in the Law of Nature: its present establishment by the municipal laws of Europe; and the regulations by which it might be rendered more beneficial to the lower ranks of Mankind." London, 1782, 8vo.

On the inside of the cover Sir James Mackintosh has written:

"*Clapham Common*, July 18, 1828.—An ingenious and benevolent, but injudicious book,

which is a good example of the difficulty of forming plans for the service of mankind. To the author, an accomplished recluse, a lettered enthusiast of no vulgar talent or character, I owe the cultivation of a sense of the beautiful in poetry and eloquence, for which at the distance of near half a century I feel a lively gratitude. It was written by *William Ogilvie*, Professor of Humanity in King's College, Aberdeen. I even now recollect passages of his Translation of the 4th Book of the Eneid.—J. MACKINTOSH."

I have found a corroboration of the estimate above given of this person, by another of his countrymen, James Ogilvie (who appears to have been an itinerant teacher of oratory in America) in a volume of *Philosophical Essays* published in Philadelphia in 1816. Speaking of a gifted native of Scotland of the name of McAllester, settled in the far west, near Bard's Town, and lamenting that he should choose to bury his talents in obscurity and indolence, the writer says:

[490]

"He came nearer to the character of a scientific sage than any human being the narrator has ever known, with the exception of *William Ogilvie*, Professor of Humanity in King's College, Old Aberdeen, Author of a profound original 'Essay on the Right of Property in Land.'"

The book itself is, in some respects at least, well worthy of attention, and especially at the present moment, when the subject it embraces presses itself upon all men's consideration. On *emigration*, for instance, Ogilvie has some anticipatory views: thus he observes with truth:

"To increase the prosperity and the happiness of the greater number, is the primary object of government, and the increase of national happiness must be the increase of national strength. Is it not then the duty, and perhaps also the interest of every legislature in the West of Europe to promote the emigration of its less opulent subjects, until the condition of the lower classes of men at home be rendered nearly as comfortable as the condition of the same classes in the new settlements of North America?"—Pp. 50, 51.

Just now, when the Property Tax is to receive the mature consideration of the legislature, the following passage, which also anticipates the public feeling as expressed lately by an influential part of the press, deserves to be cited:

"Without regard to the original value of the soil, the gross amount of property in land is the fittest subject of taxation; and could it be made to support the whole expense of the public, great advantages would arise to all orders of men. What then, may it be said, would not, in that case, the proprietors of stock in trade, in manufactures, and arts, escape taxation, that is, the proprietors of one half of the national income? They would indeed be so exempted; and very justly, and very profitably for the state; for *it accords with the best interests of the community through successive generations, that ACTIVE PROGRESSIVE INDUSTRY SHOULD BE EXEMPTED, IF POSSIBLE, FROM EVERY PUBLIC BURTHEN, and that the whole weight should be laid on that quiescent stock, which has been formerly accumulated, as the reward of an industry which is now no longer exerted.*"—P. 207.

In another work on political economy, Sir James has also recorded his opinion, and indicated some passages, which have been copied by Godwin. The work is: *Doutes Proposés aux Philosophes Economistes sur l'Ordre Naturel et Essentiel des Sociétés Politiques, par M. l'Abbé de Mably*: à la Haye, 1768, 8vo.

"This book is a greater mixture of sense and nonsense than any other I ever read. What he says against the *Political* jargon of the Economists, their evidence and their *despotisme légal*, is perfectly well reasoned. His own system of ascribing all evils to the Institution of *Separate Property* is too absurd for any serious discussion."

It is pleasant to have these recorded opinions of such a man as Mackintosh on books the subjects of which he had deeply meditated. Indeed, to me there is a great charm in such private memoranda of a distinguished and able man, giving the passing impression on his mind in the course of his reading.

S. W. SINGER.

Mickleham, June 7. 1851.

NOTES ON IRELAND, NO. I. *Notes on Ireland's Freedom from Serpents.*

That Ireland was infested with venomous reptiles before St. Patrick's time, that he banished them, "*and that serpents cannot survive in Ireland*," is a well-known tradition, and one universally received amongst the native Irish. In Christian symbolism it was usual to designate sin or Paganism by a serpent or dragon, and saints who converted heathen nations, or subdued the evil promptings of their own nature, were represented with a serpent or dragon beneath their feet. Thus, St. Patrick, by preaching the doctrine of the Cross, and uprooting Paganism, may be said to have banished venomous serpents from Ireland. In his case, however, the symbol may have had a deeper meaning, if, as many (and with great probability) think, *serpent worship* formed part of

that Oriental heathenism which obtained in early times in Ireland.

Dr. Geoffry Keating, in his *History of Ireland* (in the Irish language), which he completed about the year 1625, says: "Saoilim gurab do an *deamhnaibk* gairmithear *naithreacha nimke* i m-beathaidh Patraic" ("I think that by the serpents spoken of in the life of St. Patrick were meant *demons*"). *Serpents* figure among the carvings and hieroglyphical ornaments on some of the remnants of Irish antiquity which still puzzle our antiquaries. On Cruach Padruig, in Mayo, there is a sort of tarn which still bears the name of Loch na Pheiste, or the Serpent's Lake; and one of "the Two Lakes," whence Gleandaloch derives its name, has the same appellation.

Solinus, who flourished at the close of the second century, notices, I believe, the strange fact of Ireland's having an immunity from reptiles; Isidore and Bede, in the seventh and eighth centuries, respectively repeat the assertion. Donatus, Bishop of Fesulæ, who flourished about the middle of the ninth century, says, in a Latin poem on his native country:

"Nulla venena nocent; nec Serpens serpit in herbâ;
Nec conquesta canit garrula Rana lacu
In qua Scotorum gentes habitare merentur;
Inclyta gens hominum, milite, pace, fide."

"Rana." A note on this word in Montgomery's *Poetry of Ireland* declares:

"However fabulous this may appear, it is certain that *Frogs* were formerly unknown in this country: *they were first propagated here from spawn introduced as an experiment by a Fellow of Trinity College, Dublin, in 1696.*"

[491]

Joceline of Furnes, Sir James Ware, Fynes Moryson, and several others, notice the absence of serpents in Ireland.

A Belfast correspondent to the *Dublin Penny Journal*, June, 1834, mentions some cases of *introducing reptiles* into Ireland:

"About 1797, a gentleman is said to have imported from England into Wexford, a number of vipers:"

they died immediately after. He continues:—

"We are sorry to record that the virtues of the good old times have passed away, *as snakes are at this moment* (June, 1834) *free denizens of the County of Down, and gambolling in its shrubberies and plantings.*"

The particulars are as follows:

"In the summer of 1831, a gentleman, by way of experiment to ascertain whether snakes would survive in Ireland, brought from Scotland a few pair of what are usually called the common snake (*Coluber natrix*). These he put into a plantation at Milecross, near Newtownards, where they soon from their number gave evidence of becoming as fruitful as if they had been placed in South Carolina."

I have not heard how long the snakes continued at Milecross, but I believe they are not there now. The Marquis of W—d, I have heard, in a similar freak, endeavoured, but unsuccessfully, to propagate snakes on his property.

The usual Irish word for *serpent* is *nathair*; Welsh, *gnadr*; German, *natter*; Anglo-Saxon, *nædre*; Latin, *natrix*; English, *adder*. The epithet *nimhe*, poison, is often added, and a compound word made, *nathair-neimhe*.

Peist, a word I have before alluded to, is analogous with the Latin *best-ia*, and means a *worm*, a *beast*, as well as a *serpent*.

EIRIONNACH.

CANONS AND ARTICLES OF 1571.

Dearest Sir,

Yours of the 4th I showed to Mr. Baker, who desires me to tell you, that the Canons of 1571, with the subscriptions, are (as the Articles) in paper bound up in the same volume of the *Synodalia*, and stand there next to the "Articles of 1571" subscribed by the Archbishop and ten Bishops.

I agree with you that the MS. of 1562 was designed to be subscribed without alterations; but your reasons do not satisfy me that the alterations were posterior to the subscription, for notwithstanding the alterations it appeared very plain to the subscribers what they subscribed to, and there needed no memorandum to them that the lines of minium were designed to exclude all that was scored; and the care that was taken to alter the account of the number of lines and Articles of the several pages conformably to the alterations made by the lines of minium was wholly unnecessary, and to no purpose, except the subscriptions were to follow, in the middle of which the subscribers own the exact number of Articles and lines in every page, and therefore this care was necessary that their subscription might be true; but supposing they subscribed

before the alterations, the lines of minium were sufficient to show what alterations were to be made in the new copy of the Articles, and not the least occasion for adjusting the number of Articles and lines at the end to the foregoing pages. But both these are but conjectures on your and my part, and the main point does not depend upon them, which is in my opinion, whether this MS. could be designed for the *Publick Record*, and that it was not I think the want of such a memorandum as you speak of, as well as the Archbishop leaving it to C. C. C. as his own property, is a sufficient evidence: though I must confess I am apt to think the postscript in the *Publick Record* (which I take to be printed from the record in Renald Wolfe's edition of 1563 referred to by your adversary) refers to this MS., and the subscriptions to it of both houses.

Mr. Baker nor I had Gibson's *Synod. Anglicana*; but this morning I got a sight of it from the booksellers, and have sent it to Mr. Baker, who I hope will make a better use of it than I am able to do; the passage you refer to favours an opinion that I have had, that the subscriptions were left in the keeping of the President of the Convocation, the Archbishop or Bishop of London; but that a *Publick Record* (different from that with the subscriptions, and left with the President) was engrossed in parchment, and preserved in its proper place, the Registry of the Convocation; and thus that which Archbishop Laud found at Lambeth might be left there.

I cannot tell exactly the number of blank pages (whether three or more) between the subscription of the Bishops and of the Lower House in 1562. Both Mr. Baker and I omitted to take so much notice of it; but we both remember that there might be room in the MS. for the clause in the beginning of the twentieth Article, partly in the space between the nineteenth and the twentieth Article, and partly in the margin; or in the margin there might be room enough for the whole clause.

Rogers' first edition was 1579, under this title: "The English Creed, wherein is contained in tables an Exposition on the Articles, which every one is to subscribe unto. Where the Article is expounded by Scriptures and Confessions of all the Reformed Churches and Heresies displayed, by Thomas Rogers. Printed for Andrew Mansell, 1579, in fol." This title I transcribe from Andrew Mansell's printed Catalogue of Books, published 1595. I mentioned to you another edition in 1585, the first part, and 1587, the second part, with a new title and pretty great additions; and I think I told you the second part began with the twentieth Article. It may seem from thence that his first edition in 1579 was not upon all the Articles; but I believe it was, and that the other edition came not out both parts together, because of the additions. I am sorry you find it not among Mr. Anstey's books, nor can I find it here. With my humble service to your good lady, I am, dearest sir, your most affectionate humble servant,

THO. BROWNE.

The letter, of which the above is a transcript, may be interesting to some of your readers; I therefore send it you for publication; the name of the person to whom it was addressed, and the date, have been torn off.

W.

[Thomas Browne, the writer of the foregoing letter, was a fellow of St. John's College, Cambridge; but subsequently, with his friend Mr. Baker, became a Nonjuror. The letter appears to have been written to the Rev. Hilkiah Bedford, a Nonjuring clergyman, who was at this time preparing his masterly reply to Anthony Collins' work, *Priestcraft in Perfection*, which was published in 1709. Mr. Bedford's work was published anonymously, and is entitled, *A Vindication of the Church of England from the Aspersions of a late Libel entituled "Priestcraft in Perfection," &c.* By a Priest of the Church of England: London, 1710. The preface has been attributed to Dr. Joseph Trapp. Mr. Bedford has availed himself of the information conveyed to him in the letter given above, especially in pages 32. 35. 42. 78. 84. At page 101. he says, "I shall set down what farther account concerning this ancient MS. I have received in several letters from two persons of great learning and integrity at Cambridge, who have consulted these MSS. of Corpus Christi formerly, and been so obliging to examine them again now for my satisfaction, with all the care and exactness due to a matter of such moment." The *minium* mentioned by the writer of the letter is the red lead pencil commonly used by Archbishop Parker, for noting particular passages in the documents he perused.]

ON TWO PASSAGES IN DRYDEN.

I have met with a notion in Dryden's *Poems*, which reads very like a blunder. It occurs in the "Spanish Friar," as follows:—

"There is a pleasure sure in being mad,
Which none but madmen know."

And again in this couplet:

"And frantic men in their mad actions show
A happiness, that none but madmen know;"

There is a description of madness to which all men are more or less subject, and which Pascal alludes to in one of his "Pensées:"

"Les hommes sont si nécessairement fous, que ce serait être fou par un autre tour de folie, que de ne pas être fou:"

or, as Boileau has it in the couplet:

"Tous les hommes sont fous, et malgré leurs soins,
Ne diffèrent, entre eux, que du plus ou du moins."

There is another sort of madness which is described by Terence as

— "cum ratione insanire."

And there is a third species of it, which Dryden himself speaks of in the well-known line adopted from Seneca:

"Great wits are sure to madness near allied."

Now, it is obvious that, in the passages above quoted from Dryden, he does not refer to any of these three kinds of madness. As a man, he could say in regard to the first:

"Homo sum: humani nihil a me alienum puto."

As a man of the world his whole life was an exemplification of the second; for no one knew better than he how to be mad by rule. And as one of our greatest wits he was entitled to claim a near alliance to that madness which is characteristic of men of genius. It is clear, therefore, that, in the lines quoted above, he speaks of that total deprivation of reason, which is emphatically described as stark, staring madness; and hence the blunder. In point of fact, Dryden either knew the pleasure and happiness of which he speaks, as belonging to that sort of madness, or he did not know them. If he knew them, then by his own showing he was a madman. If he did not know them, how could he affirm that none but madmen knew them?

Should my view of this matter be incorrect, I shall be thankful to any of your readers who will take the trouble to set me right.

HENRY H. BREEN.

St. Lucia, April 15. 1851.

Minor Notes.

Lord Edward Fitzgerald's Mother.

—A highly respectable woman, recently living in my service, and who was born and bred in the household of the late Duke of Leinster, told me that, when she was a child, she was much about the person of "the old Duchess;" and that she had often seen the bloody handkerchief that was taken off Lord Edward Fitzgerald, after he had been shot at his capture. This relic of her unfortunate son the venerable and noble lady always wore stitched inside her dress. The peerage states that she was a daughter of the Duke of Richmond, was married in 1746-7, and bore seventeen children. As the arrest of Lord Edward Fitzgerald was not until 1798, she must have been full seventy years old when she thus mourned; reminding one in the sternness of her grief of the "Ladye of Branksome."

A. G.

Chaucer and Gray.

—Of all the oft-quoted lines from Gray's *Elegy*, there is not one which is more frequently introduced than the well-known

"E'en, in our ashes live their wonted fires."

[493]

Now Gray was an antiquary, and there is no doubt too well read in Chaucer. Is it too much, therefore, to suggest that he owed this line to one in Chaucer's "Reves Prologue:"

"Yet in our ashen cold is fire yreken."

In Chaucer the sentiment it embodies is satirical:—

"For whan we may not don, than wol we speken,
Yet in our ashen cold is fire yreken."

In Gray, on the other hand, it is the moralist who solemnly declares:

"E'en from the tomb the voice of nature cries,
E'en in our ashes live their wonted fires."

But the coincidence cannot surely be accidental.

WILLIAM J. THOMS.

Shakspeare Family.

—In the *Rotulorum Patentium et Clausorum Cancellariæ Hiberniæ Calendarium*, vol. i. pars i.

p. 99 b. is an entry, which shows that one Thomas *Shakespeare* and Richard Portyngale were appointed Comptrollers of Customs in the port of Youghal, in Ireland, in the fifty-first year of Edward III.

J. F. F.

Epitaph on Dr. Humphrey Tindall (Vol. iii., p. 422.).

—The epitaph in Killyleagh churchyard is not unlike the following inscription on the tomb of Umphrey Tindall, D.D., Dean of Ely and President of Queen's College, Cambridge, who died Oct 12, 1650, in his sixty-fifth year, and is buried in the south aisle of the choir of Ely Cathedral:—

"In presence, government, good actions, and in birth,
Grave, wise, courageous, noble, was this earth;
The poor, the Church, the College say, here lies
A friend, a Dean, a Master, true, good, wise."

K. C.

Cambridge.

Specimens of Composition.

—In the current (June) number of the *Eclectic Review* there is a critique on Gilfillan's *Bards of the Bible*, the writer of which indulges in the use of several most inelegant, extraordinary, and unpardonable expressions. He speaks of "spiritual monoptotes," &c., as if all his readers were as learned as he himself professes to be: but the climax of his sorry literary attempt is as follows:

"Over the whole literature of modern times there is a feeling of reduced inspiration, milder possession, relaxed orgasmus, tabescent vitality, spiritual collapse."—P. 725.

What would the author of the *Spectator* have thought of a writer who could unblushingly parade before the literary public such words as "relaxed orgasmus," "tabescent vitality," "monoptotes," &c.?

J. H. KERSHAW.

Burke's "mighty Boar of the Forest."

—It has been much canvassed, what induced Burke to call Junius the "mighty boar of the forest." In the thirteenth book of the *Iliad* I found that Idomeneus, when awaiting the attack of Æneas, is compared to the "boar of the mountains." I think it therefore probable that Burke applied the comparison (quoting, from memory) to Junius. Perhaps you will not think this trifle unworthy of a place among the "Notes."

KENNETH R. H. MACKENZIE.

Queries.

QUERIES ON TENNYSON.

I should be much obliged to any of your correspondents who would explain the following passages of Tennyson:

1. *Vision of Sin* (*Poems*, p. 361.):

"God made himself an awful rose of dawn."

2. *Vision of Sin* (*Poems*, p. 367.):

"Behold! it was a crime
Of sense avenged by sense that wore with time."

3. *In Memoriam*, p. 127.:

"Over those ethereal eyes
The bar of Michael Angelo."

(Coleridge, *Introduction to Second Lay Sermon*, p. xxvi., says:

"Whose ample foreheads, with the weighty bar, ridge-like, above the eye-brows, bespoke observation followed by meditative thought:"

but why the allusion to Michael Angelo?)

[Is our correspondent aware that the "*Bar of Michael Angelo*" has already formed the subject of a Query from MR. SINGER. See our 2nd Vol., p. 166.]

4. *The Princess*, p. 66.:

"Dare we dream of that, I ask'd,
Which wrought us, as the workman and his work,
That practice betters."

"Heir of all the ages." Is this traceable to the following lines of Goethe?

"Mein Vermächtniss, wie herrlich weit und breit!
Die Zeit ist mein Vermächtniss, mein Acker ist die Zeit!"

Is the poem "The Lord of Burleigh" founded on fact or not? In an old review of Tennyson in the *Westminster and Foreign Quarterly*, it is stated to refer to the "mesalliance of the Marquis of Westminster;" but any such notion is denied in the article on "Ballad Poetry" in the last number of that journal.

ERYX.

ANCIENT MODES OF HANGING BELLS.

In the Churchwardens' accounts of Ecclesfield parish, the following entries occur:—

"1527. It. paid to James Frodsam for makyng of iiij bell collers, xiiij^d.

"——. It. paid to Robert Dawyre mēdyng a bell wheyll, iij^d.

"1530. It. for festnyng a gogon in ye belle yocke, j^d."

[494]

The foregoing extracts are quoted with a view to ascertaining at how early a period the framework, now employed for suspending bells in churches, was in use. It would appear that in 1527 the bell-*wheel* was known, and the bell swung on gudgeons ("gogon"), as it does now; but it may be doubted whether it was the same full wheel which we have. In a paper on Bells, read before the Bristol and West of England Architectural Society, Dec. 10, 1849, by the Rev. H. T. Ellacombe, and which has since been published in that Society's Report, I observe that two interesting plates of the bell-wheels are given: one being the old half-wheel, as still to be seen at Dunchideock in Devonshire; and the other the present whole wheel, which Mr. Ellacombe considers was a new thing in 1677.

Supposing that only the half-wheel was known in 1725, still the leverage which it afforded in raising the bell was the same as is given by its modern substitute. What then was the still earlier way of obtaining the momentum necessary to peal-ringing? A drawing of an ancient campanile turret which I have, exhibits a short piece of wood stuck at right angles into the beam to which the bell is fastened; and from the end of this, the rope depends, and would, of course, when pulled, easily swing the bell on its axle.

Observation in old belfries, or illustrations in old books, would possibly throw light upon my Query, which is, What were the modes of hanging church bells for ringing, prior to the invention of the bell-wheel?

ALFRED GATTY.

Minor Queries.

English Sapphics.

—Can any of your readers furnish a list of the best specimens of the English sapphic metre in the English language?—Every one is familiar with Canning's *Needy Knife Grinder*, in the poetry of the *Anti-Jacobin*, but I do not believe Dr. Watts's beautiful sapphic lines are as well known as they deserve. I have not a copy of them by me, but I give the first stanza from memory:

"When the fierce North Wind, with his airy forces,
Rears up the Baltic to a foaming fury,
And the red lightning, with a storm of hail, comes
Rushing amain down."

FM.

Equestrian Statues.

—I have heard it remarked that, with the solitary exception of the Duke of Wellington, there is no instance of an equestrian statue being erected to a subject, in Her Majesty's dominions. Is this so?

FM.

Plays in Churches.

—In Cooke's *Leicestershire* the following is given as an extract from the church register of Syston:

"1602, paid to Lord Morden's players because they should not play in the church, 12^d."

Who was this Lord Morden; and did the chartered players claim the right of their predecessors, the "morality men," to use the church for their representations? Was the 12^d. given as a bribe to the players to induce them to forego their claim, or expended in the hire of a place more in accordance with the parish authorities' ideas of propriety?

EMUN.

"*The Right Divine of Kings to govern wrong.*"

—Where is this oft-quoted line to be found, and who is the author of it? It is marked as a quotation in Pope's *Dunciad*, book iv.

S. WMSON.

Serius, where situated?

—In requesting the information upon a point in geography with which this note concludes, I shall not, I trust, incur censure for introducing it by quoting a few of the lines in which the poet Vida conveys to parents his advice upon the choice of a master for their sons:

"Interea moniti vos hic audite, parentes,
Quærendus rector de millibus, eque legendus,
Sicubi Musarum studiis insignis et arte,
Qui curas dulces, carique parentis amorem
Induat, atque velit blandum perferre laborem.

* * * * *

Ille autem, pueri cui credita cura colendi,
Artibus egregiis, in primis optet amari,
Atque odium cari super omnia vitet alumni."

I cannot pass unnoticed his counsel to masters:

"Ponite crudeles iras, et flagra, magistri,
Fœda ministeria, atque minis absistite acerbis.
Ne mihi ne, quæso, puerum quis verbera cogat
Dura pati; neque enim lacrymas, aut dulcis alumni
Ferre queunt Musæ gemitus, ægræque recedunt,
Illiusque cadunt animi," &c.

Vida exemplifies the consequences of the furious character and raging conduct of a master, in the harsh treatment of his defenceless flock (*turba invalida*), in the instance of a lovely boy, who, forgetful of fear,

"Post habuit ludo jussos ediscere versus."

The terror excited by the savage pedagogue throws the poor little fellow into a fatal illness:

"Quo subito terrore puer miserabilis acri
Corripitur morbo; parvo is post tempore vitam
Crescentem blandâ cœli sub luce reliquit.
Illum populifer Padius, illum *Serius* imis
Seriadesque diu Nymphæ flevere sub undis."

Vidæ Poet., lib. i. 216. &c.

My inquiry is after *Serius Seriadeseque* Nymphæ. Where is the *Serius*? What is the Italian name for this (I presume) tributary of the Po?

F. W. F.

Hollander's Austerity, &c.

—Will you, or some one of your readers, kindly explain the allusions in the following passage?—

"Mr. Secretary Winwood is dead, whereby you see *Death expects no Complement*, otherwise he would certainly have *kept it at the Staff's End*, with a kind of *Hollander's austerity*." [Sir Th. Wentworth to Sir H. Wotton, Nov. 8. 1617, *Strafford's Letters and Despatches*, vol. i. p. 5.]

C. P. PH***.

Brother Jonathan.

—Why is, and when first was, this fraternal cognomen bestowed upon the United States of

America? Is it strictly applicable to the whole of the Union, or only to those states which were settled and peopled by the Puritan fathers?

HENRY CAMPKIN.

Authorship of the "Groves of Blarney."

—Can any one inform me when, and by whom, the ludicrous ballad, entitled the Groves of Blarney, was composed, and where it may be found. Everybody knows the lines which describe "Cupid and Venus and old Nicodemus, all standing out in the open air."

E. V.

Carnaby.

—What is the derivation and meaning of this word, as the name of a square or street?

ARUN.

Death of Death's Painter.

—Most persons have heard of the story of an Italian painter who embodied the idea of Death on the canvass so truthfully, that the contemplation of it caused his own death. I always thought it was fabulous, till I met with it in the translation of Vasari's *Lives of the Painters*, vol. ii. p. 305., now being published in Bohn's *Standard Library*. The name of Fivizzano is there given to the painter, and the following epigram is said to have been inscribed beneath the picture:—

"Me veram pictor divinus mente recepit.
Admota est operi deinde perita manus.
Dumque opere in facto defigit lumina pictor,
Intentus nimium, palluit et moritur.
Viva igitur sum mors, non mortua mortis imago
Si fungor, quo mors fungitur officio."

Which may be thus translated:—

Me with such truth the painter's mind discerned,
While with such skilful hand the work he plied,
That when to view his finished work he turned,
With horror stricken, he grew pale, and died.
Sure I am living Death, not Death's dead shade,
That do Death's work, and am like Death obeyed.

Can you refer me to any authority for the story?

J. C. H.

Finsbury.

Book Plates.

—I have been some years collecting book plates with a view latterly of writing *A History of Book Plates*, if I can find time to do so. Several years ago, in a paper which was printed in the *Oxford Heraldic Society's Report*, I suggested 1700 as their earliest known date. I am glad to have an opportunity of mentioning that paper for the sake of saying, that I made some mistakes in it. Mr. Burgon on seeing it said, in a following report, that he had seen a book plate dated 1698. I have since obtained one or two dated in that year. I am anxious to know from any of your readers whether they have seen any English book plate dated before 1698. I am inclined to think that foreign book plates are to be found of an earlier date. I have some, unfortunately not dated, which I think are earlier. There is no doubt, however, that in this country at least they did not become general till after that date. If I live to publish the little work which I meditate, I will give all the information which I can produce on the subject.

DANIEL PARSONS.

Querelle d'Allemand.

—The phrase, "faire une querelle d'Allemand," means, as your readers are aware, to pick a quarrel with a person for the mere pleasure of quarrelling; and the earliest instance of its application, that occurs to me, will be found in one of Du Vair's essays, where speaking of the virtues of some of his predecessors in the office of "chancelier", he says:

"Après avoir longuement et fidèlement servi la patrie, on leur dresse des querelles d'Allemand, et de fausses accusations pour les bannir des affaires."

Is the origin of this expression connected with any particular occurrence in history; or has it arisen from any proneness to quarrel, which might be said to be inherent in the national character of the Germans?

St. Lucia, May, 1851.

Bassenet of Eaton.

—Edward Bassenet, the first married Dean of St. Patrick's, Dublin, and who in the words of Swift, "surrendered the deanery to that beast Hen. VIII.," was of a family seated at Eaton, in Denbighshire. He had four sons, Richard, William, John, and George; on whom he settled the Irish property which he acquired at the surrender, and probably what he held at Eaton. (See Mason's *St. Patrick's*, p. 151.)

Can any of your correspondents inform me if this family be still in existence, and in possession? or if not, how soon it failed? From the notices given by Mason, it seems probable that the eldest son died without issue; but even this is not certain, and beyond this I have no clue.

D. X.

Dumore Castle, or the Petrified Fort.

—Can any of your valued contributors trace the origin of this ancient fortress, which is situated on a peak of the Grampian Hills, seven miles north-east from Crieff, immediately above the romantic glen of Almond, so much spoken of in Wordsworth's poems as the burial-place of Ossian. The fort has the appearance of a large circus ring, around which are scattered the remains of this once remarkable stronghold, and which to every appearance have been burned to an extensive degree. Tradition assigns it to be the spot in which the Caledonians so nobly defended the further progress northward of the Romans; and also that it was the custom in those days, for the purpose of making their places of defence more secure, to build a double wall, in which all manner of combustibles were put, which they kindled, and let burn for the space of a few days. Being peculiarly attached to this romantic spot, and anxious to have any particulars regarding its history, perhaps you would be so kind as give it a corner in your valuable "NOTES AND QUERIES;" whereby it may be the means of gaining an answer to my Query.

JAMES C.

Charles Dodd, the Ecclesiastical Historian.

—The catalogue of the Bodleian Library asserts that this author's real name is Hugh Tootle. I should like to know the authority for this statement?

TYRO.

Dublin.

Ussher's Works, by Dr. Elrington.

—If you, or any of your correspondents, can inform me when the remaining volume of the new edition of Archbishop Ussher's works by Dr. Elrington, is likely to be published, I shall esteem it a favour, as I am unable to learn from the booksellers.

C. PAINE, JUN.

Family of Etty the Artist.

—In the *Diary* of Ralph Thoresby, F. R. S., 1702, vol. i. p. 366., occurs the following passage:—

"Evening sat up too late with a parcel of artists I had got on my hands; Mr. Gyles, the famoset painter of glass perhaps in the world, and his nephew, Mr. Smith, the bell-founder (from whom I received the ringing or gingling spur, and that most remarkable, with a neck six inches and a half long); Mr. Carpenter the statuary, and Mr. Etty the painter, with whose father, Mr. Etty, sen^r, the architect, the most celebrated Grinlin Gibbons wrought at York, but whether apprenticed with him or not I remember not well. Sate up full late with them."

Thoresby at this time was at York. Were these Ettys ancestors of the late William Etty? In the "Autobiography" published in the *Art Journal*, it is stated that his father was a miller at York, but the account goes no farther back. It would be interesting to ascertain how far this was a case of hereditary genius. Is anything known of the "Etty the Painter," and "Etty, Sen., the architect," to whom Thoresby alludes? and are any of their works extant?

G. J. DE WILDE.

St. Hibbald.

—Who was St. Hibbald, and where is some account of him to be found? He is reported to have been buried at Hibbaldstowe, near Kirton, in Lindsey.

K. P. D. E.

Minor Queries Answered.

Unde derivatur "Gooseberry Fool?"

—I have heard some wild guesses on this subject; the most preposterous, perhaps, being that which would connect the term with gooseberry *food*.

Has not the French word *fouler*, "to press," or "squeeze," something to do with the matter?

T. J. T.

Cheltenham, May 6. 1851.

[Our correspondent will find ample confirmation of the accuracy of his derivation in Tarver's *Phraseological Dictionary*, where, under *Fouler*, he will find the examples, "*Fouler des pommes, du raisin*, to press, to crush, to squeeze apples, grapes."]

Biography of Bishop Hurd.

—The longest biographical sketch I remember to have seen of the late Bishop Hurd, the friend and biographer of Bishop Warburton, was in a work called the *Ecclesiastical Register*, or some such name, I suppose of the date of 1809 or thereabouts. Can any correspondent of "NOTES AND QUERIES" direct me to the precise title and date of the work, or point out any better sketch of the Bishop's life?

F. K.

[In the collected Works of Bishop Hurd, 8 vols. 8vo., edit. 1811, will be found an autobiographical sketch of the Bishop, entitled "Some Occurrences in my Life," discovered among his papers after his decease. Nichols' *Literary Anecdotes of the Eighteenth Century*, vol. vi. pp. 468-512., contains a long and interesting account of the Bishop. See also the *Annual Register*, vol. 1. p. 155.]

Friday, why considered unlucky.

—Can any of your readers tell me why Friday is considered an unlucky day?

E. N. W.

[There is no doubt the belief of Friday being an unlucky day originated in its being the day of the Crucifixion. A very early allusion to this superstition, and which has not we believe been recorded by Brande, will be found in Geoffrey de Vinsauf's "Lament for Richard Cœur de Lion," who was killed on a Friday:

"O Veneris lacrymosa dies, O sidus amarum!
Illa dies tua nox fuit, et Venus illa venenum."

It is to this passage Chaucer refers in his *Nonnes Preeste's Tale*, v. 15, 353., *et seq.*, when he says:

"O Gaufride, dere maister soverain,
That, whan thy worthy King Richard was slain
With shot, complainedest his deth so sore,
Why ne had I now thy science and thy lore,
The Friday for to chiden, as did ye?
For on a Friday sothly slain was he."]

The Lord Mayor a Privy Councillor.

—Can any of your contributors inform me whether the prefix "Right Honourable" is accorded to the title of the Lord Mayor of London as a mere matter of courtesy, or whether our Chief Magistrate is for the time being *ex officio* a Privy Councillor, and consequently "Right Honourable?"

If any authority for either position can be cited, so much the more satisfactory.

LEGALIS.

[The Lord Mayor is never sworn as a Privy Councillor; but on the demise of the Crown attends the meeting, of the Privy Council held on such occasion, and signs the proclamation of the new Sovereign. On the accession of William IV., some objection was, we believe, made to the admission of the Lord Mayor into the Council Chamber, which was, however, abandoned on an intimation that if the Lord Mayor was not admitted, he would retire, accompanied by his officers and the aldermen who were present.]

—In the Bishop of Exeter's celebrated *Pastoral Letter*, p. 44., the Archbishop of Canterbury is styled—

"The second spiritual chief of Christendom, *alterius orbis Papa*."

In conversation a few days since I heard these expressions objected to, when a gentleman present observed that the title "Alterius orbis Papa" was conferred by the Bishop of Rome, or Pope of Christendom, on his confrère of Canterbury, at a very early period. His memory did not furnish him with the precise date, but he was convinced that such was the fact as reported in Collier's *Ecclesiastical History*, and seemed inclined to refer it to a period not long subsequent to the mission of Augustine.

Is such the fact? or, if not, to whom may the words be ascribed?

A. B.

Redland, June 5.

[Carwithen, in his *History of the Church of England*, vol. i. p. 40., speaking of Wolsey's attempt to gain the popedom, says, "His aim was the chair of St. Peter, and to the attainment of his wishes he rendered subservient both the alliances and the enmities of his own country. At home, even the papacy could confer on him no accession of power: he was indeed *papa alterius orbis*."]]

Mrs. Elstob.

—Mrs. Elstob, the Anglo-Saxon scholar, is stated by a recent reviewer to have passed the period of her seclusion in a village in Wiltshire, until taken notice of by a neighbouring clergyman. What village was this, and who was the clergyman? for other authorities place her at Evesham in Worcestershire.

J. W.

[We are inclined to think that *Wiltshire* must be a misprint for *Worcestershire* in the Review, as the notices of Miss Elstob in Kippis' *Biographia Britannica*, and Nichols' *Anecdotes of Bowyer*, only speak of her retirement in distressed circumstances to Evesham, where she attracted the notice of Mr. Ballard, author of *Memoirs of British Ladies*, and of Mrs. Capon, wife of the Rev. Mr. Capon, of Stanton, in Gloucestershire.]]

Cardinal Bellarmin.

—I find the following passage in D'Israeli's *Curiosities of Literature*:—

"Bellarmin was made a Cardinal for his efforts and devotion to the Papal cause, and maintaining this monstrous paradox—that if the Pope forbid the exercise of virtue and command that of vice, the Roman Church, under pain of sin, was obliged to abandon virtue for vice, if it would not sin against conscience."

Can any of your readers favour me with the text in Bellarmin, which contains this "monstrous paradox?"

HENRY H. BREEN.

St. Lucia, May, 1851.

[The passage will be found in *Disputationum Roberti Bellarmini, de Controversiis Christianæ Fidei: De Summo Pontifice*, lib. iv. cap. v. sect. 8.: Pragæ, 1721, fol., vol. i. p. 456.:

"8. Secundò, quia tune necessariò erraret, etiam circa fidem. Nam fides Catholica docet, omnem virtutem esse bonam, omne vitium esse malum: si autem Papa erraret præcipiendo vitia, vel prohibendo virtutes, teneretur Ecclesia credere, vitia esse bona, et virtutes malas, nisi vellet contra conscientiam peccare. Tenetur enim in rebus dubiis Ecclesia acquiescere judicio summi Pontificis, et facere quod ille præcipit; non facere, quod ille prohibet; ac nè fortè contra conscientiam agat, tenetur credere bonum esse, quod ille præcipit: malum, quod ille prohibet."]

Replies.

SHAKSPEARE'S USE OF "CAPTIOUS" AND "INTENIBLE." SHAKSPEARE'S
"SMALL LATIN."
(Vol. ii., p. 354.; Vol. iii., p. 65.)

This is another discussion in which Shakspeare's love of antithesis has not been sufficiently recognised.

The contrast in this case is in the ideas—ever receiving, never retaining: an allusion to the hopeless punishment of the Danaïdes, so beautifully appropriate, so unmistakeably apparent, and so well supported in the context, that I should think it unnecessary to offer a comment upon it had the question been raised by a critic less distinguished than MR. SINGER; or if I did not fancy that I perceive the origin of what I believe to be his mistake, in the misreading of another line, the last in his quotation.

The hopelessness of Helena's love is cheerfully endured; she glories in it:

"I know I love in vain—strive against hope—
Yet still outpour the waters of my love,
And lack not to lose still."

This last line MR. SINGER reads, "and fail not to lose still;" but surely *that* is not Helena's meaning? She means that her spring of love is inexhaustible; that, notwithstanding the constant, hopeless waste, there lacks not (a supply) "to lose still!"

Johnson was one of those commentators enumerated by MR. SINGER, of whom he observes, as a matter of surprise, "that none of them should have remarked that the sense of the Latin 'captiosus,' and of its congeners in Italian and French, is deceitful, fallacious;" "and," he adds, "Bacon uses the word for 'insidious,' 'ensnaring.'" But surely Johnson the commentator was no other than Johnson the lexicographer; and yet, for these precise definitions of "captious," which J. S. W. thinks "*too refined and recondite*" for Shakspeare's "small Latin," we need apply to no higher source than to that familiar household companion—*Johnson's Dictionary*, wherein is anticipated the citation of Bacon, and even of the French word "captieux."

It could not therefore be from ignorance that Johnson failed to propose this recondite sense, but from a conviction that it would not represent the true meaning of Shakspeare.

It will be perceived that, in appreciation of "captious," I side with Steevens, Malone, Knight, Collier, and even with J.S.W.; in whom, however, with his irreverent allusion to "*a man* who had small Latin," I can recognise no true worshipper of Shakspeare.

Why should Shakspeare be constantly twitted with this "small Latin," as if the "*school-like gloss*" of a hundred Porsons could add one scintilla to the glory of his name? His was the universal language of nature; and well does MR. SINGER remark that "We all know, by intuition as it were, what Shakspeare meant." It is true that we discuss his mere words in the endeavour to school our understandings to HIS level; but he, hedged by the divinity of immeasurable genius, must, himself, be sacred;—to attempt to measure his attainments by our finite estimation, is indeed sacrilege!

In retailing Ben Jonson's unluckily chosen expression, J.S.W. does not seem to be aware that it has been doubted, and ably doubted, by Mr. Knight, in his *History of Opinion*, that Jonson himself used it by any means in the pedagogue sense usually adopted. And it does seem scarcely credible that Jonson would give utterance to a puff so miserably threadbare, so absurd too on the very face of it; for in what possible way could an alleged deficiency of Greek and Latin *in Shakspeare*, affect a comparison, *made by Jonson*, between Shakspeare and the poets of Greece and Rome? As well might it be said that ignorance of the Greek language, in Napoleon Buonaparte, would prevent a parallel between him and Alexander the Great! What if Ben Jonson meant his fifth line to continue the supposition of the first?—"though" is a word which has a hypothetical, as well as an admmissive meaning; and there is no difficulty in reading his lines in this way:

"If I thought my judgment were of yours, and *though* thy learning were less; still I
would not seek to compare thee with modern men, but call forth thundering Eschylus,"
&c.

But I should like to ask J. S. W., as the nearest example from the same play, which does he really think would require the *larger* Latin,—to discover the trite and only meaning of "captiosus," or to use *triple* in the sense conferred upon it in Helena's description, to the King, of her father's legacy? We have not at present in the English language any equivalent for that word as Shakspeare used it, and of which he has left us another example in *Antony and Cleopatra*, where the triumvir is called "the triple pillar of the world." We have failed to take advantage of the lesson given us by our great master, and consequently our language is deprived of what would have been a most convenient acquisition.

It is true that Johnson gives a definition of "triple," in reference to its application to Antony, viz., "consisting of three conjoined;" but that meaning, however it might be applicable to the triumvirate collectively, is certainly not so to the members individually. To meet Shakspeare's use of the word, the definition must be extended to "consisting of, or *belonging to*, three conjoined:" a sense in which "triplex" was undoubtedly used by the Latins. Ovid would call the triumvirate "viri triplices," and of course each one must be "vir triplex;" but perhaps the clearest instance of the triune application is where he addresses the Fates (in *Ibin.* 76.) as spinning out "triplici pollice" (with triple thumb) the allotted task. Now as only one of the sisters held the thread, there could be but one individual thumb engaged (although with a sort of reflective ownership to all three); and there can be no question that Ovid would apply the same term to the shears of Atropos, or the distaff of Clotho.

Here, then, is a *really recondite* meaning, fairly traced to Shakspeare's own reading; for had he borrowed it from any one else, some trace of it would be found, and Warburton need not have

stultified himself by his sapient note—"IMPROPERLY USED FOR THIRD!"

But to return to "captious," there is, after all, no such great difference whether it be one's goods, or one's wits, that are taken possession of; or whether the capture be effected by avidity or fraud; both meanings unite in our own word "caption:" and there seems no good reason why "captious" should not derive from "caption," as readily as "cautious" from "caution." It is for the antithesis I contend, as a key to the true sense intended by Shakspeare: the whole play is full of antitheses, uttered especially by Helena;—and certainly, if we recognise the allusion to the Danaïdes (as who will not?), we cannot, without depriving it of half its force and beauty, receive "captious" in the sense of "deceptious." The Danaïdes *were not* deceived—the essence of their punishment was utter absence of hope; Tantalus *was* deceived—the essence of *his* punishment was hope ever recurring.

[499] With respect to the suggestion of "capacious" by W.F.S. (p. 229.), he could not have read MR. SINGER'S paper with attention, or he would have perceived that he had been anticipated by Farmer, who, by elision, had obviated the metrical objection of J.S.W. (p. 430.). But the meaning of "capacious" is "capable of containing," and, as such, it would be more than antithetical, it would be contradictory, to "intenable." If *capacious* be consistent with *leaky*, then the "uxor secreti capax" must have been rather an unsafe confidante.

A. E. B.

Leeds, June 5. 1851.

EARTH THROWN UPON THE COFFIN. (Vol. iii., p. 408.)

The origin of this ceremony must undoubtedly be sought in man's natural desire to cover a dead body from the public view. The casting a handful of soil on the coffin is emblematic of the complete inhumation. The most ancient writings have allusions to the shameful of a corpse lying uninterred. Being thrown outside the walls of Jerusalem, with the burial of an ass (Jeremiah xxii. 19.), was regarded as the worst possible fate.

Wheatly's observations upon this point, in his annotations on the burial service in the Prayer Book, are as follows:

"The casting earth upon the body was esteemed an act of piety by the very heathens (*Ælian, Var. Hist.*, l. v. c. 14.), insomuch that to find a body unburied, and leave it uncovered, was judged amongst them a great crime (*Hor. l. i. od. 28. v. 36.*). In the Greek Church this has been accounted so essential to the solemnity, that it is ordered to be done by the priest himself (*Goar, Eucholog. Offic. Exeq.*, p. 538.); and the same was enjoined by our own rubric in the first Common Prayer of King Edward VI.: '*Then the priest casting earth upon the corpse,*' &c. But in our present Liturgy (as altered in Queen Elizabeth's reign, 1559), it is only ordered that it '*shall be cast upon the body by some standing by:*' and so it is generally left to one of the bearers, or sexton, who, according to Horace's description (*injecto ter pulvere*, vid. supra), gives three casts of earth upon the body or coffin, whilst the priest pronounces the solemn form which explains the ceremony, viz. '*earth to earth, ashes to ashes, dust to dust.*'"

The note in Horace upon the three words above quoted is very much to the point:

"*In sacris hoc genus sepulturæ tradebatur, ut si non obrueretur, manu ter jacta terra, cadaveri pro sepultura esset.*" (Vet. Schol.)

The ancients thought that the spirit of an unburied corpse could not reach the Elysian fields, but wandered disconsolate by the Styx, until some pious hand paid the customary funeral rites. See the case of Patroclus (*Iliad*, xxiii. 70, et seq.). To lay the unquiet ghost, a handful of earth on the bodily remains would suffice:

"*Pulveris exigui jactu compressa quiescent.*"

The indignity of a public execution is much aggravated by allowing the body of the criminal to remain exposed, as in the case of the five sons of Saul whose corpses were guarded by Rizpah (2 Sam. xxi.); and in our own recent custom of ordering pirates and the worst kind of murderers, to be gibbeted in chains, as a monumental warning.

Three or four summers ago I buried an Irish reaper, who had suddenly died in the harvest-fields. About half a dozen fellow-labourers, Irish and Roman Catholics like himself, bore him to the grave. At the words *earth to earth, ashes to ashes, dust to dust*, they threw in handfuls of soil; and, as soon as the service was over, they filled up the grave with spades which they had brought for the purpose. No doubt, there was religious prejudice in all this; but their behaviour was most reverent, and what they did seemed to arise from the generous *instinct to cover the dead body* of a comrade.

ALFRED GATTY.

Wheatly on the Common Prayer (ch. xii. §5.) derives this custom from the ancients, and adds that—

"In the Greek Church, the casting earth upon the body has been accounted so essential to the

solemnity, that it is ordered to be done by the priest himself. And the same was enjoined by our own rubric in the first Common Prayer of King Edward VI."

For the Greek Church Wheatly refers to Goar *Rituale Græcorum*, p. 538. The passage, which I transcribe from Goar, runs as follows:—

"Et cadaver in monumento deponitur. Sacerdos vero terram batillo tollens superinjecit cadaveri, dicens, 'Domini est terra et plenitudo ejus: orbis terrarum et qui habitant in eo.' His peractis cadaveri superinfundunt lampadis oleum, aut e thuribulo cinerem. Atque ita ut moris est, sepulchrum operiunt dum dicuntur moduli," &c.

The following reference may also be added, Goar, 556., "Officium funeris monachorum," where the earth is directed to be thrown "in crucis modum."

N. E. R. (a Subscriber.)

ON THE WORD "PRENZIE" IN "MEASURE FOR MEASURE." (Vol. iii., p. 401.)

"The first folio," says Dr. Johnson, "has in both places *prenzie*, from which the other folios made *princely*, and every editor may make what he can." It will not be difficult, I conceive, to find out what sense Shakspeare meant to convey by this word, and to show that what he meant he has expressed with sufficient accuracy, though his meaning was soon after misunderstood. Our language owes much of its wealth of words to the talent which our great poet possessed for coining them—a talent which he exercised with marvelous tact: and if now and then some of them failed for want of being properly printed, we may rather wonder that so many obtained currency, than that a few ceased to circulate soon after they were first introduced.

[500]

The idea intended to be conveyed by the word *prenzie*, is that which is expressed in the following passages:

"All this I speak *in print*; for *in print* I found it."
Two Gentlemen of Verona, Act II. Sc. I.

"I will do it, Sir, *in print*."
Love's Labour's Lost, Act III. Sc. I.

on which Steevens remarks:

"*In print* means *with Exactness*—with the *utmost Nicety*."

He supports this meaning by quotations from other dramatic writers of the same age:

"Not a hair about his Bulk, but it stands *in print*." (1605)

"I am sure my husband is a Man *in print*, in all things else." (1635.)

When, therefore, Claudio, who, as your correspondent LEGES observes, is aware of Angelo's reputation for sanctity, exclaims in astonishment:

"The *prenzie* Angelo?"

he means the same as if he had said:

"What! that Man *in print*?"

"The *printsy* Angelo?"

But *prenzie* is a term applied to *apparel* as well as to *character*; and how does this accord with the interpretation here given?

"O 'tis the cunning livery of hell,
The damned'st body to invest and cover
In *prenzie* guards!"

Here again we are supplied by Steevens with apt quotations in illustration from other writers of the same age:

"Next, your Ruff must stand *in print*." (1602.)

and

"This Doublet sits *in print*, my Lord!" (1612.)

"In *printsy* guards" means the same, therefore, as "Guards *in print*," or, *robes* put on "with *exactness*—with the *utmost nicety*."

Printsy is a word of the same formation with *tricksy*; and the phrase, "The *printsy* Angelo!" is as good English as "My *tricksy* Ariel!" It was probably pronounced *prentsye* (*prenzie*) in the time of Shakspeare; the word *print* being derived from *empreinte*. Sir W. Scott speaks of "a *prent* book," for a printed book. *Besprent* is the participle of *besprinkle*. Of similar formation with *printsy* and *tricksy*, are *linsy*, *woolsy*, and *frowsy*; but as all these adjectives, except the first, are derived from nouns representing natural or familiar things, while *printsy* is founded on a word having no connexion with any obvious idea, it is probable that this difference may account for the fact that *printsy* so early fell into disuse, while the rest were retained without difficulty.

By the word *printsy*, those four conditions are fulfilled for which your correspondent so properly contends:—1. the word is "suitable to the reputed character of Angelo." 2. It is "an appropriate epithet to the word *guards*." 3. It supplies "the proper metre in both places." 4. It is "similar in appearance to the word *prenzie*."

No other word has been produced which so fully represents the formality and hypocrisy of Angelo, as described in the quotations so conveniently brought into one view by your correspondent, though one of the epithets made use of comes very near the mark: "Lord Angelo is *precise*!"

JOHN TAYLOR.

ZACHARIE BOYD.
(Vol. i., pp. 298. 372. 406.)

I would refer your correspondents H. B., H. I. (p. 372.), and PHILOBODIUS and MR. JERDAN (p. 406.), to the following volumes: *The Last Battle of the Soule in Death*, by Mr. Zacharie Boyd, Preacher of God's Word in Glasgow, edited by Gabriel Neil, Glasgow, 1831; McUre's *History of Glasgow, with Appendix*, Glasgow, 1830.

As the first of these vols. is now very scarce (a limited number being printed by subscription), the following extracts may be interesting to some of your readers, and at the same time correct some errors of our correspondents:—

"Mr. Zacharie Boyd was descended from the family of the Boyds of Pinkill (Carrick, Ayrshire). He was cousin to Mr. Robert Boyd, of Trochrigg, who was appointed Principal of the University of Glasgow in 1615. The date of his birth is not exactly known; some time previous to 1590. He received his education at the school of Kilmarnock. The first notice we have of him is in a letter to Principal Boyd, from David Boyd, in 1605, wherein he says, '*There is a friend of yours, Zacharie Boyd, who will pass his course at the colledge within two years.*' After having finished his course at the University of Glasgow, he studied at the College of Saumur, in France, under his relation, Robert Boyd: he returned to his native county in 1621. In 1623 he was ordained Minister of the Barony Parish of Glasgow, in which situation he continued till his death in 1653-1654."

Mr. Zacharie Boyd was never Principal or a Professor in Glasgow College: the only office he ever held in the college was that of Lord Rector (an honorary office annually elected), which he held in the years 1634, 1635, 1645. He was a great benefactor to the college, to which he left 20,000*l.* Scots, for buildings and bursaries.

The crypt below Glasgow Cathedral, called St. Mungo's Crypt, was the barony church in Zacharie's time, and where he preached; it is this same place which Sir Walter Scott so well describes in *Rob Roy* (vol. ii. chap. 3., edition in 48 vols.), where Francis Osbaldistone heard sermon. Z. Boyd was, both in prose and verse, a very voluminous writer; his works, however, are chiefly in MS. in the library of Glasgow College.

In addition to editing *The Last Battle*, Mr. Neil has examined the "Poetical Works" in MS.; and has given a summary of the whole in the Appendix to the *Biographical Sketch*; and has printed for the first time upwards of 3000 lines from the poetical MSS.

With regard to Mr. Boyd's poetry, the following account from Neil's *Biographical Sketch* may be accounted satisfactory, with reference to the lines often quoted as from Zacharie Boyd's Bible:

"The work, however, which has given the greatest public notoriety to his name as a poetical writer, is that generally called 'Zacharie Boyd's Bible,' said to be a metrical version of the whole Scriptures—an arduous task indeed, if ever he contemplated the undertaking. But such a book as this has existed only in name, not in reality; *at least, it is nowhere to be found among his works.* The only one approaching to it is a metrical version of the 'Four Evangelists,' which proceeds through the Gospels of the New Testament by chapter and verse.... And, among other works, he produced two volumes under the title of '*Zion's Flowers*;' and it is these which are usually shown as his Bible, and have received that designation. These volumes consist of a collection of Poems from select subjects in Scripture History, such as Jonah, Jephtha, David and Goliath, &c., &c., rendered into the dramatic form, in which various 'Speakers' are introduced, and where the prominent parts of the Scripture narrative are brought forward and amplified. We have a pretty close parallel to these in the 'Ancient Mysteries' of the thirteenth or fourteenth centuries, and in the Sacred Dramas of more modern writers.

"It is from this work, *Zion's Flowers*, that the various quotations which have occasioned so much mirth to the public are said to have been made, *but not one of these which are in circulation* are to be found there: the only '*genuine extract* from these MSS. is that printed by Pennant.'"—*Biog. Sketch*, p. 14. *et seq.*

The "genuine extract" will be found in Pennant's *Tour in Scotland*, vol. ii. p. 156.

PHILOBODIUS, "NOTES AND QUERIES," Vol. i., p. 406., will find the four lines he quotes given differently there.

P.S. To show the extent of Mr. Boyd's *poetical perseverance*, I subjoin a note of the contents of one of his poetical MSS.:—the *Flowers of Zion*, generally called Zacharie Boyd's Bible.

David and Goliath contains about	850	lines.
Historie of Jonah	1130	"
— of Samson	2100	"
— of Jephtha	720	"
The Flood of Noah	860	"
The Tower of Babylon	930	"
The Destruction of Sodom	2000	"
Abram commanded to sacrifice Isaac	840	"
Historie of the Baptist	800	"
The Fall of Adam	900	"
Abel murdered	900	"
Pharaoh's Tyranny and Death	2480	"
Historie of Jacob and Esau	750	"
— of Jacob and Laban	1400	"
Jacob and Esau reconciled	720	"
Dinah ravished by Shechem	440	"
Joseph and his Brethren	1615	"
Joseph tempted to Adultery		
Nebuchadnezzar's Fierie Furnace	3280	"

Also at the end—

The World's Vanities (Divided into 8 Branches:—1 st . Strength, 2 nd . Honour, 3 rd . Riches, 4 th . Beautie, 5 th . Pleasure, 6 th . Wisdom, 7 th . Children, 8 th . Long Life) contains about	550	lines.
The Popish Powder Plot (The Speakers—Christ—King James—Elizabeth—Peeres of England—The Lords appointed to trye the Traitors—The Earls of Nottingham, Suffolke, the Lord Monteagle—The Sherriffe of Worcester—The Devill—the Jesuit Gerrard—Robert Catesby—Thomas Percy, Guy Faux, &c. &c. &c.) contains about	1560	lines.

Replies to Minor Queries.

Death, how symbolised (Vol. iii., p. 450.).

—I beg to inform your correspondent S. T. D., that in an old 4to. volume in my possession, which treats principally of the topic about which he is inquiring, there are several engravings of Death as a skeleton. In one he is armed with a bow and arrow, an axe, and a scythe notched as a saw. In another he has an axe only: while in a third, in which he is announcing his dissolution to a man on his deathbed, he has a spade in his left hand, while with his right he points upwards; and on his head is a wreath of thorns with flowers standing up out of it. I do not know whether the book is a rare one or not. It is in black letter, and at the end is the date 1515. The title, which is a woodcut, rather curious, is—*Sermones Johannis Geilerii Keiserspergii, &c., &c.* There are also six other woodcuts, after the manner of Albert Durer, very quaint and curious. The volume is in its original vellum, over oak boards, finely tooled, and has once been bound at the corners and clasped with metal. In MS. on the top of the title are the words "Monast. S. Udalrici Aug^æ." Though in very good condition, the black-letter type is so curiously crabbed and abbreviated that I have not had time to do more than ascertain that it seems a very singular and a learned work.

H. C. H.

Rectory, Hereford, June 8. 1851.

[The author of the curious work in the possession of our correspondent is John Geiler, called also Gayler, Keiserspergius, an eminent Swiss divine, who was born in 1445, and died in 1510. His works in German and Latin are books of rare occurrence, and consist principally of Sermons. Oberlin published in 1786 a curious life of Geiler. For the titles of his various works, consult Panzer's *Annales Typographici*, vol. vi.]

Death (Vol. iii., p. 450.).—Has S. T. D. consulted the excellent treatise of Lessing, "Wie die Alten den Tod gebildet?" It is illustrated with many engravings. (See Lessing's *Sämmtliche Schriften*, 1839, vol. viii.)

C. P. PH***.

Oxford, Whit-Monday.

—If DR. RIMBAULT will turn to vol. i., p. 10. of Campbell's *Life of Mrs. Siddons*, he will find that the Kemble of smoking notoriety alluded to in the proverb, met his fate at a date long subsequent to the Marian persecution. He was apprehended on a charge of implication in Titus Oates's plot, and executed at Hereford, August 2d, 1679, being one of the last persons who suffered death for their religious opinions in England. He was hung, not burnt, and his hand is still preserved in the Reliquary of the Roman Catholic Chapel at Worcester. "On his way to execution," says Mr. Campbell,

"He smoked his pipe and conversed with his friends; and in that county it was long usual to call the last pipe that was smoked in a social company, a Kemble's pipe."

SPERIEND.

Flemish Work on the Order of St. Franciscus (Vol. i., p. 385.).

—Your correspondent JARLTZBERG may find a copy of the *Wyngaert* in the library of the *Maatschappij van Letterkunde* (Lit. Soc.) in Leyden, and may read an account of the work in vol. ii. pp. 151, 152. of the *Society's Transactions*. The copy in my possession is entitled *Den Wyngaert van Sinte Franciscus vol [not van] schoone historien, legenden en deuchdelycke leeringhen allen menschen seer profytelyck*. Like most of the works issued from the press of Eckert van Hombach, it is well printed on good paper; the leaves (not the *pages*) are numbered up to 418, and besides there are six leaves without pagination for the index, as well as three for the prologue, in which we learn why the work was called *Wyngaert*. All the copies I have met with bear the date 1518, though in Hultman's *Catalogue*, p. 20. No. 92., we find 1578, probably an error of the printer. In J. Koning's *Catalogue*, 1833, p. 17. No. 59., we are referred to Bauer, *Bibl. libr. rar.*, vol. iv. p. 301.; and to the *Catalogue raisonné* de Crevenna, vol. v. p. 85., where we read:

"Ce volume contient les vies des Saints de l'ordre de St. Franciscus, précédées de celle de son instituteur, *et n'est point une traduction* du Livre des Conformités (*Liber Conformitatum*), quoiqu'il est probable qu'on ait pris beaucoup de ce livre."

Van Bleyswijk, in his *Description of Delft*, vol. i. p. 339., says,—

"The Franciscans bought up the work, in order to suppress and destroy it: it is therefore no wonder that copies of it are scarce."

Unless you read it, says Professor Ackersdijck, in his *Archief voor Kerk. Gesch.*, you will hardly conceive it possible for any one to write such a mass of folly and absurdity.

V. D. N.

NAVORSCHER, p. 179. June, 1851.

Meaning of Tick (Vol. iii., p. 357.).

—The following anecdote, as characteristic of the individual as illustrative of the above Query, may perhaps be considered deserving a corner in your Journal:—

"A well-meaning friend calling one morning on Richard B. Sheridan, wound up a rather prosy exordium on the propriety of domestic economy, by expressing a hope, that the pressure of some difficulties from which he had been temporarily removed, would induce a more cautious arrangement in future.

"Sheridan listened with great gravity, and thanking his visitor, assured him that he never felt so happy, as all his affairs were now proceeding with the *regularity of clockwork*, adding (with a roguish twinkle of the eye, and giving his arm the oscillating motion of a pendulum), 'Tick, tick, tick!' It is needless to add, the Mentor took a hasty leave of his witty but incorrigible companion."

M. W. B.

Spelling of Britannia, &c. (Vol. iii., pp. 275. 463.).

—I believe that there is no mistake as supposed in the inscription on the Geo. III. shilling. The double "T" is expressive of the plural "Britt." for "Britanniarum". Have we not many similar instances, *e. g.* "codd." for "codices," "libb." for "libri;" or, one of every-day occurrence, "pp." for "pages?"

W. M. N.

Fossil Elk of Ireland (Vol. ii., p. 494.; Vol. iii., pp. 26. 121. 212.).

—W. R. C. (a Subscriber) will find some very interesting accounts of this creature in Boate and Molyneux's *Natural History of Ireland*, p. 137.; and in an excellent paper by Dr. Cane, in the *Transactions of the Kilkenny Archæological Society for the Year 1850*, where several works containing accounts of the animal are referred to. An interesting memoir by Dr. Hibbert on the discovery of the *Megaceros Hibernicus*, or fossil elk, in the Isle of Man, will be found in the fifth number of the *Edinburgh Journal of Science*, published in 1826.^[1]

[u] *Errata*.—Query, should not the word "Roehenon," in Vol. i., p. 380. col. 1., be "Rosbercon?" and should not "D. H. M'Carthy," in Vol. ii., p. 348. col. 1., be "D. F. M'Carthy" (Denis Florence M'Carthy)? Such errors, however trifling they may now appear, may hereafter confuse.

R. H.

"*In Time the Bull*," &c. (Vol. iii., p. 388.).

—The quotation—

"In time the bull is brought to bear the yoke,"

seems to be from Ovid, *Tristia*, iv. 6. 1.:

"Tempore ruricolæ patiens fit taurus aratri;"

or *Ar. Am.* i. 471.:

"Tempore difficiles veniunt ad aratra iuveni."

P. J. F. G.

Cambridge, May 22. 1851.

[N. B., E. C. H., and several other correspondents, have furnished similar references to Ovid.]

[503]

Baldrock (Vol. iii., pp. 328. 435.).

—MR. CHADWICK'S quotations on this word are very opportune, and useful by way of illustration, and for elucidating the meaning of the word.

I will endeavour to explain this part of bell gear, and the purpose for which it was used.

Baldrock (*sic*) is probably the patois of a locality for *bawdrick*, which means a belt, or the leather strap and other appurtenances of the upper part of the clapper, by which it was suspended from the crown staple. In old *black-letter* bells (if one may use the term) the upper part of the clapper was shaped like a stirrup, through which a strap of stout leather, often doubled, was passed; but between this and the staple a piece of hard wood of like width was inserted, and fitted to work on the round part of the crown staple. Through this leather and wood an iron pin was passed; and all was fastened together, and kept stiff in place, by a curiously cut piece of tough wood, called a *busk-board*, one end of which was tied round the stem of the clapper. I have seen many such. There was one at Swanswich next Bath: but without a sketch it is difficult to explain. I will enclose a sketch, to be used at the Editor's discretion.

A few years ago, I made the following extracts from the very interesting accounts of the churchwardens (guardians) of St. Edmund's, Sarum. I have no doubt that similar entries may be found in all such old accounts, and I hope these may induce other gentlemen to inquire for them. Unfortunately I did not copy the *sums* paid.

"1591. Layd out for a Bawdrope for the Great Bell, 5s. For grafting of Bawdropes & finding Leather. Making of a '*pinn*' for the fourth Bell Bawdrope.

1588. Paide for Lether to mend the Bawdricke.

1572. Payd for a Bald Rybbe for the fourth Bell.

(It occurs again for other bells.)

1552. Mendinge off the Bawdrycke off the greatt Bell.

1541. Payd for mendynge the wheles of the 3 Bells, and for Bawdrykes.

1524. Bawdderyke to the v. Bell.

1495. [Pro] emendacione rote ejusdem Campanæ et [pro] Bawdryke ejusdem Campanæ.

1482. [Pro] tribus Bawdrykys.

1473. Bawdryke bought for the iiij Belle.

1469. Bawdryke. Whyt Lethyr for the Bawdryke in the years of Ed. VI."

H. T. ELLACOMBE.

In a decree of the Court of Chancery of the year 1583 is the following passage:

"It is alleged that a certain close ... in the parish of Smarden, in the County of Kent, now called and known by the name of Ropefield, was, long time sithence, given by one John of Hampden, to and for the maintenance and finding of ropes, *bawdricks*, oil, and leather, for the use of ringing of the bells in the steeple of the said parish church of Smarden, &c., &c." James v. Woolton, 6 May, 1583. (*Reg. Lib.* B. 1582. fo. 502.)

Not understanding the word "bawdrick," I applied to Messrs. Mears, bell-founders, Whitechapel, who kindly gave me the following information:

"The bawdrick is the head of the clapper, or the coupling by which it hangs on the staple

inserted in the crown of the bell. It is fitted on to the head of the clapper, and a lining of leather is inserted to prevent the creaking of the iron, when the end of the clapper is oscillating. Hence, no doubt, the introduction of 'leather' in the document referred to. The word is still in use."

CECIL MONRO.

Registrar's Office, Court of Chancery, June 14. 1851.

The baldrick was a leather thong, or strap, fastened with a buckle, for the purpose of suspending the clapper inside the bell, both of which had loops or eyes to receive it; from its continual wear, new baldricks were often required. I subjoin a few extracts from the parish accounts of St. Antlins, or St. Anthony, Budge Row, relating thereto.

1590. "Paide the smythe for making a new clapper for the great bell, xs.

"Paide for a *bawdrick* for the great bell, iis. vid.

"Paide for a *buckell* for the same, vid.

"Paide for a *baldrick* for the fift bell, is. viiid.

1594. "Paide for a new *bawdricke* for one of the bells the Crownacion daie, iis.

1578. "Paide for an *eie* for the great bell clapper, vis.

"Item for a rope for the morning bell, ijs. vid."

I could adduce several other instances if required, but these may suffice.

W. CHAFFERS, Jun.

Catalogue of Norman Nobility (Vol. iii., p. 266.).

—Your correspondent Q. G. asked some weeks ago where the catalogue of Norman nobility before the Conquest was to be found? In the *Historiæ Normannorum*, published in Paris in 1619, at p. 1127., he will find the

"Catalogus nobilium qui immediate prædia a Rege conquæstore tenuerunt."

In this list occurs the name of Geri (Rogerius) de Loges, whose lordship was in the district of Coutances. At p. 1039. of the same work, we find that Guarinus de Logis was feudal lord of certain domains in the bailiwick of Falaise. In a roll of all the Norman nobles, knights, and esquires who went to the conquest of Jerusalem with Robert Duke of Normandy in the first crusade, and copied from an ancient MS. written on vellum, found in the library of the cathedral of Bayeux, entitled "Les anciennes histoires d'outremer," we also find the name of John de Logis, who bore az. a cinque foile ar.

[504]

I think, therefore, that M. J. T. (p. 189.) is in error in confounding the family of Ordardus de Logis with that of the Baron of Hugh Lupus. The names of the Norman nobles were territorial; and it is probable that these worthies were not related, as the names were spelt differently. According to the Domesday Survey, Gunuld, the widow of Geri de Loges, held the manor of Guiting Power in Gloucestershire.

The elder line of Ordardus de Logis, Baron of Wigton, terminated in an heiress, who carried the estate into the family of Lucy (I think in the reign of Edward III.), Adam, the seventh and last baron, having died without male issue; and it afterwards became the property, by marriage, of the ancestor of the present Earl of Carlisle. The descendants of Ordardus are still to be found in the remote valleys of the north of Yorkshire, and in parts of Durham: and I have been told that the Rev. John Lodge, late Fellow of Magdalen College, Cambridge, claimed to be of this family.

S.

Oxford, June 13. 1851.

Epitaph (Vol. iii., pp. 242. 339.).

—I have before me a 24mo. tract of forty-seven pages:

"Nicolai Barnaudi a Crista Arnaudi Delphinatis, Philosophi et Medici, Commentariolum in Ænigmaticum quoddam epitaphium Bononiæ studiorum, ante multa secula marmoreo lapidi insculptum. Huic additi sunt Processus Chæmici non pauci. Nihil sine Numine, Lugduni, Batavorum, CIƆIOIIIƆ."

The first thirty pages are devoted to the epitaph on Ælia Lælia Crispus. We are told:—

"Nec defuerunt alii, qui, ut audio, Animam hominis, alii nubium Aquam, alii, ut hic intellexi a viro de litteris bene merito, Eunuchum quemdam, alii alia varia, hoc epitaphio tractari phantasmata suis scriptis contenderunt. Hæc ego cum intellexissem, eorum misertus, qui abditioris philosophiæ in castris militant, operæ pretium facturum me existimavi, si trismegisticum hoc epitaphium eis aperire conarer."

This he proceeds to do very satisfactorily, as the following specimen will show:—

"ÆLIA. Solaris, dubio procul, ut nomen indicat, sive solis filia, immo substantia, essentia, radius, virtus, et illa quidem invisibilis solis nostri, ne quis eam a sole vulgi natam,

perperam cogitet; neque tamen desunt, qui eam ex Urani et Vestæ filio, Saturno, et Ope ejus sorore, a qua cum plures Saturnus suscepisset liberos, eosque vorasset, et e vestigio evomisset, Jupiter servatus, ejusque loco lapis Saturno presentatus fuit, ac si cum peperisset Opis, ab ipsis inquam, eam natam esse cogitent; at quidquid sit, ÆLIA, seu solaris est, neque tamen (tanta est ejus amplitudo), astro illo, mundi oculo amicta incedit; sed et altero, minore luminari, Luna, quæ sub pedibus ejus est comitata, ideo etiam dicitur LÆLIA, quasi solis amica, etc., etc."

On a fly-leaf I find the following written by an unknown hand:

"Commentarios in hoc epitaphium scripserunt Joannes Trevius Brugensis, et Richardus vitus Basinstochius, jurisconsultus Anglus cujus liber editus Durdrecti apud J. van Leonem Berawoul, Anno 1618. Vid. et de hoc enigmatè Boxhorn."

If MR. CROSSLEY does not make this note wholly superfluous, make use of it as you please.

J. S.

Woudenberg, May 12. 1851.

Prayer of Mary Queen of Scots (Vol. iii., p. 369.).

—The following version of this prayer, differing from that given by MR. FALCONER, may be interesting.

In Archdeacon Bonney's *Historic Notices in reference to Fotheringay*, p. 109., this note occurs:

"Seward asserts that the following lines were repeated by the Queen of Scots immediately before her execution. They are set to music by the late Dr. Harrington, of Bath, and other musicians.

"O Domine Deus, speravi in Te!
O chare mi Jesus, nunc libera me!
In dura catena, in misera poena, desidero Te;
Languendo, gemendo, et genuflectendo,
Adoro, imploro, ut libereres me.'

TRANSLATION.

'O Lord my God, I have relied in Thee!
Now, O dear Jesu, set me, set me free!
In chains, in pains, long have I wished for Thee;
Faint, and with groans, I, bowing on my knee,
Adore, implore Thee, Lord, to set me free.'"

I may add, that the Latin lines have recently been very beautifully set to music by that eminent composer, Mrs. Kingston.

W. G. M.

Your correspondent on the subject of the lines said to have been repeated by Mary Queen of Scots on the scaffold, furnishes a translation of them in lieu of others, which he condemns; and his version has provoked me to try my hand at one, in which I have studied rhythm more than rhyme: the rhythm and the intensity of the ordinal.

"Great God, I have trusted
In peril on Thee!
Dear Jesus, Redeemer,
Deliver thou me!
In my prison-house groaning,
I long but for Thee;
Languishing, moaning,
Bow'd down on bent knee,
I adore Thee, implore Thee,
From my sins set me free."

ALAN.

Aristophanes on the Modern Stage (Vol. iii., pp. 105. 250.).

—Finding that no correspondent of yours, in answer to a Query which appeared some time back, viz.: "Whether any play of Aristophanes had ever been adapted to the modern stage," has yet mentioned the only two instances of which I am aware, I beg to refer the Querist to the *Plaideurs* of Racine (an adaptation of the *Wasps*), and to a very ingenious modernisation of the *Birds* by Mr. Planché, produced about four years since at the Haymarket as an Easter piece, under its original title.

I cannot refrain from taking this opportunity of protesting, under your justly powerful auspices, against the use of the word "Exposition" in its French sense of *Exhibition*, now creeping into places where it could scarcely have been expected.

AVENA.

The White Rose (Vol. iii., p. 407.).

—The version which I have of the beautiful lines quoted by your correspondent is (I quote from memory):

"If this fair rose offend thy sight
It on thy bosom wear,
'Twill blush to find itself less white,
And turn Lancastrian there."

The succeeding couplet has equal merit:

"But if thy ruby lip it spy
As kiss it thou mayst deign,
With envy pale 'twill lose its dye,
And Yorkist turn again."

C. I. R.

The origin of the blush imparted to the rose is most beautifully described by Carey:

"As erst in Eden's blissful bowers
Young Eve surveyed her countless flowers,
An opening rose of poorest white
She marked with eye that beamed delight;
Its leaves she kissed, and straight it drew
From Beauty's lip the vermeil hue."

J. A. DOUGLAS.

Mark for a Dollar (Vol. iii., p. 449.).

—The origin of the sign of the dollar, concerning which T. C. inquires, is, I believe, a contraction of *scutum*, the same as £, formerly written *£i*, is of *libra*. The strokes through the S are merely the signs of contraction.

K. P. D. E.

Gillingham (Vol. iii., p. 448.).

—In a foot-note to Rapin (2nd edit., vol. i. p. 130.), the general assembly convened by Earl Goodwin, at which Edward the Confessor was chosen king, is stated, upon the same authority as Hutchins has referred to (viz. Malmsbury), to have been "Gilingeham or London." If at Gillingham, there can be but little doubt it was Gillingham near Chatham, of which latter place Goodwin is stated to have been then possessed.

J. B. COLMAN.

Eye, June 10, 1851.

The share that Earl Godwin bore in the establishment of King Edward (the Confessor) on the throne of England seems to make it probable that Gillingham in Kent, not the Gillingham in Dorsetshire, was the scene of the council referred to by your correspondent QUIDAM. Edward, observe, was coming from the continent, and relied entirely on the support of the great East Kentish Earl. Milton names the council in his History of England, *Works*, vol. vi. p. 275., Pickering, ed. 1831. He seems to be still quoting Malmsbury.

E. J. E.

Blackheath, June 9. 1851.

On the Lay of the Last Minstrel, &c. (Vol. iii., p. 364.).

—In reading A BORDERER'S interesting note on *The Lay of the Last Minstrel*, it occurred to me, whether there may not have been (perhaps unconsciously) in Walter Scott's mind a link of connexion betwixt his own "elvish page," as an agent in bringing about the nuptials of Lord Cranstoun with the Lady Margaret; and the part played by Cupid, in regard to Dido, after he had been transformed into Ascanius, as described in the first *Æneid*. Indeed the beautiful "Song of Robin Goodfellow" (Vol. iii., p. 403) suggests a similar speculation; for in the gambols of Puck there is something analogous to the freaks of Cupid after his metamorphose. But other and closer parallels will probably occur to your learned readers, and show that some of what are commonly esteemed the most original modern creations owe much to classical invention.

Lines on Temple (Vol. iii., p. 450.).

—J. S. will find the lines he asks about, given (but without comment) in Knight's *Cyclopædia of London*, p. 440.

P. M. M.

J. S. will find the lines he has sent you printed in Hone's *Year Book* (1832), p 113.; where may be also seen the following

ANSWER.

"Deluded men, these holds forego,
Nor trust such cunning elves;
These artful emblems tend to show
Their clients, not themselves.

'Tis all a trick, these are but shams,
By which they mean to cheat you;
For have a care, you are the LAMBS,
And they the wolves that eat you.

Nor let the thought of no 'delay'
To these their courts misguide you;
You are the showy HORSE, and they
Are jockeys that will ride you."

Hone does not give a hint as who was the author of either, nor can I inform J. S.

EDWARD FOSS.

[The REV. MACKENZIE WALCOTT has also kindly informed us that the original lines and the rejoinder are to be found in Brayley's *Londiniana*, vol. iv. pp. 216-7.]

Sewell, Meaning of (Vol. iii., pp. 391. 482.).

[506]

—H. C. K. makes an error in supposing that "formido," as used by Virgil in the passage quoted, and "sewell," are convertible terms. If there is any word in that passage which could be considered coextensive in meaning with the word "sewell," it would undoubtedly be "penna." Nor is "sewell" a *modern* term, as he supposes; in proof of which I add an extract from a letter written by Dr. Layton, one of the commissioners for the suppression of monasteries, to Thomas Cromwell, dated 1535, in which the word "sewel" occurs:

"We have sett Dunce (Duns Scotus) in Bocardo, and have utterly banisshede hym Oxforde for ever, with all his blinde glosses, and is nowe made a comon servant to evere man, faste nailed up upon postes in all comon houses of easement: *id quod oculis meis vidi*. And the second tyme we came to New Colege, affter we hade declarede your injunctions, we fownde all the gret quadrant court full of the leiffes of Dunce, the wynde blowing them into evere corner. And there we fownde one Mr. Grenefelde, a gentilman of Buckinghamshire, getheryng up part of the said bowke leiffes (as he saide) therewith to make hym *sewelles* or *blawnsherres* to kepe the dere within the woode, thereby to have the better cry with his howndes."

H. C. K. wishes to know the origin of the word "sewell." Can any of your readers explain the derivation of the term "blawnsherres?" Can it be connected with the French *blanche*, from white parchment, &c. having been used in making them?

E. A. H. L.

Lambert Simnel (Vol. iii., p. 390.).

—Though I cannot throw any light upon the question of T., *Was this his real name?* I may mention, as a Worcestershire man, that it is a custom among the pastrycooks of Worcester to make, at the beginning of Lent, a rich sort of cake; consisting of a thick crust of saffron-bread filled with currants, citron, and all the usual ingredients of wedding-cake, which is called a "simnel." I cannot say how long this custom has existed, but I have every reason to believe it is one of great antiquity. From Johnson's explanation of the term, I conclude, that this practice of making "simnels" must in former times have been more general than it is at present.

E. A. H. L.

Tennyson's "In Memoriam" (Vol. iii., pp. 142. 227. 458.).

—I submit that the "crimson-circled star" may be named without calling on the poet to explain.

The planet Venus, when she is to the east of the sun, is our *evening star* (and as such used to be termed Hesperus by the ancients).

The evening star in a summer twilight is seen surrounded with the glow of sunset, "crimson-circled." The rose, too, was a flower sacred to Venus, which might justify the epithet. But I suppose the blush of the sky was what the poet thought of at such a moment.

Venus sinking into the sea, which in setting she would appear to do,—falls into the *grave of Uranus*,—her father, according to the theory of Hesiod (190). The part cast into the sea, from which Aphrodite sprung, is here taken, by a becoming license (which softens the grossness of the old tradition), for the whole; so that the ocean, beneath the horizon of which the evening star sinks, may be well described by the poet as "*her father's grave*."

That Venus is meant, the gender of the pronoun relating to the star seems to prove beyond a doubt; there being no other sufficiently important to occur in a picture of this kind, to which a female name is given.

V.

Belgravia, June 12. 1851.

The second King of Nineveh who burned his Palace (Vol. iii., p. 408).

—D. X. will find all that is known of this king in the Armenian version of Eusebius's *Chronicle*, 53., and in the *Chronographia* of Georgius, Syncellus (and subsequently Patriarch) of Constantinople, p. 210. B. The former gives as his authority Abydenus, and the latter Polyhistor. Both passages will be found in Cory's *Ancient Fragments*. The Median king is called in both Astyages, and not Cyaxares; but the date of the catastrophe being fixed by Ptolemy's Canon in 625 B. C., the reviewer, I suppose, considered himself justified in altering the name to that of the king who appears from Herodotus to have governed Media at that date.

E. H. D. D.

Legend in Frettenham Church (Vol. iii., p. 407.).

—Your correspondent C. J. E. may find some account of the legend illustrated on the walls of Frettenham Church in the *Calendar of the Anglo-Catholic Church*, from which it appears that St. Eligius, Eloy, or Loye, is the hero of the incident. He was the patron of blacksmiths, farriers, &c.; and accomplished, on one occasion, the shoeing of a refractory horse by amputating the leg; and the operation performed, he replaced the severed member. Doubtless, as C. J. E. suggests, the shoeing might have been effected without so much periphrasis; but perhaps the saint intended to teach the animal docility, and inspire the spectators with a more palpable proof of his supernatural powers, than the performance of the operation by his mere *ipse dixit* would have afforded. The church of Durweston, Dorsetshire, is named in his honour, and a rude sculpture over the doorway commemorates the incident.

C. A.

Natural Daughter of James II. (Vol. iii., pp. 224. 249. 280.).

—When the answer of C. to my inquiry first appeared, I doubted whether after such strong reproof I ought again to address you; but as your valuable paper was intended for the ignorant as well as for the learned, and as C. (Vol. iii., p. 334.) places your respected correspondent MR. DAWSON TURNER in the same class as my humble self, I no longer hesitate.

[507]

When I proposed the Query, I had no ready access to any book which would easily give me the required information, and it did not appear to me to be any great sin in making use of "NOTES AND QUERIES" for what I conceive is its legitimate object, the communication of knowledge; and I do not think the space my Query occupied was wasted when it called forth the interesting reply of P. C. S. S.

I would now take the liberty of asking C. to explain the following extract from *Souverains du Monde*, not finding any particulars respecting the first marriage here alluded to in those books to which I have been able to refer:—

"Les enfans naturels du Roi Jaques II. sont 1.... 2.... 3....

"4. Catherine Darnley, mariée en premières nœces avec Thomas Wentworth, Baron de Raby; et en secondes nœces, en 1699, avec James, Comte d'Anglesey. Elle est morte en 1700. Sa mère étoit Catherine Sedley, Comtesse de Dorchester, Baronne d'Arlington.

"5. N. mariée avec le Duc de Buckingham le 27 Mars, 1706."

You will observe that my former inquiry referred to the daughter above stated as the fifth child.

It is plain that the compiler of *Les Souverains du Monde* is in error in making the wife of the Earl of Anglesey a distinct person from the wife of the Duke of Buckingham.

Who was the wife to the Thomas Wentworth here mentioned? and, if a natural daughter of James II., I should be glad of the following particulars,—the names of her mother and self—the dates of her birth, marriage, and death—and the date of the death of her husband.

I must apologise for trespassing thus at length upon your space.

F. B. RELTON.

Clarkson's Richmond (Vol. iii., p. 372.).

—The late Mr. Clarkson's manuscripts were transferred to his son, the Rev. Christ. Clarkson; whose address might probably be obtained by Q. D. from J. B. Simpson, Esq., Richmond, Yorkshire.

M.

MSS. of Sir Thomas Phillipps (Vol. iii., p. 358.).

—I see that in the "Notices to Correspondents," in No. 79., for May 3, you inform W. P. A. that the *Catalogue of Sir Thomas Phillipps's MSS.* is privately printed, and that there are copies at the Bodleian, Athenæum, and Society of Antiquaries.

You may perhaps be interested to know that a catalogue of about three thousand of the Middlehill MSS. is to be found in a work entitled *Catalogi Librorum MSSorum qui in Bibliothecis Galliæ, Hiberniæ, Helvetiæ, Belgiæ, Britannicæ Magnæ, Hispaniæ, Lusitaniæ asservantur: à Gustavo Haenel*: Lipsiæ, 1830. A copy of this important work is in the reading-room of the British Museum.

I may add that a copy of the privately printed *Catalogue of Sir T. Phillipps's MSS.* is now to be found in the British Museum, but it has only recently (within the last few months) made its way into the Catalogue.

C. W. GOODWIN.

Meaning of Pilcher (Vol. iii., p. 476.).

—Is not our excellent correspondent MR. SINGER mistaken in supposing that the ears are the ears of the scabbard or pitcher? If you draw one thing out of another by the ears, it must be by the ears of the first, not of the second; yet he also says that it is used for hilts.

C. B.

Antiquity of Smoking (Vol. iii., p. 484.).

—May I add, in my defence as to the Thracians' smoking, that all I said was, that there was nothing in Solinus, chap. 15. I had looked at the Bipont edition, in which, as I now see, the passage is in chapter 10.

C. B.

Principle of Association (Vol. iii., p. 424.).

—I cannot but doubt whether "La partie réelle de la métaphysique" means "all that has yet been done in the philosophy of the human mind." I apprehend it means the material, or physical part; that which is connected with the structure of the body. This would apply to Hartley, though not to Mr. Gay: but I speak in the dark, for I have not that edition of La Place which your correspondent refers to.

C. B.

Corpse makes a Right of Way (Vol. iii., p. 477.).

—That a funeral creates a right of way, is an error founded on the fact that, being a remarkable, and sometimes a crowded event, it is not an unfrequent evidence of the previous existence of a right of way.

C. B.

Chloe (Vol. iii., p. 449.).

—In reply to a Query in one of your late numbers respecting the meaning of the expression "as drunk as Chloe," it has been suggested to me that it refers to a lady who is mentioned often in Prior's *Poems*, and who was celebrated for the propensity alluded to.

ERYX.

Family of Sir J. Banks (Vol. iii., p. 390.).

—It appears, on a reference to Burke's *Commoners*, that the ancestors of Sir J. Banks were possessed of property in and about Keswick; and the present representative of the family possesses black-lead mines in Borrowdale, Cumberland. It is, therefore, very probable that the Mr. John Banks in question may have been of the same family, though not a lineal descendant of Sir J. Banks.

L. H.

Verse Lyon (Vol. iii., p. 466.).

—In the literal reprint of Puttenham, 1811, I find the words extracted by J. F. M., with one unimportant exception, "And they *called* it *Verse Lyon*." J. F. M. may find some account of Leonine verses, which "are properly the Roman hexameters and pentameters rhymed," in Price's edition of Warton's *History of English Poetry*, vol. i. p. cxviii.

H. G. T.

Heronsewes (Vol. iii., p. 450.).

[508]

—A probable derivation is given in Tyrwhitt's note on the passage in the *Squire's Tale* from the French *heronçeaux*, which would probably, in English usage, become either *heronsewes*, or *heronshaws*. It is of course a diminutive, like "lioncel," "pennoncel," &c.

H. G. T.

Theory of the Earth's Form (Vol. iii., p. 331.)

—Who first taught that the form of the earth was that of a sphere? In Isaiah xl. 22. appears the following passage:

He that sitteth upon the CIRCLE of the *earth* and the inhabitants thereof," &c.

Does not this extract prove that the Jews, as a people, were acquainted with the spherical form of the earth in Isaiah's time; the prophets usually addressing the people in popular language.

C. N. S.

Mythology of the Stars (Vol. iii., pp. 70. 155.).

—In the replies to correspondents on the above head, I have not seen noticed Dr. Lamb's translation of the old Greek poet Aratus, a work which, for a few shillings, would satisfy most persons on the subject, and be found entertaining in giving instruction.

T. M.

Topical Memory (Vol. iii., p. 449.).

—On topical memory I can refer your inquirer to *Cicero de Oratore*, book ii. lxxxvi., lxxxvii., §351-358., and *Ad Herenn.* iii. xvi.-xx., and *Quintil.* xi. ii. 2., p. 431. Rollin, ed. 1758.

E. J. S.

Eisell (Vol. iii., p. 397.).

—The following illustration of this word occurs in a MS. (Dd. i. fol. 7.) belonging to the University of Cambridge. The date is about 1350:

"þe iewis herde þis word wel alle,
And anon *eysel* þei mengid wiþ galle."

It is here manifestly = *vinegar*.

C. H.

Eisell.—I have long been convinced that the true interpretation of this word might be attained by a reference to the Welsh language; in which may be found the word *Aesell* (*idem sonans* with *Eisell*), implying verjuice, or vinegar. The two words are clearly identical (see page 377.).

GOMER.

Four Want Way (Vol. iii., pp. 168. 434.).

—A cross road, or that point where four roads meet, is frequently called by the peasantry in Kent "the four vents" in other counties, "the four wents," "the four want way," &c. I have always considered the word as being derived from the ancient *VENTA*: thus *VENTA icenorum* (Caister, near Norwich), the highway of the Iceni; *VENTA silurum* (Caerwent, in Monmouthshire), the highway of the Silures; *VENTA belgarum* (Winchester), the highway of the Belgæ; both of which last-named cities retain in some degree the ancient appellation.

W. CHAFFERS, Jun.

Meaning of Carfoix (Vol. iii., p. 469.).

—Will your correspondent K. TH. give, if he can, an account of the word "carfoix?" Is it not the French *carrefour*, a name applied to more than one place in Guernsey, though not, I believe, necessarily to a spot where four ways meet? The chief *carrefour* there is at the junction of the Pollet, High Street and Smith Street; another is in the country, the *Carrefour aux Lievres*, the precise locality of which I cannot quite recall. MR. METIVIER, whose name I am glad to see in your

pages, can tell, I dare say, of others. I suppose the derivation to be in *Quatuor fores*, or some French derivative from those words. "Carfoix" reminds me of "Carfax" in Oxford. Are the names akin to each other?

E. J. S.

A regular Mull (Vol. iii., p. 449.).

—The story of King Mûl is perhaps rather far-fetched. If it would neither put your correspondent in a *stew*, nor get myself into a *broil*, nor you into a *mess* or a *pickle*, I would settle his *hash* by suggesting that terms of cookery are frequently used as descriptive of disagreeable predicaments; and that though in our time nothing except beer or wine is *mulled*, yet it may not always have been so. Or may not the word be a corruption of *muddle*? I stand up for neither, but I will back either against King Mûl.

M.

William Hone (Vol. iii., p. 477.).

—I expect that A. N. is labouring under a mistake in inquiring about an account of the "conversion" of "William Hone, THE COMPILER of the *Every-day Book*;" and that he means

"*The Early Life and Conversion of William Hone*, a narrative written by himself, *edited* by his SON, William Hone, author of the *Every-day Book*, &c. London, J. Ward & Co., Paternoster Row, 1841. One Shilling."

I have no doubt that the work may be procured at the publishers'; but should not that be practicable, I shall be happy to lend your correspondent my copy. It may perhaps be neither unjust nor uninteresting to add, that *I know* (from his own communication, shortly after the memorable trials) he was so affected by the celebrated *Parodies* being charged as "blasphemous," that he immediately stopped the sale of them; that, though money was then of some consequence to him, he refused tempting offers for copies; and that he did so, because he declared he would rather suffer any privations than be considered as having sought to revile the religion of his country, or to do aught to injure Christianity, which he deemed to be the hope of all, and the poor man's charter. In making those observations, he emphatically placed his hand on a Bible which lay upon my table.

A HERMIT AT HAMPSTEAD.

The Rev. Mr. Gay (Vol. iii., p. 424.)

—The name of Gay is not very common in the West of England, and MR. TAGART may possibly obtain some account of the Rev. Mr. Gay from the descendants of Gay of Goldworthy, near Bideford, in the county of Devon, who sprang from Hampton Gay in the county of Oxford, but became seised of the manor of Goldworthy, about the year 1420, by marriage with the daughter and heir of Curtis of Goldworthy, a branch of the ancient family of Curtis of Lostwithiel, in the county of Cornwall.

The latest representative of this family of Gay, of whom I have met with any notice, is Mr. Lawrence Gay, who, according to Lyson, was living in the year 1822 at South Molton, in the county of Devon. Lyson also says that "John Gay, the poet, was of this family."

LLEWELLYN.

Lady Mary Cavendish (Vol. iii., p. 477.)

—I know nothing of any *Lady Mary's* having married Mr. Maudsley, or Mosley of the Guards; but it is certain that she could not have been, *strictly speaking*, of the same family as Sir Henry Cavendish of Ireland, whose wife was created Lady Waterpark, with remainder to her issue by Sir Henry, who was descended from a *natural son* of the Devonshire family, and even, I believe, before it was ennobled; so that it cannot be said that any *Lady Mary Cavendish* was of the same family as Sir Henry.

C.

Hand giving the Blessing (Vol. iii, p. 477.).

—In blessing the people, the clergy of the Church of Rome raise the thumb and two forefingers, and close the others, to represent the three persons of the Trinity; and they give this some divine origin; but it is really an adoption of a pagan symbol in use long before the introduction of Christianity, not only by the Romans, but the Egyptians also. In Akerman's *Archæological Index*, p. 116., is an engraving of a silver plate of Roman workmanship, in which the figures representing Minerva and Juno have their hands elevated with the thumb and finger so disposed, and the figure of Vesta has the left hand in the same position. I wish some of your correspondents who are familiar with the classics and Egyptian antiquities, would further illustrate the origin of this curious and ancient custom, which hitherto has been regarded as originating with the Church of Rome only.

W. W.

The Oldenburg Horn (Vol. ii., pp. 417, 516.).

—There is a good engraving of this Horn, and the tradition about it is related, in p. 264, of the curious *Dissertatio de admirandis mundi Cataractis* of Johannes Herbinus, Amstelodami, 1678, of which book there is a copy in the library of the Geographical Society.

W. C. TREVELYAN.

Athenæum, June 16. 1851.

Covey (Vol. iii., p. 477.).

—How could such a question be asked? Covey is *couvée*, French for a *brood*, a *hatching*, from *couver*, to hatch eggs.

C.

Davy Jones's Locker (Vol. iii., p. 478.).

—During many years of seafaring life, I have frequently considered the origin of this phrase, and have now arrived at the conclusion, that it is derived from the scriptural account of the prophet Jonah. The word *locker*, on board of ship, generally means the place where any particular thing is retained or kept, as "the bread locker," "shot locker," "chain locker," &c. In the sublime ode in the second chapter of the Book of Jonah, we find that the Prophet, praying for deliverance, describes his situation in the following words:

"In the midst of the seas; and the floods compassed me about:—the depth closed me round about:—the earth with her bars was about me."

The sea, then, might not be misappropriately termed by a rude mariner, Jonah's locker; that is, the place where Jonah was kept or confined. Jonah's locker, in time, might be readily corrupted to Jones's locker; and Davy, as a very common Welsh accompaniment of the equally Welsh name, Jones, added; the true derivation of the phrase having been forgotten.

W. PINKERTON.

Umbrella (Vol. iii., p. 482.).

—The use of this word may be traced to an earlier period than has yet been shown by any of your correspondents?

In Florio's *World of Wordes*, 1598, we have it thus:—

"*Ombrella*, a fan, a canopie, also a testern or cloth of state for a prince, also a kind of round fan or shadowing that they use to ride with in summer in Italy, a little shade."

Δ.

Nao, a Ship (Vol. iii., p. 477.).

—A. N. is informed that *naw* is a Celtic name for a ship (the *w* is sometimes sounded like *oo*); though the word is obsolete, authority for its application may be found in Davies' *Mythology, &c. of the Druids*. In the appendix to this work there is a poem (No. 6.) by Taliesin, containing the following example:—

"Ymsawdd yn llyn, heb *naw*."

"Sinking in the lake, without a ship."

The Britons consequently had a name for a ship, independent of Roman influence. Can A. N. produce any evidence that the Britons in pre-Roman times did not possess any vessels superior to the *cwrygl*? Is it probable that the warlike aid which the Britons constantly rendered the Gauls, was conveyed across the channel in mere "osier baskets?" Had the "water-dwellers" (Dwr-trig-wys) of Dorsetshire (Durotriges) attained no higher grade in navigation than that simple mode of water conveyance?

I am almost inclined to exclaim, "Mi dynaf y torch a thi" ("I will pull the torque with thee") in respect to the position claimed for the Latin *longa*; but passing this, I will advance the opinion that the Celtic *naw* is the root of the Latin *navis*.

[510]

GOMER.

Birth of Spenser (Vol. i., pp. 489. 482.).

—Is not 1510 a mistake for 1550? The figures 1 and 5 are often confounded in manuscripts of Spenser's age. The mistake was probably that of the sculptor.

D. X.

Petworth Registers (Vol. iii., pp. 449. 485.).

—The period over which these Registers extend is thus shown in the Accounts and Papers printed by order of Parliament in the year 1833, vol. xxxviii. p. 335:—

"County of Sussex.—Arundel Rape.

"Parish Register Books earlier than the new Registers commencing with A. D. 1813 (according to 52 Geo. III. c. 146.), remain at the following places:—

"Petworth R. No. I. Bap. Bur. 1559-1794, Marr. 1559-1753; No. II. Bap. Bur. 1795-1812; Nos. III.-VI., Marr. 1754-1812."

The earlier register-book used by Heylin must have been removed from the proper custody before the year 1831. If still preserved in any public or private library it may perhaps reward some reader of "NOTES AND QUERIES" in the next century by turning up when unsought for. In the mean time, however, is there no official copy to be found in the Archbishop's courts at Canterbury?

LLEWELLYN.

Arms of the Isle of Man (Vol. iii., p. 373.).

—The symbol of three legs conjoined no doubt denotes the triangular shapes of the Isle of Man, and Sicily or Trinacria. The *τρία ἄκρα* from which the name of the latter is derived are the promontories of Lilybæum, Pachynus, and Pelorus, now Capes S. Vito, Passaro, and Faro (Virg. *Æn.* iii. 384.). It is somewhat curious that the earliest coinage of this island, A.D. 1709 (which by the bye is cast, and not struck in the usual way: Obv. The crest of the Earls of Derby, the Eagle and Child, SANS CHANGER; Rev. The three legs), has the motto QVOCVNQVE · GESSERIS · STABIT. The coinage of 1723 is exactly similar, but struck; whereas that of 1733 and all the succeeding coinages have QUOCUNQUE · JECERIS · STABIT, which is clearly the correct reading. I may add that I am engaged on a work on the Copper Coinage of Great Britain and her Colonies, and shall be thankful for any information on the subject respecting rare types, their history, &c.

E. S. TAYLOR.

Miscellaneous.

NOTES ON BOOKS, SALES, CATALOGUES, ETC.

Messrs. Longman have commenced the publication, under the title of *The Traveller's Library*, of a series of shilling volumes which is intended to comprise "books of entertaining and valuable information in a form adapted for reading while travelling, and at the same time of a character that will render them worthy of preservation." The 1st Number contains Mr. Macaulay's brilliant sketch of '*Warren Hastings*' which has been appropriately followed by that of '*Lord Clive*,' from his *Historical Essays* and will be succeeded by '*The Earl of Chatham*,' '*William Pitt*,' '*Horace Walpole*,' &c., from the same pen; and these again by other works of acknowledged merit, the price of which has hitherto confined them within a comparatively narrow circle of readers. The 3d Number, '*London*,' by Mr. McCulloch, belongs to this class. As a really cheap and not merely low-priced series of valuable books, this well-printed *Traveller's Library* deserves, and, we trust will meet with, every success.

At a moment like the present, when so much inquiry is directed to the subject of public health and indeed of health generally, we may be excused for directing the attention, of our readers to '*The Laws of Health in relation to Mind and Body, in a Series of Letters from an Old Practitioner to a Patient*,' by Lionel J. Beale, as a small volume of useful hints and suggestions from one who obviously combines shrewd observation and professional knowledge, with that most useful of all qualifications for a writer on such a topic, namely, sound common sense.

BOOKS RECEIVED.—*Illustrations of Mediæval Costume in England from MSS. in British Museum, &c.*, by C. A. Day and J. H. Dines, Part 3. The present number of this very cheap work on costume contains no less than three *coloured* plates—curiously illustrative of the subject, though not so strictly English as the title-page would indicate.

Hurry-graphs, by N. Parker Willis, and *The House of Seven Gables*, by Nathaniel Hawthorne, form the new volumes of Bohn's Cheap Series. The former is characterised by the usual light, off-hand style of the writer. The latter will add to the reputation which Mr. Hawthorne has won by his '*Scarlet Letter*.' They are two pleasant volumes for the steam-boat or the railway carriage.

An Essay of the Authenticity of the Four Letters of Atticus, included in Woodfall's Edition of Junius, by William Cramp, is an attempt, and we must add an unsuccessful attempt, to prove that the Letters in question were written by Lord Chesterfield.

Messrs. Sotheby and Wilkinson will be occupied during the next week in the sale of the fifth portion of the singularly curious and valuable Library of Thomas Jolley, Esquire, including, among other interesting autographs, Literary Assignments, Receipts of Pope, Swift, Thomson, Fielding, &c.

CATALOGUES RECEIVED.—J. Miller's (43. Chandos Street) Catalogue of Books Old and New; B. Quaritch's (16. Castle Street, Leicester Square) Cheap Book Circular No. 30. of Books in all Languages.

BOOKS AND ODD VOLUMES WANTED TO PURCHASE.

[511] ALBERT LUNEL, a Novel in 3 Vols.
DR. ADAMS' SERMON ON THE OBLIGATION OF VIRTUE. Any edition.
ENGRAVED PORTRAITS OF BISHOP BUTLER.
RETROSPECTIVE REVIEW. Vol. IV.
DENS' THEOLOGIA MORALIS ET DOGMATICA. 8 Vols. 12mo. Dublin, 1832.
MARLBOROUGH DISPATCHES. Volumes IV. and V.
ART JOURNAL, 1839 to 1844 inclusive. Also 1849.
BULWER'S NOVELS. 12mo. Published at 6s. per Vol. Pilgrims of the Rhine. Alice, and Zanoni.
STEPHANI THESAURUS. Valpr. Parts I. II. X. XI. and XXIX.
KIRBY'S BRIDGEWATER TREATISE. 2 Vols.
The *Second Vol.* of CHAMBERS' CYCLOPÆDIA OF ENGLISH LITERATURE.
MITFORD'S HISTORY OF GREECE, continued by Davenport. 12mo. 8 Vols. Published by Tegg and Son, 1835. Volume *Eight* wanted.
L'ABBÉ DE SAINT PIERRE, PROJET DE PAIX PERPETUELLE. 3 Vols. 12mo. Utrecht, 1713.
AIKIN'S SELECT WORKS OF THE BRITISH POETS. 10 Vols, 24mo. Published by Longmans and Co. 1821. Vols. I. V. and VIII. wanted.
CAXTON'S REYNARD THE FOX (Percy Society Edition). Sm. 8vo. 1844.
CRESPET, PERE. Deux Livres de la Haine de Satan et des Malins Esprits contre l'Homme. 8vo. Francfort, 1581.
CHEVALIER RAMSAY, ESSAI DE POLITIQUE, où l'on traite de la Nécessité de l'Origine, des Droits, des Bornes et des différentes Formes de la Souveraineté, selon les Principes de l'Auteur de Télémaque. 2 Vols. 12mo. La Haye, without date, but printed in 1719.
The same. Second Edition, under the title "Essai Philosophique sur le Gouvernement Civil, selon les Principes de Fénelon," 12mo. Londres, 1721.
THE CRY OF THE OPPRESSED, being a True and Tragical Account of the unparalleled Sufferings of Multitudes of Poor Imprisoned Debtors, &c. London, 1691. 12mo.
MARKHAM'S HISTORY OF FRANCE. Vol. II. 1830.
MARKHAM'S HISTORY OF ENGLAND. Vol. II. 1836. Sixth Edition.
JAMES'S NAVAL HISTORY. (6 Vols. 8vo.) 1822-4. Vol. VI.
HUME'S HISTORY OF ENGLAND. (8 Vols. 1818.) Vol. IV.
RUSSELL'S EUROPE, FROM THE PEACE OF UTRECHT. 4to. 1824. Vol. II.
CLARE'S RURAL MUSE.
WATT'S BIBLIOTHECA BRITANNICA, Part V. 4to.
STRUTT'S MANNERS AND CUSTOMS. Vol. II. 4to.
OLD BAYLEY SESSIONS PAPERS, 1744 to 1774, or any portion thereof. 4to.
COLDEN'S HISTORY OF THE FIVE INDIAN NATIONS OF CANADA. Vol. 1. 12mo. Lond. 1755.
HEARNE (T.) LELAND'S ITINERARY. Vols. I. II. III. and VII.
HORACE-ORELLIUS. 2 Vols.
D'ARBLAY'S DIARY. Vol. III.
WAAGEN'S WORKS OF ART AND ARTISTS IN ENGLAND. 3 Vols. 8vo. 1838.
SMYTH'S (PROF. W.) LECTURES ON MODERN HISTORY. 3rd Edit. 2 Vols. 8vo. 1841.

** 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.

POPE JOAN. W. M. H. *is assured that the article in No. 81. was written by R. R. M., and not by the learned author, whose communications we agree with W. M. H. in wishing "we saw still more frequently in our pages."*

O. O. *The allusion in Tennyson to—*

"Her, who clasped in her last trance
Her murdered father's head,"

is to Margaret Roper, who was buried with the head of her father, Sir Thomas More, in her arms. See "NOTES AND QUERIES," Vol. iii., p. 10.

DUTCH BOOKS. MARTINUS *will feel obliged if HIBERNICUS will forward the Catalogue (he so kindly offers in No. 80. p. 378.) to Mr. F. MULLER, care of Mr. Nutt, bookseller No. 272. Strand.*

E. N. W. *The figures above the letters in the motto subscribed to the verses which Joannes Rombouts addressed to Verstegan, point out his Christian name, Joannes; those below the letters, his surname, Rombouts.*

R. H. *We are unable to furnish any information respecting the volume of IRISH ANTIQUITIES to which our correspondent refers. We will willingly give insertion to any Query on the subject of Ogham Inscriptions generally.*

E. S. T. *Will this correspondent kindly adapt his information on Bier Ways as a reply to the Query on the subject?*

T. P. *The "Notes on Almanacks" are under consideration.*

LION SYMBOLICAL OF THE RESURRECTION. *We owe it to JARLTZBERG to explain with reference to C. P.***'s remark, p. 450., that a long reply to MR. EASTWOOD'S Query was forwarded by him at the time; its length indeed it was which necessarily led to its non-insertion at the time.*

REPLIES RECEIVED.—*Encorah and Millicent, &c.—Prenzie—M. or N.—Local Mints—Rev. Mr. Gay—Petworth Registers—Baronettes—Curse of Scotland—Nao, a ship—Arches of Pelaga—Pylche or Pilcher—Dozen of Bread, or Baker's Dozen—Tinsel—Bonnie Cravat—Davy Jones's Locker—Arms of the Isle of Man—Dieu et mon Droit—William Hone—Cachecope Bell—Pallavicini*

CIRCULATION OF OUR PROSPECTUSES BY CORRESPONDENTS. *The suggestion of T. E. H., that by way of hastening the period when we shall be justified in permanently enlarging our Paper to 24 pages, we should forward copies of our Prospectus to correspondents who would kindly enclose them to such friends as they think likely, from their love of literature, to become subscribers to "NOTES AND QUERIES," has already been acted upon by several friendly correspondents, to whom we are greatly indebted. We shall be most happy to forward Prospectuses for this purpose to any other of our friends able and willing thus to assist towards increasing our circulation.*

Errata.—Page 322. col. 1. l. 20., for "conscriptu" read "conscripta;" and l. 29. for "Madingi" read "Wadingi;" p 444. col. 1. l. 18., for "Upon" read "Uprose." In the *Tabula Regum*, p. 457., "scotus" in the fifth line should be "secundus;" in the fourteenth line, "xxiiij." should be "xx/iiij," fourscore, not twenty-four; and in l. 23. for "xliij." read "xliiij."

VOLS. I. and II., each with very copious Index, may still be had, price 9s. 6d. each.

NOTES AND QUERIES may be procured, by order, of all Booksellers and Newsvenders. It is published at noon on Friday, so that our country Subscribers ought not to experience any difficulty in procuring it regularly. Many of the country Booksellers, &c., are, probably, not yet aware of this arrangement, which will enable them to receive NOTES AND QUERIES in their Saturday parcels.

All communications for the Editor of NOTES AND QUERIES should be addressed to the care of MR. BELL, No. 186. Fleet Street.

8vo., price 1s. 6d.

THE TIPPETS OF THE CANONS ECCLESIASTICAL,
with Illustrative Woodcuts. By GILBERT J. FRENCH.

Also, by the same Author, Second Edition, 18mo., price 6d.

HINTS ON THE ARRANGEMENT OF COLOURS IN
ANCIENT DECORATIVE ART, with some Observations on
the Theory of Complementary Colours.

London: GEORGE BELL, 186 Fleet Street.

Just published, fcp. 8vo., cloth, with Steel engraving,
price 4s. 6d.

THE FAIRY GODMOTHERS and other Tales.

By MRS. ALFRED GATTY.

"Her love for Fairy literature has led Mrs. Alfred Gatty to compose four pretty little moral stories, in which the fairies are gracefully enough used as machinery. They are slight, but well written, and the book is altogether very nicely put out of hand."—*Guardian*.

London: GEORGE BELL, 186 Fleet Street.

THE LATER HISTORY OF THE CHURCH OF ENGLAND.

In One Volume. small 8vo., price 8s. 6d.

THE HISTORY OF THE CHURCH OF ENGLAND FROM
THE REVOLUTION TO THE LAST ACTS OF
CONVOCAION, 1688-1717. By the REV. WILLIAM PALIN,
M.A., Rector of Stifford, Essex.

This Volume forms a Continuation to the Works of Bishop Short, Mr. Carwithen, and other Writers on the Earlier History of the Church of England.

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

ARNOLD'S HOMER FOR BEGINNERS.

In 12mo., price 3s. 6d.

HOMER'S ILIAD, BOOKS I.—III., with English Notes;
forming a sufficient Commentary for Young Students.

By the REV. THOMAS KERCHEVER ARNOLD, M.A., Rector of Lyndon, and late Fellow of Trinity College, Cambridge.

RIVINGTONS, St. Paul's Church Yard, and Waterloo Place;
Of whom may be had, by the same Editor,
HOMERI ILIAS, LIB. I.—IV., WITH A COPIOUS
CRITICAL INTRODUCTION AND ENGLISH NOTES. In
12mo., 7s. 6d.

"This Edition is intended to assist more advanced students at schools and colleges. A more useful and complete guide to the study of Homer we do not know. If any body makes himself thoroughly master of the contents of this volume, he will find no difficulty in fully comprehending any other part of the Odyssey."—*Athenæum*.

THE GENERAL LAND DRAINAGE AND IMPROVEMENT
COMPANY.

Incorporated by Act of Parliament, 12 and 13 Vict. c. 91.

DIRECTORS.

HENRY KER SEYMER, Esq., M.P., Hanford, Dorset,
Chairman.

JOHN VILLIERS SHELLEY, Esq., Maresfield Park, Sussex,
Deputy-Chairman.

John Chevallier Cobbold, Esq., M.P., Ipswich.

William Cubitt, Esq., Great George Street,
Westminster.

Henry Currie, Esq., M.P., West Horsley, Surrey.

Thomas Edward Dicey, Esq., Claybrook Hall,
Lutterworth.

William Fisher Hobbs, Esq., Boxted Lodge, Colchester.

Edward John Hutchins, Esq., M.P. Eaton Square,
London.

Samuel Morton Peto, Esq., M.P., Great George Street.

Colonel George Alexander Reid, M.P., Bulstrode Park,
Bucks.

William Tite, Esq., F.R.S., Lowndes Square, London.

William Wilshere, Esq., The Frythe, Welwyn, Herts.

This Company is empowered to execute—

1. All works of Drainage (including Outfalls through adjoining Estates), Irrigation, Reclaiming, Enclosing, and otherwise improving Land.

2. To erect Farm Homesteads, and other Buildings necessary for the cultivation of Land.

3. To execute Improvements, under Contract, with Commissioners of Sewers, Local Boards of Health, Corporations, Trustees, and other Public Bodies.

4. To purchase Lands capable of Improvement, and fettered by Restrictions of Entail; and having executed the necessary Works, to resell them with a Title communicated by the Company's Act.

Owners of Entailed Estates, Trustees, Mortgagees, Corporations, Incumbents, Life Tenants, and other Persons having only limited Interests, may obtain the use of the Company's Powers to carry out every kind of permanent Improvement, either by the Application of their own or the Company's Funds, secured by a yearly Charge on the Property improved.

Proposals for the Execution of Works to be addressed to

WILLIAM CLIFFORD, Secretary.

Offices, 52. Parliament Street,
Westminster.

A NEW EDITION, REVISED AND CORRECTED.

WALKER'S RHYMING DICTIONARY, in which all Words are arranged according to their Terminations; answering at the same time the Purpose of a Pronouncing and Explanatory Dictionary of the English Language. Thick 12mo., cloth, 6s. 6d. (1851.)

** The present edition has been carefully revised throughout, and is now offered at a remarkably reasonable price to ensure a rapid sale.

G. WILLIS, Great Piazza, Covent Garden.

Now ready, price 5s. illustrated, No. I. of

THE ARCHITECTURAL QUARTERLY REVIEW.

CONTENTS.

Introductory Address to our Readers.

The Great Exhibition and its Influence upon

Architecture.
 Design in Ecclesiastical Architecture.
 Museums at Home and Abroad.
 Ruskin and "The Stones of Venice."
 Architectural Nomenclature and Classification.
 Domestic Gothic Architecture in Germany.
 Inventors and Authorship in relation to Architecture.
 Assyrian Architecture.
 NOTICES OF NEW BOOKS.
 Classified List of Books recently published.
 RETROSPECTIVE REVIEW:—Chevreul on Colour.
 BUILDINGS AND FURNITURE.
 NEW INVENTIONS:—Machinery, Tools, and Instruments.
 —Materials, and Contrivances; Self-acting Dust-
 shoot Door; Removal of Smoke by Sewers, &c.
 &c.—Patents and Designs registered, &c. &c.

"This new and professional Quarterly we hail as an acquisition. It promises to be conducted with intelligence, kindly spirit, and proper concern for the interests of the profession and the public.... It is altogether a good first part."—*Builder*.

GEORGE BELL, 186. Fleet Street (next St. Dunstan's Church).

Just published, in 8 volumes 8vo., 4l. 4s., uniform with Library Editions of Herbert and Taylor,
THE WORKS OF JOHN MILTON in VERSE and PROSE.
 Printed from the Original Editions. With a Life of the Author, by the REV. JOHN MITFORD.
 WILLIAM PICKERING, 177. Piccadilly.

PROVIDENT LIFE OFFICE, 50. REGENT STREET.
 CITY BRANCH: 2. ROYAL EXCHANGE BUILDINGS.
 Established 1806.

Policy Holders' Capital, 1,192,818*l*.
 Annual Income, 150,000*l*.—Bonuses Declared, 743,000*l*.
 Claims paid since the Establishment of the Office,
 2,001,450*l*.

President.

The Right Honourable EARL GREY.

Directors.

The Rev. James Sherman, *Chairman*.
 Henry Blencowe Churchill, Esq., *Deputy-Chairman*.

Henry B. Alexander, Esq.
 George Dacre, Esq.
 William Judd, Esq.
 Sir Richard D. King, Bart.
 The Hon. Arthur Kinnaird
 Thomas Maugham, Esq.
 William Ostler, Esq.
 Apsley Pellatt, Esq.
 George Round, Esq.
 Frederick Squire, Esq.
 William Henry Stone, Esq.
 Capt. William John Williams.

J. A. Beaumont, Esq., *Managing Director*.
Physician—John Maclean, M.D. F.S.S., 29.
 Upper Montague Street, Montague Square.

NINETEEN-TWENTIETHS OF THE PROFITS ARE
 DIVIDED AMONG THE INSURED.

Example of the Extinction of Premiums
 by the Surrender of Bonuses.

Date of Policy.	Sum Insured.	Original Premium.	Bonuses added subsequently, to be further increased annually.
1806	£2500	£79 10 10 Extinguished	£1222 2 0
1811	£1000	£33 19 2 Ditto	£231 17 8
1818	£1000	£34 16 10 Ditto	£114 18 10

Examples of Bonuses added to other Policies.

Policy No.	Date.	Sum Insured.	Bonuses added.	Total with Additions to be further increased.
521	1807	£900	£982 12 1	£1882 12 1
1174	1810	£1200	£1160 5 6	£2360 5 6
3392	1820	£5000	£3558 17 8	£8558 17 8

Prospectuses and full particulars may be obtained upon

application to the Agents of the Office, in all the principal Towns of the United Kingdom, at the City Branch, and at the Head Office, No. 50. Regent Street.

Nearly ready, Second Edition, revised and corrected.

Dedicated by Special Permission to

THE (LATE) ARCHBISHOP OF CANTERBURY.

PSALMS AND HYMNS FOR THE SERVICE OF THE CHURCH. The words selected by the Very Rev. H. H. MILMAN, D.D., Dean of St. Paul's. The Music arranged for Four Voices, but applicable also to Two or One, including Chants for the Services, Responses to the Commandments, and a Concise SYSTEM OF CHANTING, by J. B. SALE, Musical Instructor and Organist to Her Majesty. 4to., neat, in morocco cloth, price 25s. To be had of Mr. J. B. SALE, 21. Holywell Street, Millbank, Westminster, on the receipt of a Post Office Order for that amount: and, by order, of the principal Booksellers and Music Warehouses.

"A great advance on the works we have hitherto had, connected with our Church and Cathedral Service."—*Times*.

"A collection of Psalm Tunes certainly unequalled in this country."—*Literary Gazette*.

"One of the best collection of tunes which we have yet seen. Well merits the distinguished patronage under which it appears."—*Musical World*.

"A collection of Psalms and Hymns, together with a system of Chanting of a very superior character to any which has hitherto appeared."—*John Bull*.

Also, lately published,

J. B. SALE'S SANCTUS, COMMANDMENTS and CHANTS as performed at the Chapel Royal St. James, price 2s.

C. LONSDALE, 26. Old Bond Street.

Printed by THOMAS CLARK SHAW, of No. 8. New Street Square, at No. 5. New Street Square, in the Parish of St. Bride in the City of London; and published by GEORGE BELL, of No. 186. Fleet Street, in the Parish of St. Dunstan in the West, in the City of London, Publisher, at No. 186. Fleet Street aforesaid.—Saturday, June 21. 1851.

Transcriber's Note: Original spelling varieties have not been standardized.

[Pages in "Notes & Queries", Vol. I-III](#)

Notes and Queries Vol. I.			
Vol., No.	Date, Year	Pages	PG # xxxxx
Vol. I No. 1	November 3, 1849	1 - 17	PG # 8603
Vol. I No. 2	November 10, 1849	18 - 32	PG # 11265
Vol. I No. 3	November 17, 1849	33 - 46	PG # 11577
Vol. I No. 4	November 24, 1849	49 - 63	PG # 13513
Vol. I No. 5	December 1, 1849	65 - 80	PG # 11636
Vol. I No. 6	December 8, 1849	81 - 95	PG # 13550
Vol. I No. 7	December 15, 1849	97 - 112	PG # 11651
Vol. I No. 8	December 22, 1849	113 - 128	PG # 11652
Vol. I No. 9	December 29, 1849	130 - 144	PG # 13521
Vol. I No. 10	January 5, 1850	145 - 160	PG #
Vol. I No. 11	January 12, 1850	161 - 176	PG # 11653
Vol. I No. 12	January 19, 1850	177 - 192	PG # 11575
Vol. I No. 13	January 26, 1850	193 - 208	PG # 11707
Vol. I No. 14	February 2, 1850	209 - 224	PG # 13558
Vol. I No. 15	February 9, 1850	225 - 238	PG # 11929
Vol. I No. 16	February 16, 1850	241 - 256	PG # 16193
Vol. I No. 17	February 23, 1850	257 - 271	PG # 12018
Vol. I No. 18	March 2, 1850	273 - 288	PG # 13544
Vol. I No. 19	March 9, 1850	289 - 309	PG # 13638
Vol. I No. 20	March 16, 1850	313 - 328	PG # 16409
Vol. I No. 21	March 23, 1850	329 - 343	PG # 11958
Vol. I No. 22	March 30, 1850	345 - 359	PG # 12198
Vol. I No. 23	April 6, 1850	361 - 376	PG # 12505
Vol. I No. 24	April 13, 1850	377 - 392	PG # 13925
Vol. I No. 25	April 20, 1850	393 - 408	PG # 13747
Vol. I No. 26	April 27, 1850	409 - 423	PG # 13822
Vol. I No. 27	May 4, 1850	425 - 447	PG # 13712
Vol. I No. 28	May 11, 1850	449 - 463	PG # 13684
Vol. I No. 29	May 18, 1850	465 - 479	PG # 15197

Vol., No.	Date, Year	Pages	PG # xxxxx
Vol. I No. 30 May 25, 1850 481 - 495 PG # 13713			
Notes and Queries Vol. II.			

Vol. II No. 31	June 1, 1850	1-15	PG # 12589
Vol. II No. 32	June 8, 1850	17-32	PG # 15996
Vol. II No. 33	June 15, 1850	33-48	PG # 26121
Vol. II No. 34	June 22, 1850	49-64	PG # 22127
Vol. II No. 35	June 29, 1850	65-79	PG # 22126

Vol. II No. 36	July 6, 1850	81-96	PG # 13361
Vol. II No. 37	July 13, 1850	97-112	PG # 13729
Vol. II No. 38	July 20, 1850	113-128	PG # 13362
Vol. II No. 39	July 27, 1850	129-143	PG # 13736

Vol. II No. 40	August 3, 1850	145-159	PG # 13389
Vol. II No. 41	August 10, 1850	161-176	PG # 13393
Vol. II No. 42	August 17, 1850	177-191	PG # 13411
Vol. II No. 43	August 24, 1850	193-207	PG # 13406
Vol. II No. 44	August 31, 1850	209-223	PG # 13426

Vol. II No. 45	September 7, 1850	225-240	PG # 13427
Vol. II No. 46	September 14, 1850	241-256	PG # 13462
Vol. II No. 47	September 21, 1850	257-272	PG # 13936
Vol. II No. 48	September 28, 1850	273-288	PG # 13463

Vol. II No. 49	October 5, 1850	289-304	PG # 13480
Vol. II No. 50	October 12, 1850	305-320	PG # 13551
Vol. II No. 51	October 19, 1850	321-351	PG # 15232
Vol. II No. 52	October 26, 1850	353-367	PG # 22624

Vol. II No. 53	November 2, 1850	369-383	PG # 13540
Vol. II No. 54	November 9, 1850	385-399	PG # 22138
Vol. II No. 55	November 16, 1850	401-415	PG # 15216
Vol. II No. 56	November 23, 1850	417-431	PG # 15354
Vol. II No. 57	November 30, 1850	433-454	PG # 15405

Vol. II No. 58	December 7, 1850	457-470	PG # 21503
Vol. II No. 59	December 14, 1850	473-486	PG # 15427
Vol. II No. 60	December 21, 1850	489-502	PG # 24803
Vol. II No. 61	December 28, 1850	505-524	PG # 16404

Notes and Queries Vol. III.			

Vol., No.	Date, Year	Pages	PG # xxxxx

Vol. III No. 62	January 4, 1851	1-15	PG # 15638
Vol. III No. 63	January 11, 1851	17-31	PG # 15639
Vol. III No. 64	January 18, 1851	33-47	PG # 15640
Vol. III No. 65	January 25, 1851	49-78	PG # 15641

Vol. III No. 66	February 1, 1851	81-95	PG # 22339
Vol. III No. 67	February 8, 1851	97-111	PG # 22625
Vol. III No. 68	February 15, 1851	113-127	PG # 22639
Vol. III No. 69	February 22, 1851	129-159	PG # 23027

Vol. III No. 70	March 1, 1851	161-174	PG # 23204
Vol. III No. 71	March 8, 1851	177-200	PG # 23205
Vol. III No. 72	March 15, 1851	201-215	PG # 23212
Vol. III No. 73	March 22, 1851	217-231	PG # 23225
Vol. III No. 74	March 29, 1851	233-255	PG # 23282

Vol. III No. 75	April 5, 1851	257-271	PG # 23402
Vol. III No. 76	April 12, 1851	273-294	PG # 26896
Vol. III No. 77	April 19, 1851	297-311	PG # 26897
Vol. III No. 78	April 26, 1851	313-342	PG # 26898

Vol. III No. 79	May 3, 1851	345-359	PG # 26899
Vol. III No. 80	May 10, 1851	361-382	PG # 32495
Vol. III No. 81	May 17, 1851	385-399	PG # 29318
Vol. III No. 82	May 24, 1851	401-415	PG # 28311
Vol. III No. 83	May 31, 1851	417-440	PG # 36835
Vol. III No. 84	June 7, 1851	441-472	PG # 37379
Vol. III No. 85	June 14, 1851	473-488	PG # 37403

Vol I. Index. [Nov. 1849-May 1850]			PG # 13536
INDEX TO THE SECOND VOLUME. MAY-DEC., 1850			PG # 13571
INDEX TO THE THIRD VOLUME. JAN.-JUNE, 1851			PG # 26770

*** END OF THE PROJECT GUTENBERG EBOOK NOTES AND QUERIES, VOL. III, NUMBER 86,
JUNE 21, 1851 ***

Updated editions will replace the previous one—the old editions will be renamed.

Creating the works from print editions not protected by U.S. copyright law means that no one owns a United States copyright in these works, so the Foundation (and you!) can copy and distribute it in the United States without permission and without paying copyright royalties. Special rules, set forth in the General Terms of Use part of this license, apply to copying and distributing Project Gutenberg™ electronic works to protect the PROJECT GUTENBERG™

concept and trademark. Project Gutenberg is a registered trademark, and may not be used if you charge for an eBook, except by following the terms of the trademark license, including paying royalties for use of the Project Gutenberg trademark. If you do not charge anything for copies of this eBook, complying with the trademark license is very easy. You may use this eBook for nearly any purpose such as creation of derivative works, reports, performances and research. Project Gutenberg eBooks may be modified and printed and given away—you may do practically ANYTHING in the United States with eBooks not protected by U.S. copyright law. Redistribution is subject to the trademark license, especially commercial redistribution.

START: FULL LICENSE
THE FULL PROJECT GUTENBERG LICENSE
PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

To protect the Project Gutenberg™ mission of promoting the free distribution of electronic works, by using or distributing this work (or any other work associated in any way with the phrase “Project Gutenberg”), you agree to comply with all the terms of the Full Project Gutenberg™ License available with this file or online at www.gutenberg.org/license.

Section 1. General Terms of Use and Redistributing Project Gutenberg™ electronic works

1.A. By reading or using any part of this Project Gutenberg™ electronic work, you indicate that you have read, understand, agree to and accept all the terms of this license and intellectual property (trademark/copyright) agreement. If you do not agree to abide by all the terms of this agreement, you must cease using and return or destroy all copies of Project Gutenberg™ electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg™ electronic work and you do not agree to be bound by the terms of this agreement, you may obtain a refund from the person or entity to whom you paid the fee as set forth in paragraph 1.E.8.

1.B. “Project Gutenberg” is a registered trademark. It may only be used on or associated in any way with an electronic work by people who agree to be bound by the terms of this agreement. There are a few things that you can do with most Project Gutenberg™ electronic works even without complying with the full terms of this agreement. See paragraph 1.C below. There are a lot of things you can do with Project Gutenberg™ electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg™ electronic works. See paragraph 1.E below.

1.C. The Project Gutenberg Literary Archive Foundation (“the Foundation” or PGLAF), owns a compilation copyright in the collection of Project Gutenberg™ electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is unprotected by copyright law in the United States and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg™ mission of promoting free access to electronic works by freely sharing Project Gutenberg™ works in compliance with the terms of this agreement for keeping the Project Gutenberg™ name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg™ License when you share it without charge with others.

1.D. The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are outside the United States, check the laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing, distributing or creating derivative works based on this work or any other Project Gutenberg™ work. The Foundation makes no representations concerning the copyright status of any work in any country other than the United States.

1.E. Unless you have removed all references to Project Gutenberg:

1.E.1. The following sentence, with active links to, or other immediate access to, the full Project Gutenberg™ License must appear prominently whenever any copy of a Project Gutenberg™ work (any work on which the phrase “Project Gutenberg” appears, or with which the phrase “Project Gutenberg” is associated) is accessed, displayed, performed, viewed, copied or distributed:

This eBook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.org. If you are not located in the United States, you will have to check the laws of the country where you are located before using this eBook.

1.E.2. If an individual Project Gutenberg™ electronic work is derived from texts not protected by U.S. copyright law (does not contain a notice indicating that it is posted with permission of

the copyright holder), the work can be copied and distributed to anyone in the United States without paying any fees or charges. If you are redistributing or providing access to a work with the phrase "Project Gutenberg" associated with or appearing on the work, you must comply either with the requirements of paragraphs 1.E.1 through 1.E.7 or obtain permission for the use of the work and the Project Gutenberg™ trademark as set forth in paragraphs 1.E.8 or 1.E.9.

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

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

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

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

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

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

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg™ works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg™ trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, "Information about donations to the Project Gutenberg Literary Archive Foundation."
- You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg™ License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg™ works.
- You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and reported to you within 90 days of receipt of the work.
- You comply with all other terms of this agreement for free distribution of Project Gutenberg™ works.

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

1.F.

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

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

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

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

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

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

Section 2. Information about the Mission of Project Gutenberg™

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

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

Section 3. Information about the Project Gutenberg Literary Archive Foundation

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

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

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

Project Gutenberg™ depends upon and cannot survive without widespread public support

and donations to carry out its mission of increasing the number of public domain and licensed works that can be freely distributed in machine-readable form accessible by the widest array of equipment including outdated equipment. Many small donations (\$1 to \$5,000) are particularly important to maintaining tax exempt status with the IRS.

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

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

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

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

Section 5. General Information About Project Gutenberg™ electronic works

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

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

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

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