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## NOTES AND QUERIES:

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

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

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<b>No. 221.</b>	<b>Saturday, January 21. 1854.</b>	<b>With Index, price 10d. Stamped Edition 11d.</b>
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LONDON, SATURDAY, JANUARY 21, 1854.

## Notes.

### A PLEA FOR THE CITY CHURCHES.

When a bachelor is found wandering about, he cares not whither, your fair readers (for doubtless such a "dealer in curiosities" as you are has many of that sex who, however unjustly, have the credit of the "curious" bump) will naturally exclaim "he must be in love," or "something horrible has happened to him." Let us, however, disappoint them by assuring them we shall keep our own counsel. If the former be the cause, green lanes and meandering streams would suit his case better than Gracechurch Street, London, with the thermometer five or six degrees below freezing point, and the snow (!) the colour and consistency of chocolate. Such a situation, however, was ours, when our friend the Incumbent of Holy Trinity, Minorities, accosted us. He was going to his church; would we accompany him? We would have gone to New Zealand with him, if he had asked us, at that moment. The *locale* of the Minorities was nearly as unknown to us as the aforesaid flourishing colony. On entering the church (which will *not* repay an architectural zealot), while our friend was extracting a burial register, our eye fell on an old monument or two. There was a goodly Sir John Pelham, who had been cruelly cut down by the hand of death in 1580, looking gravely at his sweet spouse, a dame of the noble house of Bletsoe. Behind him is kneeling his little son and heir Oliver, whom, as the inscription informs us, "Death enforced to follow fast" his papa, as he died in 1584.

And there was a stately monument of the first Lord Dartmouth, a magnanimous hero, and Master of the Ordnance to Charles II. and his renegade brother. We were informed that a gentlemen in the vestry had come for the certificate of the burial of Viscount Lewisham, who died some thirty years ago; that the Legge family were all buried here; that after having dignified the aristocratic parish of St. George, Hanover Square, and the *salons* of May Fair, during life, they were content to lie quietly in the Minorities! Does not the *high blood* of the "city merchant" of the present clay, of the "gentleman" of the Stock Exchange, curdle at the thought? Yes, there lie many a noble heart, many a once beautiful face but we must now-a-days, forsooth, forget the City as soon as we have made our money in its dirty alleys. To lie there after death! pooh, the thought is absurd. (Thanks to Lord Palmerston, we have no option now.)

Well, we were then asked by the worthy Incumbent, "Would you not like to see my head?" Did he take us for a Lavater or a Spurzheim? However, we were not left in suspense long, for out of the muniment closet was produced a tin box; we thought of Reading biscuits, but we were undeceived shortly. Taken out carefully and gently, was produced a human head! No mere skull, but a perfect human head! Alas! its wearer had lost it in an untimely hour. Start not, fair reader! we often lose our heads and hearts too, but not, we hope, in the mode our poor friend did. It was clear a choice had been given to him, but it was a Hobson's choice. He had been *axed* whether he would or no! He had been decapitated! We were told that now ghastly head had once been filled with many an anxious, and perhaps happy, thought. It had had right royal ideas. It was said to be the head of Henry Grey, Duke of Suffolk, the father of the sweet Lady Jane Grey. We could muse and moralise; but Captain Cuttle cuts us short, "When found, make a Note of it." We found it then there, Sir; will you make the Note? The good captain does not like to be prolix. Has his esteemed old relative, Sylvanus Urban (many happy new years to him!), made the note before?

We came away, shall we say better in mind? Yes, said we, a walk in the City may be as instructive, and as good a cure for melancholy, as the charming country. An old city church can tell its tale, and a good one too. We thought of those quaint old monuments, handed down from older churches 'tis true, but still over the slumbering ashes of our forefathers; and when the thought of the destroying hand that hung over them arose amid many associations, the Bard of Avon's fearful monumental denunciation came to our aid:

"Blest be the man that spares these stones,  
And curst be he that moves these bones."

RICHARD HOOPER.

St. Stephen's, Westminster.

*Gl.* My belly I do deifie.

*Echo.* Fie.

*Gl.* Who curbs his appetite's a fool.

*Echo.* Ah fool!

*Gl.* I do not like this abstinence.

*Echo.* Hence.

*Gl.* My joy's a feast, my wish is wine.

*Echo.* Swine!

*Gl.* We epicures are happie truly.

*Echo.* You lie.

*Gl.* Who's that which giveth me the lie?

*Echo.* I.

*Gl.* What? Echo, thou that mock'st a voice?

*Echo.* A voice.

*Gl.* May I not, Echo, eat my fill?

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*Echo.* Ill.

*Gl.* Will't hurt me if I drink too much?

*Echo.* Much.

*Gl.* Thou Mock'st me, Nymph; I'll not believe it.

*Echo.* Believe't.

*Gl.* Dost thou condemn then what I do?

*Echo.* I do.

*Gl.* I grant it doth exhaust the purse.

*Echo.* Worse.

*Gl.* Is't this which dulls the sharpest wit?

*Echo.* Best wit.

*Gl.* Is't this which brings infirmities?

*Echo.* It is.

*Gl.* Whither will't bring my soul? canst tell?

*Echo.* T' hell.

*Gl.* Dost thou no gluttons virtuous know?

*Echo.* No.

*Gl.* Wouldst have me temperate till I die?

*Echo.* I.

*Gl.* Shall I therein finde ease and pleasure?

*Echo.* Yea sure.

*Gl.* But is't a thing which profit brings?

*Echo.* It brings.

*Gl.* To minde or bodie? or to both?

*Echo.* To both.

Gl. Will it my life on earth prolong?

Echo. O long!

Gl. Will it make me vigorous until death?

Echo. Till death.

Gl. Will't bring me to eternall blisse?

Echo. Yes.

Gl. Then, sweetest Temperance, I'll love thee.

Echo. I love thee.

Gl. Then, swinish Gluttonie, I'll leave thee.

Echo. I'll leave thee.

Gl. I'll be a belly god no more.

Echo. No more.

Gl. If all be true which thou dost tell, They who fare sparingly fare well.

Echo. Farewell.

"S. J."

"*Hygiasticon*: or the right Course of preserving Life and Health unto extream old Age: together with soundnesse and integritie of the Senses, Judgement, and Memorie. Written in Latine by Leonard Lessius, and now done into English. 24mo. Cambridge, 1634."

I send the above poem, and title of the work it is copied from, in the hope it may interest those of your correspondents who have lately been turning their attention to this style of composition.

H. B.

Warwick.

---

### AMBIGUITY IN PUBLIC WRITING.

In Brennan's *Composition and Punctuation*, published by Wilson, Royal Exchange, he strongly condemns *the one* and *the other*, as used for *the former* and *the latter*, or *the first* and *the last*. The understood rule is, that *the one* refers to the nearest or *latter* person or thing mentioned, and *the other* to the farthest or *former*; and if that were strictly adhered to, no objection could be raised. But I have found, from careful observation for two or three years past, that some of our standard writers reverse the rule, and use *the one* for *the former*, and *the other* for *the latter*, by which I have often been completely puzzled to know what they meant in cases of importance. Now, since there is not the slightest chance of unanimity here, I think the author is right in condemning their referential usage altogether. A French grammarian says, "Ce qui n'est pas clair n'est pas Français;" but though French is far from having no ambiguities, he showed that he fully appreciated what ought to be the proudest boast of any language, clearness. There is a notable want of it on the marble tablet under the portico of St. Paul's, Covent Gardens, which says:

"The church of this parish having been destroyed by fire on the 17th day of September, A.D. 1795, was rebuilt, and opened for divine service on the 1st day of August, A.D. 1798."

The writer, no doubt, congratulated himself on avoiding the then common error, in similar cases, of "*This church having*," &c.; for that asserted, that the very building we were looking at was burned down! But in eschewing one manifest blunder, he fell into ambiguity, and inconclusiveness equally reprehensible. For, as it never was imperative that a parish church should be *always* confined to a particular spot, we are left in doubt as to where the former one stood; nor, indeed, are we told whether the present building is the parish church. Better thus: "The church of this parish, *which stood on the present site*, having," &c.

Even with this change another seems necessary, for we should then be virtually informed, as we are now, that the church was rebuilt, and opened for divine service, *in one day!*<sup>[1]</sup> Such is the care requisite, when attempting comprehensive brevity, for the simplest historical record intended to go down to posterity. It is no answer to say, that every one apprehends what the inscription means, for that would sanction all kinds of obscurity and blunders. When Paddy tells us of *wooden* panes of glass and mile-stones; of dividing a thing into three halves; of backing a carriage straight forwards, or of a dismal solitude where nothing could be heard but silence, we all perfectly understand what he means, while we laugh at his unconscious union of sheer impossibilities.

CLARUS.



The following arrangement, which only slightly alters the text, corrects the main defects:  
"The church of this parish, which stood on the present site, was destroyed by fire on [date] and, having been rebuilt, was opened for divine service on [date]."

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## A CAROL OF THE KINGS.

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When the starry signal had fulfilled its office it went on, journeying towards the south, until it reached its place to bend above The Peaceful Sea in memorial of the Child Jesu.

### I.

Three ancient men, in Bethlehem's cave,  
With awful wonder stand:  
A Voice had call'd them from their grave  
In some far Eastern land!

### II.

They lived: they trod the former earth,  
When the old waters swell'd:—  
The ark, that womb of second birth,  
Their house and lineage held!

### III.

Pale Japhet bows the knee with gold;  
Bright Shem sweet incense brings:  
And Ham—the myrrh his fingers hold—  
Lo! the Three Orient Kings!

### IV.

Types of the total earth, they hail'd  
The signal's starry frame:—  
Shuddering with second life, they quail'd  
At the Child Jesu's name!

### V.

Then slow the patriarchs turn'd and trod,  
And this their parting sigh—  
"Our eyes have seen the living God,  
And now, once more to die!"

H. OF M.

---

## SIR W. SCOTT AND SIR W. NAPIER.

Some short time ago there appeared in *The Times* certain letters relative to a song of Sir Walter Scott in disparagement of Fox, said to have been sung at the dinner given in Edinburgh on the acquittal of Viscount Melville. In one letter, signed "W. Napier," it is asserted, on the authority of a lady, that Scott *sang* the song, which gave great offence to the Whig party at the time.

Now, I must take the liberty of declaring this assertion to be incorrect. I had the honour of knowing pretty intimately Sir Walter from the year 1817 down to the period of his departure for the Continent. I have been present at many convivial meetings with him, and conversed with him times without number, and he has repeatedly declared that, although fond of music, he could not sing from his boyhood, and could not even hum a tune so as to be intelligible to a listener. The idea, therefore, of his making such a public exhibition of himself as to sing at a public meeting, is preposterous.

But in the next place the cotemporary evidence on the subject is conclusive. An account of the dinner was published in the *Courant* newspaper, and it is there stated "that *one* song was sung, the poetry of which was said to come from the muse of 'the last lay,' and was sung with admirable effect by the proprietor of the *Ballantyne Press*."

It is perhaps unnecessary to explain that the singer was the late John Ballantyne, and I have my doubts if the song referred to in the controversy was the one sung upon the occasion. This, however, is merely a speculation arising from the fact, that this was a song not included in Sir

Walter Scott's works, which upon the very highest authority I have been informed was sung there, but of which Lord Ellenborough, and not Charles Fox, was the hero. It is entitled "Justice Law," and is highly laudatory of the Archbishop of Canterbury. It has been printed in the *Supplement to the Court of Session Garland*, p. 10., and the concluding verse is as follows:

"Then here's to the prelate of wisdom and fame,  
Tho' true Presbyterians we'll drink to his name;  
Long, long, may he live to teach prejudice awe,  
And since Melville's got justice, the devil take law."

Again I repeat this conjecture may be erroneous; but that Sir Walter never sung any song at all at the meeting is, I think, beyond dispute.

J. M.

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## Minor Notes.

*Sign of Rain.*—Not far from Weobley, co. Hereford, is a high hill, on the top of which is a clump of trees called "Ladylift Clump," and thus named in the Ordnance map: it is a proverbial expression in the surrounding neighbourhood, that when this clump is obscured with clouds, wet weather soon follows, connected with which, many years since I met with the following lines, which may prove interesting to many of your readers:

"When Ladie Lift  
Puts on her shift,  
Shee feares a downright raine;  
But when she doffs it, you will finde  
The raine is o'er, and still the winde,  
And Phœbus Sloane againe."

What is the origin of this name having been given to the said clump of trees?

J. B. WHITBORNE.

*Communications with Iceland.*—In the summer of 1851 I directed attention to the communications with Iceland. I am just informed that the Danish government will send a war steamer twice next summer to the Faroe Islands and to Iceland, calling at Leith both ways for passengers. The times of sailing will probably be announced towards spring in the public prints. This opportunity of visiting that strange and remarkable island in so advantageous a manner is worthy of notice, as desirable modes of getting there very rarely occur.

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The observing traveller, in addition to the wonders of nature, should not fail to note there the social and physical condition, and diseases of the inhabitants. He will there find still lingering, fostered by dirt, bad food, and a squalid way of living, the true leprosy (in Icelandic, *spetalska*) which prevailed throughout Europe in the Middle Ages and which now survives only there, in Norway, and in some secluded districts in central and southern Europe. He will also note the remarkable exemption of the Icelanders from pulmonary consumption; a fact which seems extraordinary, considering the extreme dampness, inclemency, and variability of the climate. But the consumptive tendency is always found to cease north of a certain parallel of latitude.

WM. E. C. NOURSE.

8. Burwood Place, Hyde Park.

*Starvation, an Americanism.*—Strange as it may appear, it is nevertheless quite true that this word, now unhappily so common on every tongue, as representing the condition of so many of the sons and daughters of the sister lands of Great Britain and Ireland, is not to be found in *our own* English dictionaries; neither in Todd's *Johnson*, published in 1826, nor in Richardson's, published ten years later, nor in Smart's—Walker remodelled—published about the same time as Richardson's. It is Webster who has the credit of importing it from his country into this; and in a supplement issued a few years ago, Mr. Smart adopted it as "a *trivial* word, but in very common, and at present good use."

What a lesson might Mr. Trench read us, that it should be so!

Our older poets, to the time of Dryden, used the compound "hunger-starved." We now say *starved* with cold. Chaucer speaks of Christ as "He that *starf* for our redemption," of Creseide "which well nigh *starf* for *feare*;" Spenser, of arms "which doe men in *bale* to sterve." (See *Starve* in Richardson.) In the *Pardoneres Tale*, v. 12799:

"Ye (yea), *sterve* he shall, and that in lesse while  
Than thou wilt gon a pas not but a mile;  
This *poison* is so strong and violent."

And again, v. 12822:

"It happed him  
To take the botelle there the poison was,

And dronke; and gave his felau drinke also  
For which anone they *storven* bothe two."

Mr. Tyrwhit explains, "to die, to perish" and the general meaning of the word was, "to die, or cause to die, to perish, to destroy."

Q.

*Strange Epitaphs.*-The following combined "bull" and epitaph may amuse your readers. I copied it in April, 1850, whilst on an excursion to explore the gigantic tumuli of New Grange, Dowth, &c.

Passing through the village of Monknewtown, about four miles from Drogheda, I entered a burial-ground surrounding the ivy-clad ruins of a chapel. In the midst of a group of dozen or more tombstones, some very old, all bearing the name of "Kelly," was a modern upright slab, well executed, inscribed,—

"Erected by PATRICK KELLY,  
Of the Town of Drogheda, Mariner,  
In Memory of his Posterity."

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"Also the above PATRICK KELLY,  
Who departed this Life the 12th August, 1844,  
Aged 60 years.  
Requiescat in Pace."

I gave a copy of this to a friend residing at Llanbeblig, Carnarvonshire, who forwarded me the annexed from a tombstone in the parish churchyard there:

"Of such is the Kingdom of Heaven.

Here lie the Remains of THOMAS CHAMBERS,  
Dancing Master;  
Whose genteel address and assiduity  
in Teaching,  
Recommended him to all that had the  
Pleasure of his acquaintance.  
He died June 13, 1765,  
Aged 31."

R. H. B.

Bath.

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## Queries.

### BUONAPARTE'S ABDICATION.

A gentleman living in the neighbourhood of London bought a table five or six years ago at Wilkinson's, an old established upholsterer on Ludgate Hill.

In a concealed part of the leg of the table he found a brass plate, on which was the following inscription:

"Le Cinq d'Avril, dix-huit cent quatorze, Napoléon Buonaparte signa son abdication sur cette table dans le cabinet de travail du Roi, le 2me après la chambre à coucher, à Fontainebleau."

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The people at Wilkinson's could give no account of the table: they said it had been a long time in the shop; they did not remember of whom it had been bought, and were surprised when the brass plate was pointed out to them.

The table is a round one, and rather pretty looking, about two feet and a half in diameter, and supported on one leg. It does not look like a table used for writing, but rather resembles a lady's work-table. The wood with which it is veneered has something the appearance of beef wood.

Wilkinson's shop does not now exist: he used to deal in curiosities, and was employed as an auctioneer.

The gentleman who bought this table is desirous of ascertaining at what time the table still shown at Fontainebleau, as that on which the abdication was signed, was first exhibited: whether immediately after the restoration of the Bourbons, or later, in consequence of a demand for shows of that sort? Whether it is a fact that the Bourbons turned out the imperial furniture from Fontainebleau and other palaces after their return?

The date, "cinq d'Avril," is wrong; the abdication was signed on the 4th. This error, however, leads one to suspect that the table is genuine: as any one preparing a sham table should have been careful in referring to printed documents. From the tenor of the inscription, we may infer that it is the work of a Royalist.

University Club.

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### DEATH WARNINGS IN ANCIENT FAMILIES.

I marvel much that none of your contributors in this line have touched upon a very interesting branch of legendary family folk lore, namely, the supernatural appearances, and other circumstances of a ghostly nature, that are said to invariably precede a death in many time-honoured families of the united kingdoms.

We have all heard of the mysterious "White Ladye," that heralds the approach of death, or dire calamity, to the royal house of Hohenzollern. In like manner, the apparition of two gigantic owls upon the battlements of Wardour is said to give sad warning to the noble race of Arundel. The ancient Catholic family of Middleton have the same fatal announcement made to them by the spectral visitation of a Benedictine nun; while a Cheshire house of note, I believe, that of Brereton, are prepared for the last sad hour by the appearance of large trunks of trees floating in a lake in the immediate vicinity of their family mansion. To two families of venerable antiquity, and both, if I remember right, of the county of Lancashire, the approaching death of a relative is made known in one case by loud and continued knockings at the hall door at the solemn hour of midnight; and in the other, by strains of wild and unearthly music floating in the air.

The "Banshee," well known in Ireland, and in the highlands of Scotland, is, I believe, attached exclusively to families of Celtic origin, and is never heard of below the Grampian range; although the ancient border house of Kirkpatrick of Closeburn (of Celtic blood by the way) is said to be attended by a familiar of this kind.

Again, many old manor-houses are known to have been haunted by a friendly, good-natured sprite, ycelpt a "Brownie," whose constant care it was to save the household domestics as much trouble as possible, by doing all their drudgery for them during the silent hours of repose. Who has not heard, for instance, of the "Boy of Hilton?" Of this kindly race, I have no doubt, many interesting anecdotes might be rescued from the dust of time and oblivion, and preserved for us in the pages of "N. & Q."

I hope that the hints I have ventured to throw out may induce some of your talented contributors to follow up the subject.

JOHN O' THE FORD.

Malta.

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### THE SCARLET REGIMENTALS OF THE ENGLISH ARMY.

When was the English soldier first dressed in red? It has been said the yeomen of the guard (*vulgo* Beef-eaters) were the company which originally wore that coloured uniform; but, seventy years before they were established, viz. temp. Henry V., it appears the military uniform of his army was red:

"Rex vestit suos *rubro*, et parat transire in Normaniam."—*Archæolog. Soc. Antiquar.*, Lond., vol. xxi. p. 292.

William III. not only preferred that colour, but he thought it degrading to the dignity of his soldiers that the colour should be adopted for the dress of any inferior class of persons; and there is an order now extant, signed by Henry, sixths Duke of Norfolk, as Earl Marshal, dated Dec. 20, 1698,

"Forbidding any persons to use for their liveries scarlet or red cloth, or stuff; except his Majesty's servants and *guards*, and those belonging to the royal family or foreign Masters."

William IV., who had as much of true old English feeling as any monarch who ever swayed the English sceptre, ordered scarlet to be the universal colour of our Light Dragoons; but two or three years afterwards he was prevailed upon, from some fancy of those about him, to return to the blue again. Still, it is well known that dressing our Light Dragoons in the colour prevailing with other nations has led to serious mistakes in time of action.

A.

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### Minor Queries.

*Berkhampstead Records*.—Where are the records of the now extinct corporation of Great Berkhampstead, co. Herts, incorporated 1618? And when did it cease to exercise corporate rights, and why?

J. K.

"*The secunde personne of the Trinettee*" (Vol. viii., p. 131.).—What does the "old English Homily" mean by "a womanne who was the secunde personne of the Trinettee?"

J. P. S.

*St. John's, Oxford, and Emmanuel, Cambridge.*—Can your readers give me any information respecting Thomas Collis, B.A., of St. John's College, Oxford, ordained priest by Richard (Reynolds), Bishop of Lincoln, at Buckden, 29th May, 1743? What church preferment did he hold, where did he die, and where was he buried?

Also of John Clendon, B.D., Fellow of Emmanuel College, Cambridge, who was presented to the vicarage of Brompton-Regis, Somerset, by his College, in or about the year 1752? His correspondence with the Fellows of Emmanuel is amusing, as giving an insight into the every-day life of Cambridge a century ago. You shall have a letter or two ere long as a specimen.

THOMAS COLLIS.

Boston.

"*Malbrough s'en va-t-en guerre.*"—Some years ago, at a book-stall in Paris, I met with a work in one volume, being a dissertation in French on the origin and early history of the once popular song, "*Malbrough s'en va-t-en guerre.*" It seemed to contain much information of a curious and interesting character; and the author's name, if I remember rightly, is Blanchard. I have since made several attempts to discover the title of the book, with the view of procuring a copy of it, but without success. Can any of your readers assist me in this matter?

HENRY H. BREEN.

St. Lucia.

*Prelate quoted in Procopius.*—In the 25th note (a), chap. xl., of Gibbon's *Decline and Fall*, there is a quotation from Procopius. Can any of your readers conjecture who is meant by the "learned prelate now deceased," who was fond of quoting the said passage.

Σ.

*The Alibenistic Order of Freemasons.*—Can any of your readers, masonic or otherwise, inform me what is meant by this order of Freemasons? The work of Henry O'Brien of the *Round Towers of Ireland* is dedicated to them, and in his preface they are much eulogised.

H. W. D.

*Saying respecting Ancient History.*—In Niebuhr's *Lectures on Ancient History*, vol. i. p. 355., I find—

"An ingenious man once said, 'It is thought that at length people will come to read ancient history as if it had really happened,' a remark which is really excellent."

Who was this "ingenious man"?

J. P.

*An Apology for not speaking the Truth.*—Can any of your correspondents kindly inform me where the German song can be found from which the following lines are taken?

"When first on earth the truth was born,  
She crept into a hunting-horn;  
The hunter came, the horn was blown,  
But where truth went, was never known."

W. W.

Malta.

*Sir John Morant.*—In the fourth volume of Sir John Froissart's *Chronicles*, and in the tenth and other chapters, he mentions the name of a Sir John Morant, Knight, or Sir John of Chatel Morant, who lived in 1390-6. How can I find out his pedigree? or whether he is an ancestor of the Hampshire family of Morants, or of the Rev. Philip Morant?

H. H. M.

Malta.

*Portrait of Plowden.*—Is any portrait of Edmund Plowden the lawyer known to exist? and if so, where?

P. P. P.

*Temperature of Cathedrals.*—Can any of your readers favour me with a report from observation of the greatest and least heights of the thermometer in the course of a year, in one of our large cathedrals?

I am informed that Professor Phillips, in a geological work, has stated that the highest and lowest temperatures in York Minster occur about five weeks after the solstices; but it does not appear that the altitudes are named.

T.

*Dr. Eleazar Duncon.*—Dr. Eleazar Duncon was of Pembroke Hall, Cambridge, D.D., anno 1633, Rector of Houghton Regis same year, Chaplain to King Charles I., Prebendary of Durham. He is supposed to have died during the interregnum. Can any of your correspondents say when or where?

D. D.

*The Duke of Buckingham.*—Do the books of the Honorable Society of the Middle Temple disclose any particulars relating to a "scandalous letter," believed to have been written by "a Templar" to George Villiers, the Great Duke of Buckingham, in 1626, the year before his grace was assassinated by Felton; which letter was found by a servant of the inn in a Temple drinking-pot, by whom it was handed over to the then treasurer of the Society, Nicholas Hide, Esq.? and was the author of such scandalous letter ever discovered and prosecuted?

CESTRIENSIS.

*Charles Watson.*—Can any of your readers give me any account of Charles Watson, of Hertford College, Oxford, author of poems, and *Charles the First*, a tragedy?

I believe a short memoir of this author was to have appeared in *Blackwood's Magazine* (the second volume, I think); it was never published, however.

A. Z.

*Early (German) coloured Engravings.*—I have six old coloured engravings, which I suppose to be part of a series, as they are numbered respectively 1, 2, 4, 11, 12, 14. They are mounted on panels; and on the back of each is a piece of vellum, on which some descriptive verses in old German have been written. The ink retains its blackness; but dirt, mildew, and ill usage have rendered nearly all the inscriptions illegible, and greatly damaged the pictures; yet, through the laborious colouring and the stains, good drawing and expression are visible. Perhaps a brief description may enable some of your readers to tell me whether they are known.

Nos. 1. and 11. are so nearly obliterated, that I will not attempt to describe them. No. 2. seems to be St. George attacking the dragon. The inscription is:

"Hier merke Sohn gar schnell und bald,  
Von grausam schwarzen Thier im Wald."

No. 4. A stag and a unicorn:

"Man ist von Nöthin dass ihr wiszt,  
Im Wald ein Hirsch und Eikhorn ist."

No. 12. An old man with wings, and a younger wearing a crown and sword. They are on the top of a mountain overlooking the sea. The sun is in the left corner, and the moon and stars on the right. The perspective is very good. Inscription obliterated.

No. 14. The same persons, and a king on his throne. The elder in the background; the younger looking into the king's mouth, which is opened to preternatural wideness:

"Sohn in dein Abwesen war ich tod,  
Und mein Leben in grosser Noth;  
Aber in dein Beysein thue ich leben,  
Dein Widerkunfft mir Freudt thut geben."

The inscription is long, but of the rest only a word here and there is legible. Any information on this subject will oblige,

H.

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## Minor Queries with Answers.

*History of M. Oufle.*—Johnson, in his *Life of Pope*, says of the *Memoirs of Scriblerus*:

"The design cannot boast of much originality: for, besides its general resemblance to *Don Quixote*, there will be found in it particular imitations of the *History of M. Oufle*."

What is the *History of M. Oufle*?

L. M.

[*The History of the Religious Extravagancies of Monsieur Oufle* is a remarkable book, written by the Abbé Bordelon, and first published, we believe, at Amsterdam, in 2 vols., 1710. The Paris edition of 1754, in 2 vols., entitled *L'Histoire des Imaginations Extravagantes de Monsieur Oufle*, is the best, as it contains some curious illustrations. From the title-page we learn that the work was "Occasioned by the author having read books treating of magic, the black art, demoniacs, conjurors, witches, hobgoblins, incubuses, succubuses, and the diabolical Sabbath; of elves, fairies, wanton spirits, geniuses, spectres, and ghosts; of dreams, the philosopher's stone, judicial astrology, horoscopes, talismans, lucky and unlucky days, eclipses, comets, and all sorts of apparitions, divinations, charms, enchantments, and other superstitious practices; with notes containing a multitude of quotations out of those books which have either caused

such extravagant imaginations, or may serve to cure them." If any of our readers should feel inclined to collect what we may term "A Diabolical Library," he has only to consult vol. i. ch. iii. for a catalogue of the principal books in Mons. Oufle's study, which is the most curious list of the black art we have ever seen. An English translation of these *Religious Extravagancies* was published in 1711.]

*Lysons' MSS.*—Is the present repository of the MS. notes, used by Messrs. Lysons in editing their great work, the *Magna Britannia*, known?

T. P. L.

[The topographical collections made by the Rev. Daniel Lysons for the *Magna Britannia* and the *Environs of London*, making sixty-four volumes, are in the British Museum, Add. MSS. 9408-9471. They were presented by that gentleman.]

"*Luke's Iron Crown*" (Goldsmith's *Traveller*, last line but two). To whom does this refer, and what are the particulars?

P. J. (A Subscriber).

[This Query is best answered by the following note from Mr. P. Cunningham's new edition of *Goldsmith*:

"When Tom Davies, at the request of Granger, asked Goldsmith about this line, Goldsmith referred him for an explanation of 'Luke's iron crown' to a book called *Géographie Curieuse*; and added, that by 'Damiens' bed of steel' he meant the rack. See Granger's *Letters*, 8vo., 1805, p. 52.

"George and Luke Dosa were two brothers who headed an unsuccessful revolt against the Hungarian nobles at the opening of the sixteenth century: and George (not Luke) underwent the torture of the red-hot iron crown, as a punishment for allowing himself to be proclaimed King of Hungary (1513) by the rebellious peasants (see *Biographie Universelle*, xi. 604.). The two brothers belonged to one of the native races of Transylvania called Szecklers, or Zecklers (Forster's *Goldsmith*, i. 395., edit. 1854.)"]

"*Horam coram Dago.*"—In the first volume of *Lavengro*, p. 89.:

"From the river a chorus plaintive, wild, the words of which seem in memory's ear to sound like 'Horam coram Dago.'"

I have somewhere read a song, the chorus or refrain of which contained these three words. Can any of your readers explain?

Σ.

[Our correspondent is thinking of the song "Amo, amas," by O'Keefe, which will be found in *The Universal Songster*, vol. i. p. 52., and other collections. We subjoin the chorus:

"Rorum coram,  
Sunt divorum,  
Harum scarum  
Divo!

Tag rag, merry derry, perriwig and hat-band,  
Hic hoc horum genitivo!"]

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## Replies.

### HOBY FAMILY.

(Vol. ix., p. 19.)

Many years have passed away since I went over Bisham Abbey; but I was then informed that any family portraits belonging to the old House had been taken away by the widow of Sir John Hoby Mill, Baronet, who sold the property to Mr. George Vansittart in 1780, or shortly afterwards. I am not aware that there are any engraved portraits of the Hobys, excepting those mentioned by your correspondent MR. WHITBORNE, which form part of the series of Holbein's *Heads*, published in 1792 by John Chamberlaine, from the original drawings still in the royal collection. In the meagre account of the persons represented in that work, Lady Hoby is described as "Elizabeth, one of the four daughters of Sir Antony Cooke, of Gidea Hall, Essex," and widow of Sir Thomas Hoby, who died in 1566, at Paris, whilst on an embassy there. The lady remarried John Lord Russell, eldest son of Francis, second Earl of Bedford, whom she also survived, and deceasing 23rd of July, 1584, was buried in Bisham Church, in which she had erected a chapel containing splendid monuments to commemorate her husbands and herself. The inscriptions will be found in Ashmole's *Berkshire*, vol. ii. p. 464., and in Wotton's *Baronetage*, vol. iv. p. 504., where the Hoby crest is given as follows; "On a chapeau gules turned up ermine, a wolf regreant argent." The armorial bearings are described very minutely in Edward Steele's Account of Bisham Church, Gough MSS., vol. xxiv., Bodleian, which contains some other notices of the parish.

BRAYBROOKE.

## POETICAL TAVERN SIGNS.

(Vol. viii., pp. 242. 452. 626.)

I send two specimens from this neighbourhood, which may, perhaps, be worth inserting in your columns.

The first is from a public-house on the Basingstoke road, about two miles from this town. The sign-board exhibits on one side "the lively effigies" of a grenadier in full uniform, holding in his hand a foaming pot of ale, on which he gazes apparently with much complacency and satisfaction. On the other side are these lines:

"This is the Whitley Grenadier,  
A noted house for famous beer.  
My friend, if you should chance to call,  
Beware and get not drunk withal;  
Let moderation be your guide,  
It answers well whene'er 'tis try'd.  
Then use but not abuse strong beer,  
And don't forget the Grenadier."

The next specimen, besides being of a higher class, has somewhat of an historical interest. In a secluded part of the Oxfordshire hills, at a place called Collins's End, situated between Hardwick House and Goring Heath, is a neat little rustic inn, having for its sign a well-executed portrait of Charles I. There is a tradition that this unfortunate monarch, while residing as a prisoner at Caversham, rode one day, attended by an escort, into this part of the country, and hearing that there was a bowling-green at this inn, frequented by the neighbouring gentry, struck down to the house, and endeavoured to forget his sorrows for awhile in a game at bowls. This circumstance is alluded to in the following lines, which are written beneath the sign-board:

"Stop, traveller, stop; in yonder peaceful glade,  
His favourite game the royal martyr play'd;  
Here, stripp'd of honours, children, freedom, rank,  
Drank from the bowl, and bowl'd for what he drank;  
Sought in a cheerful glass his cares to drown,  
And changed his guinea, ere he lost his crown."

The sign, which seems to be a copy from Vandyke, though much faded from exposure to the weather, evidently displays an amount of artistic skill that is not usually to be found among common sign-painters. I once made some inquiries about it of the people of the house, but the only information they could give me was that they believed it to have been painted in London.

G. T.

Reading.

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## TRANSLATION FROM SHERIDAN, ETC.

(Vol. viii, p. 563.)

I cannot furnish BALLIOLENSIS with the translation from Sheridan he requires, but I am acquainted with that from Goldsmith. It is to be found somewhere in Valpy's *Classical Journal*. As that work is in forty volumes, and not at hand, I am not able to give a more precise reference. I recollect, however, a few of the lines at the beginning:

"Incola deserti, gressus refer, atque precanti  
Sis mihi noctivagæ dux, bone amice, viæ;  
Dirige quæ lampas solatia luce benigna  
Præbet, et hospitii munera grata sui.  
Solutus enim tristisque puer deserta per agro,  
Ægre membra trahens deficiente pede,  
Quæ, spatiis circum immensis porrecta, patescunt  
Me visa augeri progrediente, loca."  
"Uterius ne perge," senex, "jam mitte vagari,  
Teque iterum noctis, credere, amice, dolis:  
Luce trahit species certa in discrimina fati,  
Ah nimium nescis quo malefida trahat!  
Hic inopi domus, hic requies datur usque vaganti,  
Parvaque quantumvis dona, libente manu.  
Ergo verte pedes, caliginis imminet hora,  
Sume libens quidquid parvula cella tenet ..."

No doubt there is a copy of the *Classical Journal* in the Bodleian; and if BALLIOLENSIS can give me volume and page, I in turn shall be much obliged to him.

HYPATIA.



The lines to which your correspondent BALLIOLENSIS refers—

"Conscia ni dextram dextera pressa premat."

are a translation of the song in Sheridan's *Duenna*, Act I. Sc. 2., beginning—

"I ne'er could any lustre see," &c.

They were done by Marmaduke Lawson, of St. John's College, Cambridge, for the Pitt Scholarship in 1814, for which he was successful:

"Phyllidis effugiunt nos lumina. Dulcia sunt.  
Pulcra licet, nobis haud ea pulcra micant.  
Nectar erat labiis, dum spes erat ista tenendi,  
Spes perit, isque simul, qui erat ante, decor.  
Votis me Galatea petit. Caret arte puella,  
Parque rosis tenero vernat in ore color:  
Sed nihil ista juvant. Forsan tamen ista juvabunt.  
Si jaceant, victâ mente, rubore genæ:  
Pura manus mollisque fluit. Neque credere possum.  
Ut sit vera fides, ista premenda mihi est.  
Nec bene credit amor (nam res est plena timoris),  
Conscia ni dextram dextera pressa premat.  
Ecce movet pectus suspiria. Pectora nostris  
Ista legenda oculis, si meus urat amor.  
Et, nostri modo cura memor nostrique caloris  
Tangat eam, facere id non pudor ullus erit."

I have not sent the English, as it can be easily got at. The other translation I am not acquainted with.

B.

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## FLORINS AND THE ROYAL ARMS.

(Vol. viii., p. 621.)

The placing of the royal arms in four separate shields in the form of a cross first occurred upon the medals struck upon the nativity of King Charles II., anno 1630; and adopted upon the reverse of the coins for the first time in 1662, upon the issue of what was then termed the improved milled coin, where the arms are so placed, having the star of the Garter in the centre; the crowns intersecting the legend, and two crowns interlaced in each quarter. The shields, as here marshalled, are each surmounted by a crown; having in the top and bottom shield France and England quarterly, Ireland on the dexter side (which is the second place), and on the sinister Scotland.<sup>[2]</sup> But on the milled money which followed, France and England being borne separately, that of France, which had been constantly borne in the first quarter singly until James I., and afterwards in the first place quarterly with England, is placed in the bottom shield or fourth quarter. Mr. Leake, in his *Historical Account of English Money*<sup>[3]</sup>, after remarking that this irregular bearing first appeared upon the nativity medals of Charles II. in 1630, where the shields are placed in this manner, adds, that this was no doubt originally owing to the ignorance of the graver, who knew no other way to place the arms circularly than following each other, like the titles, unless (as I have heard, says he) that the arms of each kingdom might fall under the respective title in the legend; and this witty conceit has ever since prevailed upon the coin, except in some of King William and Queen Mary's money, where the arms are rightly marshalled in one shield. That this was owing to the ignorance of the workman, and not with any design to alter the disposition of the arms, is evident from the arms upon the great seal, where France is borne quarterly with England, in the first and fourth quarters, as it was likewise used upon all other occasions, until the alteration occasioned by the union with Scotland in 1707.

In reference to the arrangement consequent upon the union with Scotland, he observes that, how proper soever the impaling the arms of the two kingdoms was in other respects, it appeared with great impropriety upon the money. The four escocheons in cross had hitherto been marshalled in their circular order from the *left*, whereby the dexter escocheon was the fourth; according to which order the united arms, being quartered first and fourth, would have fallen together; therefore they were placed at the top and bottom, which indeed was right: but then France by the same rule was then in the third place, and Ireland in the second; unless to reconcile it we make a rule contrary to all rule, to take sinister first and dexter second.

In the coinage of King George I., the representation of the armorial bearings in four separate shields, as upon the milled money of King Charles II., was continued. In the uppermost escocheon, England impaling Scotland; the dexter the arms of his Majesty's electoral dominions; sinister France; and in the bottom one Ireland, all crowned with the imperial crown of Great Britain. The marshalling of the four escocheon's in this manner might and ought to have been objected to by the heralds (has it been brought under their cognizance?), because it appears by many instances, as well as upon coins and medals of the emperors and several princes of the

entire, that arms marshalled in this circular form are blazoned, not in the circular order, but from the dexter and sinister alternately; and thus the emperor at that time bore eleven escocheons round the imperial eagle. In like manner, upon the money of Henry Julius, Duke of Brunswick, we see the crest with a circle of eleven escocheons in the same order. The same order is observed in marshalling the escocheons of the seven provinces of Holland and there is a coin of the Emperor Ferdinand, another of Gulick, and a third of Erick, Bishop of Osnaburgh, with four escocheons in cross, and four sceptres exactly resembling the English coins. That it was not altered therefore at that time, the mistake being so evident, can be attributed only to the length of time the error had prevailed; so hard is it to correct an error in the first instance whereby the arms of his Majesty's German dominions, which occupy the fourth quarter in the royal arms, do in fact upon the money occupy the second place; a mistake however so apparent, as well by the bearing upon other occasions as by the areas of Ireland, which before occupied the same escocheon, that nothing was meant thereby to the dishonour of the other arms; but that being now established, it is the English method of so marshalling arms in cross or circle, or rather that they have no certain method.

Until the union with Scotland, the dexter was the fourth escocheon; from that time the bottom one was fourth; now the dexter was again the fourth. Such is the force of precedent in perpetuating error, that the practice has prevailed even to the present time and it may be inferred, that fancy and effect are studied by the engraver before propriety. No valid reason can be advanced for placing the arms in *separate* shields after their declared union under one imperial crown.

J.

**Footnote 2:**[\(return\)](#)

Evelyn's *Discourse*, edit. 1696, p. 121.

**Footnote 3:**[\(return\)](#)

London, 8vo., 1745, 2nd edit., then Clarenceux King of Arms, and afterwards Garter.

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## CHRONOGRAMS.

(Vol. viii., p. 351. &c.)

The banks of the Rhine furnish abundant examples of this literary pleasantry: chronograms are as thick as blackberries. I send you a dozen, gathered during a recent tour. Each one was transcribed by myself.

1. Cologne Cathedral, 1722; on a beam in a chapel, on the south side of the choir:

"PIA VIRGINIS MARIE SODALITAS ANNOS SÆCV-  
LARI RENOVAT."

2. Poppelsdorf Church, near Bonn. 1812:

"PAROCHIALIS TEMPLI RVIXIS ÆDIFICABAR."

3. Bonn; on the base of a crucifix outside the minster, on the north side. 1711:

"GLORIFICATE  
ET  
PORTATE DEVM  
IN CORPORE VESTRO.  
1 COR. 6."

4. Bonn; within the minster. 1770:

"CAPITVLVM  
PATRONIS PIE  
DICAVIT."

5. Aix-la-Chapelle; on the baptistery. 1660:

"SACRVM  
PAROCHIALE DIVI JOHANNIS  
BAPTISTÆ."

6. Aix-la-Chapelle.—St. Michael: front of west gallery. 1821:

"sVM pIA CIVITATIS  
LIBERALITATE RENOVATA DECORATA."

7. Aix-la-Chapelle, under the above. 1852:

"ECCĒ

8. Königswinter; on the base of a crucifix at the northern end of the village. 1726:

"IN VNIVS VERI AC IN  
CARNATI DEI HONOREM  
POSVERE.

—————  
JOANNES PETRUS MÜMRER ET  
MARIA GENGERS CONJUGES  
2 DĀ SEPTEMBRIS."

9. Königswinter; over the principal door of the church. 1828:

"ES IST SEINES MENCHER WOHNUNG SONDEM EIN  
HERRLICHES HAUSZ UNSERES GOTTES, I. B. D. KER.  
ER. 29. C. V. I."

10. Königswinter; under the last. 1778:

"VNI SANCTISSIMO DEO, PATRI ATQVE  
FILIO SPIRITUIQUE SANCTO."

{61}

11. Königswinter under the last. 1779:

"ERIGOR SVB MAX. FRIDERICO KONIGSEGG ANTISTITE  
COLONIENSI PIE GVBERNANTE."

12. Coblenz.—S. Castor; round the arch of the west door. 1765:

"DIRO MARIA IVNGFRAV REIN  
LAS COBLENZ AUBEFOLLEN SEIN."

Of these, Nos. 9, 10. and 11. are incised on one stone, the letters indicating the chronograph being rubricated capitals; but in No. 10. the second I in "filio," and the first I in "spirituique," though capitals, are not in red. I shall be much obliged to any of your correspondents who can supply a complete or corrected copy of the following chronogram, from the Kreuzberg, near Bonn. The height at which it was placed, and its defective colour, prevented me from deciphering the whole; nor do I vouch for the correctness of the subjoined portion:

"SCALA IESV PR  
NOBIS PASSI. A..  
CLEMENTE AVGVSTO  
. . . . .  
ANTISTITE  
COLONIENSI PIE  
AVGVST  
PRETIOSI  
EXSTRV."

Some parts of this inscription might be conjecturally supplied; but I prefer presenting it as I was able to transcribe it. The staircase in question was erected by the Elector Clement Augustus, in or about 1725, in imitation of the Scala Santa at Rome. (See Murray's *Handbook*.)

W. SPARROW SIMPSON.

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## OATHS.

(Vol. viii., pp. 364. 471.)

In Primate Colton's *Metropolitan Visitation of the Diocese of Derry*, A.D. 1397, edited by the Rev. William Reeves, D.D., it is stated, at p. 44., that several persons therein mentioned took their oath "tactis sacrosanctis Evangeliiis;" and in a note Dr. Reeves says that—

"Until the arrival of the English the custom of swearing on the holy evangelists was unknown to the Irish, who resorted instead to croziers, bells, and other sacred reliquaries, to give solemnity to their declarations. Even when the Gospels were used, it was not uncommon to introduce some other object to render the oath doubly binding. Thus in a monition directed by Primate Prene to O'Neill, he requires him to be sworn 'tactis sacrosanctis Dei evangeliis ad ea, et super Baculum Jesu in ecclesia cathedrali Sanctæ Trinitatis Dublin.' (*Reg. Prene*, fol. 117.)"

The following lines upon the subject in question will be found in the *Red Book* of the Irish Exchequer:

"Qui jurat super librum tria tacit.

"Primo quasi diceret omnia que scripta sunt in hoc libro nunquam mihi perficiant neque lex nova neque vetus si mencior in hoc juramento.

"Secundo apponit manum super librum quasi diceret numquam bona opera que feci michi proficiant ante faciem Jeshu Christi nisi veritatem dicam quando per manus significantur opera.

"Tercio et ultimo osculatur librum quasi diceret numquam oraciones neque preces quas dixi per os meum michi ad salutem anime valeant si falsitatem dicam in hoc juramento michi apposito."

Judging by the character of the handwriting, I would say that the above-mentioned lines were written not later than the time of Edward I.; and as many of the vellum leaves of this book have been sadly disfigured, as well by the pressure of lips as by tincture of galls, I am inclined to think that official oaths were formerly taken in the Court of Exchequer of Ireland by presenting the book when opened to the person about to be sworn in the manner at this day used (as we are informed by Honoré de Mareville) in the Ecclesiastical Court at Guernsey.

It appears by an entry in one of the Order Books of the Exchequer, deposited in the Exchequer Record Office, Four Courts, Dublin, that in James I.'s time the oath of allegiance was taken upon bended knee. The entry to which I refer is in the following words:

"*Easter Term, Wednesday, 22nd April, 1618.*—Memorandum: This day at first sitting of the court, the lord treasurer, vice treasurer, and all the barons being present on the bench, the lord chauncellor came hither and presented before them Thomas Hibbotts, esq., with his Majesty's letters patents of the office of chauncellor of this court to him graunted, to hold and execute the said office during his naturall life, which being read the said lord chauncellor first ministred unto him the oath of the King's supremacy, which hee tooke kneeling on his knee, and presently after ministred unto him the oath ordayned for the said officer, as the same is contayned of record in the redd booke of this court; all which being donn the said lord chauncellor placed him on the bench on the right hand of the lord treasurer, and then departed this court."

JAMES F. FERGUSON.

Dublin.

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## PHOTOGRAPHIC CORRESPONDENCE.

*Splitting Paper for Photographic Purposes.*—If the real and practical mode of effecting this were disclosed, it would be (in many cases) a valuable aid to the photographer. I have had many negative calotypes ruined by red stains on the back (but not affecting the impressed side of the paper); which, could the paper have been split, would in all probability have been available, and printed well.

{62}

I was sorry to see in "N. & Q" (Vol. iii., p. 604.) an article under this head which went the round of the papers several months ago. Anything more impracticable and ridiculously absurd than the directions there given can hardly be imagined: "cylinders of amber!" or "cylinders of *metallic* amalgam!!" "excited in the usual manner," &c. I presume *electrical* excitation is intended. Though, how cylinders of *metal* are to receive electrical *excitation*, and to have sufficient attractive power over a sheet of paper as to rend it asunder, would be a problem which I believe even a Faraday could not solve: neither would excited glass cylinders effect the object any better; or if they could, it would be erecting a wheel to break a fly upon.

The whole proposition must originally have been a hoax: in fact, we live in a day when the masses of the people are easily induced to believe that *electricity* can *do everything*.

Another, and far more feasible plan has been proposed ("N. & Q.," Vol. viii., p. 413.), viz. to paste the paper to be split between two pieces of calico or linen; and when perfectly dry, part them. One half, it is said, will adhere to each piece of the linen, and may afterwards be obtained or set free from the linen by soaking.

I have tried this with partial, but not satisfactory success. It will be remembered that the *results* of the *true* process were some years ago exhibited before a scientific company (I think at the Royal Institution), when a page of the *London Illustrated News* was first exhibited in its usual condition, printed on both sides; and was then taken to an adjoining apartment, and in a short time (perhaps a quarter of an hour) re-exhibited to the company split into two laminæ, each being perfect. Neither the *pasting* plan, nor the electrical gammon, could have effected this. I hope some of your readers (they are a legion) will confer on photographers the favour of informing them of this art.

COKELY.

*Curling of Iodized Paper.*—The difficulty which your correspondent C. E. F. has met with, in iodizing paper according to DR. DIAMOND'S valuable and simple process, may be easily obviated.

I experienced the same annoyance of "curling up" till it was suggested to me to damp the paper previously to floating it. I have since always adopted this expedient, and find it answer perfectly.

The method I employ for damping it is to leave it for a few hours previously to using it upon the bricks in my cellar: and I have no doubt but that, if C. E. F. will try the same plan, he will be equally satisfied with the result.

W. F. W.

*How the Glass Rod is used.*—Would you be kind enough to inform me how paper is prepared or excited with the glass rod in the calotype process? Is the solution first poured on the paper, and then equally diffused over it with the rod?

DUTHUS.

[The manner in which the glass rod is to be used for exciting or developing is very simple, although not easily described. The operator must provide himself with some pieces of thin board, somewhat larger than the paper intended to be used; on one of these two or three folds of blotting-paper are to be laid, and on these the paper intended to be excited, and which is to be kept steady by pins at the top and bottom right-hand corners, and the forefinger of the left hand. The operator, having ready in a small measure about thirty drops of the exciting fluid, takes the glass rod in his right hand, moves it steadily over the paper from the right hand to the left, where he keeps it, while with the left hand he pours the exciting fluid over the side of the glass rod, and moving this *to and fro* once or twice to secure an equal portion of the exciting fluid along the whole length of the rod; he then moves the rod from left to right and back again, until he has ascertained that the whole surface is covered, taking care that none of the exciting fluid runs over the side of the paper, as it is then apt to discolour the back of it. When the whole surface has been thoroughly wetted, the superfluous fluid is to be blotted off with a piece of new blotting-paper.]

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## Replies to Minor Queries.

*Wooden Tombs and Effigies* (Vol. viii., p. 604.).—In addition to that mentioned by J. E. J., there is a wooden chest in the centre of the chancel of Burford Church, in the county of Salop, with a figure in plated armour on the top; the head resting on a helmet supported by two angels, and at the feet a lion crowned. An ornament of oak leaves runs round the chest, at the edge. This effigy is supposed to represent one of the Cornwall family, the ancient, but now extinct, barons of Burford. As I am preparing, with a view to publication, a history of this very ancient family, with an account of the curious and interesting monuments in Burford and other churches, I should esteem it a favour if any of your correspondents could furnish me with authentic information relative to any members of the family, or of any memorials of them in other churches than those of Worcestershire and Shropshire.

J. B. WHITBORNE.

*Epitaph on Politian* (Vol. viii., p. 537.).—Harwood's *Alumni Etonenses*, A.D. 1530, Hen. VIII., p. 22.:

"Edward Bovington was born at Burnham, and was buried in the chapel. Some member of the College made these lines on him:

'Unum caput tres linguas habet,  
(Res mira!) Bovingtonus."

This member must have seen Politian's epitaph.

J. H. L.

{63} *Defoe's Quotation from Baxter on Apparitions* (Vol. ix., p. 12.).—The story copied by DR. MAITLAND from Defoe's *Life of Duncan Campbell*, is to be found nearly word for word in pp. 60, 61. of *The Certainty of the Worlds of Spirits fully evinced by the unquestionable Histories of Apparitions, &c.*, by Richard Baxter, London, 1691. I can trace no mention of the Dr. Beaumont, author of the *Treatise of Spirits*, unless he be the "eminent apothecary in Henrietta Street, Covent Garden," stated by Nichols (*Literary Anecdotes*, vol. ix. p. 239.) to be the father of Mr. Beaumont, Registrar of the Royal Humane Society.

Ἀλιεύς.

Dublin.

*Barrels Regiment* (Vol. viii., p. 620.).—If the song referring to Barrel's regiment was written about 1747, it was not original, but a parody or adaptation of one in *The Devil to Pay*, performed as a ballad opera in 1731; and which still maintains its place, if not on the stage, in recent editions of the "acting drama." I have not an old edition of the play, but quote from a collection of songs called *The Nightingale*, London, 1738, p. 232.:

"He that has the best wife,  
She's the plague of his life;  
But for her that will scold and will quarrel,  
Let him cut her off short,  
Of her meat and her sport,  
And ten times a day hoop her barrel, brave boys,  
And ten times a day hoop her barrel."

May I append a Query to my reply? Was *The Nightingale* published with a frontispiece? My copy is mutilated, but has belonged to some person who valued it much more highly than I do, as he has neatly repaired and replaced torn leaves and noted deficiencies. Prefixed is a mounted engraving of a bird in the act of singing, which, if intended for a nightingale, is really curious; as it is of the size and shape of a pheasant, with corvine legs and beak, and a wattle round the eye like that of a barb pigeon. The book is "printed and sold by J. Osborn," and shows that the post assigned to him in *The Dunciad* was not worse than he deserved.

H.B.C.

Garrick Club.

[Our correspondent seems to have the veritable original engraving; the nightingale or pheasant, or whatever it may be, is mounted on a branch over a stream near to three houses, and a village on its banks is seen in the distance.]

*Sneezing* (Vol. viii., pp. 366. 624.).—To the very interesting illustrations given by Mr. Francis Scott of the ancient superstitions associated with sternutation, I should like to add one not less curious than any which he has given. It is recorded in Xenophon's *Anabasis*, lib. iii. cap. 2.

At the council of Greek generals, held after the death of Cyrus, Xenophon rose and made a speech. He set before his comrades the treachery of their late associate Ariæus; the serious difficulties attendant upon the position of the Greeks; and the necessity for immediate and vigorous action. Just as he had alluded to the probability of a severe conflict, and had invoked the aid of the gods, one of the company *sneezed*. He paused for a moment in his harangue, and every one present did reverence (προσεκόνησαν) to Jupiter. The circumstance seemed to give new spirit and fortitude to the whole assembly; and when Xenophon resumed, he said, "Even now, my comrades, while we were talking of safety, Zeus the saviour has sent us an omen; and I think it would become us to offer to the god a sacrifice of thanksgiving for our preservation." He then, in the manner of a modern chairman at Exeter Hall, invited all of that opinion to hold up their hands. This appeal having met a unanimous response, they all made their vows, sung the pæan, and the orator proceeded with his discourse.

The adoration of the god, or the use of some auspicious words or religious formulæ, appears to have been designed to avert any evil which might possibly be portended by the omen. It seems by no means certain that it was always regarded as favourable. Xenophon, in the case referred to, contrived very adroitly to turn the incident to good account, and to interpret it as a sign of the divine favour. The form of one of the sentences I have translated—

"Ἐπεὶ περὶ σωτηρίας ἡμῶν λεγόντων ὀϊωνὸς τοῦ Διὸς τοῦ Σωτήρος ἐφάνη."

affords a little illustration of the benediction in current use among the Greeks on such occasions, "Ζεῦ σῶσον."

J. G. F.

*Does "Wurm," in modern German, ever mean Serpent?* (Vol. viii pp. 465. 624.).—F. W. J. is quite right as regards his interpretation of the word *Wurm*, used by Schiller in his *Wallenstein* in the passage spoken by Butler.

*Wurm* is not used in German to mean a serpent. Serpents (*Schlangen*) are vertebrata, and are therefore not confounded with *Würmer* by the Germans. The language of the people frames proverbs, not the language of science. The Germans apply the word *Wurm* to express pity or contempt. The mother says to her sick child, "Armes *Würmchen!*" signifying poor, suffering, little creature. Man to man, in order to express contempt, will say "Elender *Wurm!*" meaning miserable wretch; an application arising out of the contemplation of the helpless state and inferior construction of this division of the animal kingdom. The German proverb corresponds to the English.

C. B. d'O.

*Longfellow's Reaper and the Flowers* (Vol. viii., p. 583.).—This charge of plagiarism, I think, is not a substantial one. To compare Death to a reaper, and children to flowers, is a very general idea, and may be thought by thousands, and expressed in nearly the same words which Longfellow, and before him Luisa Reichardt, have used. The first line of the two respective poems are certainly word for word the same, but that is all; although the tendency of both poems is the same. Longfellow's poem is much superior to that of L. Reichardt; for, while the former has a beautiful clothing, colouring, and harmony, the latter is very crude, poor, and defective. Longfellow's long residence in Germany has indeed rendered him very susceptible to the form and spirit of German poetry, and hence there exist in his poems frequently affinities as to general forms and ideas: still, affinities arising from such causes cannot justly be termed plagiarism, much less the accidental choice of a very widely existent, natural thought. When Byron wrote his opening line to *The Bride of Abydos*, he did not probably think of Göthe's

"Könnst du das Land wo die Citronen blühen?"

Byron was not a German scholar; and as the opening line is the only analogy between the two poems, we may justly believe it natural for any one who has lived in southern lands, to ask such a question. The charge of plagiarism, I think, ought to rest upon grounds which evince an actual copying.

*Charge of Plagiarism against Paley* (Vol. viii., p. 589.).—As a personal friend of the gentleman who, under the name of VERITAS, brought, about five years ago, a charge of plagiarism against Paley, I feel called upon to say few words to FIAT JUST.

Truth cannot be refuted, and F. J. may look at the translation of the old Dutch book of Nieuwentyt's, which he will find in the British Museum library, the same place where VERITAS made the discovery while examining the works of some continental metaphysicians: and FIAT JUST. will then no doubt regret having made the rash and illogical observation, "that the accusation be refuted, or the culprit consigned to that contempt," &c. The character of VERITAS as man, moralist, and scholar, does not deserve so unjust and rash a remark.

The Dutch book, as well as the translation, are very scarce. Five and six copies of the latter could only be found at the time of the discovery in London.

C. B. d'O.

*Tin* (Vol. viii., p. 593.).—The suggestions of your correspondent S. G. C. are ingenious respecting the etymology of *Cassiteros*, but a slight examination will show they are erroneous. The Cassi was only one of the many tribes inhabiting Britain in the time of Cæsar, and it is by no means probable that it was able to confer its name upon the entire country, to the exclusion of all the rest; such as the Icenii, the Trinobanti, the Coritani, the Belgæ, and various others too numerous to mention. We must bear in mind that the Phœnicians gave the name of Cassiterides to the British Isles; and that in naming places they invariably called them after some known or supposed quality possessed by them, or from some natural appearance which first arrested their notice: and such was the case in this instance. We learn that it was the common belief in ancient times, that the islands to the west of Europe were shrouded in almost perpetual gloom and darkness; hence the British Isles were called Cassiterides, from *Ceas*, pronounced *Kass*, i. e. gloom, darkness, obscurity; and *tir*, i. e. lands, plural *Ceasiterides*, i. e. "the islands of darkness." And the tin which the Phœnicians procured from them received the appropriate name of Cassiteros, i. e. the metal from the islands of darkness.

FRAS. CROSSLEY.

*John Waugh* (Vol. viii, pp. 271. 400. 525.; Vol. ix, p. 20.).—The Rev. John Waugh was of Broomsgrove, Worcester, and died unmarried and intestate. Letters of administration of his estate in the province of York were granted Oct. 28, 1777, to his five sisters and co-heiresses, Judith, Isabella, Elizabeth, Mary, and Margaret, spinsters, who all were living at Carlisle; and were unmarried in August, 1792.

WM. DURRANT COOPER.

*Rev. Joshua Brooks* (Vol. viii., p. 639.).—*Blackwood's Edinburgh Magazine* for March, 1821, contains a paper entitled a "Brief Sketch of the Rev. Josiah Streamlet." Under this *sobriquet*, a few incidents in the life of the Rev. Joshua Brooks are related, which may interest C. (1).

G. D. R.

*Hour-glass Stand* (Vol. viii., p. 454.).—There is an hour-glass stand attached to the pulpit at Nassington Church, Northants. Nassington is about six miles from the town of Oundle.

G. R. M.

There is an hour-glass stand in Bishampton Church, Worcestershire.

CUTHBERT BEDE, B.A.

*Teeth Superstition* (Vol. viii., p. 382.).—My wife, who is a Yorkshire woman, tells me that, whenever she lost a tooth as a child, her nurse used to exhort her to keep her tongue away from the cavity, and then she would have a golden tooth. She speaks of it as a superstition with which she has always been familiar.

OXONIENSIS.

Walthamstow.

*Dog-whipping Day in Hull* (Vol. viii., p. 409.).—This custom obtains, or used to do, in York on St. Luke's Day, Oct. 18, which is there known by the name of "Whip-dog Day." Drake considers the origin of it uncertain and though he is of opinion that it is a very old custom, he does not agree with those who date it as far back as the Romans.

{65}

In the *History of York*, vol. i. p. 306., respecting the author of which a Query has appeared in "N. & Q.," Vol. viii., p. 125., the traditional account of its origin is given:

"That in times of Popery, a priest celebrating mass at the festival in some church in York, unfortunately dropped the pix after consecration, which was snatched up suddenly and swallowed by a dog that lay under the table. The profanation of this high mystery occasioned the death of the dog; and a persecution began, and has since continued on this day (St. Luke's), to be severely carried on against all the species in the city."

A very curious whipping custom prevails at Leicester, known by the name of "Whipping Toms," on the afternoon of Shrove Tuesday. It is thus described in Hone's *Year Book*, p. 539.:

"In this space (the Newark) several (I think three) men called 'Whipping Toms,' each being armed with a large waggon whip, and attended by another man carrying a bell, claim the right of flogging every person whom they can catch while their attendant bell-man can keep ringing his bell."

Perhaps some one of your correspondents will be able to afford an origin for this odd usage.

R. W. ELLIOT.

Clifton.

A Spanish lady now resident in England, a member of the Latin Church, mentioned to me, some months since, a custom prevailing in her native land similar to that in Hull described by MR. RICHARDSON. It arose on this wise: Once upon a time, on a high festival of the Church, when there was an exposition of the blessed Sacrament, a dog rushed into the church when the altar was unguarded, and carried off the Host. This deed of the sacrilegious animal filled the Spaniards with such horror, that ever after, on the anniversary of that day, all dogs were beaten and stoned that showed themselves in the streets.

EDWARD PEACOCK.

Bottesford Moors.

*Mousehunt* (Vol. viii., pp. 516. 606.).—I think the inquiry relative to this animal may be satisfactorily answered by the following quotation from a very excellent and learned work, entitled *A Natural History of British and Foreign Quadrupeds, containing many Original Observations and Anecdotes*, by James H. Fennell, 8vo., London, 1841:

"The Beech Marten is the *Martes foina* of modern zoologists, the *Martes Fagorum* of Ray, the *Martes Saxorum* of Klein, the *Mustela Martes* of Linnæus, and the *Mustela foina* of Gmelin. Its English synonymes are not less numerous; for, besides Beech Marten, it is called Stone Marten, Martern, Marteron, Martlett, and *Mousehunt*. The last name I insert on the authority of Henley, thee dramatic commentator, who says it is the animal to which 'charming Willie Shakspeare' thus alludes in *Romeo and Juliet*:

'*Capulet*. I have watch'd ere now  
All night—  
*Lady Capulet*. Ay, thou have been a *mouse-hunt* in  
your time.'—Act IV. Sc. 4.

"In Knight's *Pictorial Edition of Romeo and Juliet* (1839), this and many other terms equally requiring explanation are left quite unelucidated; though one picture of this said *mouse-hunt* would doubtless have been more assistant to the professed object of the work than the two unnecessary pictures it contains of certain winged monstrosities called Cupids."—P. 106.

Mr. Fennell goes on to state, that the Beech Marten (*alias* Mousehunt) inhabits the woods and forests of most parts of Europe, seldom quitting them except in its nocturnal excursions; and he adds that—

"The *Beech Marten* does sometimes, in the Highlands of Scotland, where it is common, and called *Tuggin*, take to killing lambs, and makes sad havoc. Luckily, however, it is nearly exterminated in the south of that country. In Selkirkshire, it has been observed to descend to the shore at night time to feed upon mollusks, particularly upon the large Basket Mussel (*Mytilus modiolus*). But the ordinary prey of both this and the Pine Marten appears to the hares, rabbits, squirrels, moles, rats, *mice*; game birds; turkeys, pigeons, and other domestic poultry, and also the wild singing birds."—P. 109.

In the above work Mr. Fennell has given many other interesting zoological elucidations of Shakspeare, and of various other ancient poets.

G. TENNYSON.

Rickmansworth.

*St. Paul's School Library* (Vol. viii., p. 641.).—A catalogue of the library was privately printed in 1836, 8vo. It is nominally under the care of the captain of the school, who, having his own duties to attend to, cannot be expected to pay much attention to it: this readily accounts for the disorder said to prevail.

It is believed to contain the copy of *Vegetius de re militari*, the perusal of which by Marlborough, when a pupil at the school, imbued him with that love for military science he in after-life so successfully cultivated.

It would be a good deed on the part of the wealthy company, the trustees of Colet's noble foundation, to enlarge the library and pay a salary to a librarian; it might thus become a useful appendage to the school, and under certain regulations be made accessible to the vicinity.

W. A.

*German Tree* (Vol. viii., p. 619.).—In answer to the inquiry of ZEUS, who wishes to be informed whether this custom was known in England previous to 1836, I beg to refer him to Coleridge's



*Friend*, second landing-place, essay iii. (vol. ii. p. 249.), entitled "Christmas within doors in the north of Germany." The passage (apparently from Coleridge's journal) is dated "Ratzeburg, 1799." It is, I think, also extracted in Knight's *Half-hours with the best Authors*. Coleridge went to Germany in 1798 (*Biog. Lit.*, vol. i. p. 211. note); but I imagine the passage I refer to did not appear till 1818, when *The Friend* was published in three volumes (*Biog. Lit.*, vol. ii. p. 420.). As the book is so common, I do not think it worth while to copy out the account. ZEUS has by this time, I hope, had a Christmas Yggdrasil in his Olympus.

ERYX.

*Derivation of the Word "Cash"* (Vol. viii., p. 386.).—May not the word *cash* be connected with the Chinese coin bearing that name, which Mr. Martin, in his work on China (vol. i. p. 176.), describes as being—

"The smallest coin in the world, there being about 1000 to 1500 (cash) in a dollar, *i. e.* one-fifth to one-seventh of a farthing."

If I am not mistaken, the coin in question is perforated in the centre to permit numbers of the pieces being strung together, payments being made in so many strings of cash.

W. W. E. T.

66. Warwick Square, Belgravia.

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## Miscellaneous.

### NOTES ON BOOKS, ETC.

*The Poetical Works of John Dryden*, edited by Robert Bell, Vol. I., is the first of what is proposed to be a revised and carefully annotated edition of the English Poets, which is intended to supply what the publisher believes to be an existing want, namely, "a Complete Body of English Poetry, edited throughout with judgment and integrity, and combining those features of research, typographical elegance, and economy of price, which the present age demands." Certainly, half-a-crown a volume fulfils the latter requirement in an extraordinary manner; and there can be little doubt that if the other essentials be as strictly fulfilled, and the collection embraces, as it is intended, not only the works of several poets who have been entirely omitted from previous collections, but those stores of lyrical and ballad poetry in which our literature is so preeminently rich, *The Annotated Edition of the English Poets* will meet with that extensive sale to which alone the publisher can look for remuneration.

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BOOKS RECEIVED.—*The Journal of Sacred Literature*, New Series, No. X., contains, in addition to its notes, correspondence, &c., no less than twelve papers of varied interest to the peculiar class of readers to whom this periodical expressly addresses itself.—Mr. Bohn has just added to his *Standard Library* a collection of the *Novels and Tales of Göthe*, comprising his *Elective Affinities*; *The Sorrows of Werther*; *German Emigrants*; *Good Women*; and a *Nouvelette*: and in his *Classical Library* he has commenced a revised edition of the Oxford translation of *Tacitus*. The Ninth Part of Smith's *Dictionary of Greek and Roman Geography*, which extends from the conclusion of the article *Germania* to *Hytanis*, concludes the first volume of this admirable addition to Dr. Smith's series of Classical Dictionaries.—*Cyclopædia Bibliographica*, Part XVI., from *Platina* to *Rivet*. Every additional Part confirms our opinion of the great utility of this indispensable library companion.

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"British Museum,  
Jan. 17, 1854.

"Sir,

"An extremely clever and interesting review of Pineton de Chambrun's *History of the Persecutions of the Protestants by the French King in the Principality of Orange*

appeared in the *Journal des Débats* of the 30th Nov. last. This article is dated from the British Museum (in the reading room of which establishment it may very probably have been written), and signed *William Jones*. As I am the only person in the British Museum bearing the surname of Jones, the article has been attributed to me, in very courteous terms, by a correspondent of the "N. & Q." As I cannot claim the merit of being the writer, I beg to place this correction of MR. MACRAY'S very natural mistake in your hands, to be used in such manner as you may think proper.

"I have the honour to be, Sir,  
"Your very obedient servant,  
"J. WINTER JONES."

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