

The Project Gutenberg eBook of Notes and Queries, Number 174, February 26, 1853, 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, Number 174, February 26, 1853

Author: Various
Editor: George Bell

Release date: May 24, 2013 [EBook #42789]

Language: English

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

*** START OF THE PROJECT GUTENBERG EBOOK NOTES AND QUERIES, NUMBER 174, FEBRUARY 26, 1853 ***

{197}

NOTES AND QUERIES:

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

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

No. 174.

Saturday, February 26. 1853.

Price Fourpence.
Stamped Edition 5*d*.

CONTENTS.

NOTES:—	Page
Mary Stuart's Chair, by Cuthbert Bede, B.A.	197
Inedited Letter of Warren Hastings	198
Mediæval Emblems of the Passion, by Norris Deck	199
Bookselling in Calcutta	199
FOLK LORE:—Subterranean Bells—Old Weather Proverb—Primrosen—Harvest Home Song	200
Inedited Poem on Chaucer	201
MINOR NOTES:—"Le Balafré"—Macpherson's "Ossian"—Epitaph from Tichfield—"A horse! a horse! my kingdom for a horse!"—Weight of American Revolutionary Officers—The Patronymic "Mac"—Erroneous Forms of Speech—Hexameters from Udimore Register—Dr. Johnson—Borrowed Thoughts—Suggested Reprints	201
QUERIES:—	
Rigby Correspondence	203
Heraldic Queries	203
On a Passage in Acts xv. 23., by J. Sansom	204
MINOR QUERIES:—Belatucadrus—Surname of Allan—Arms of Owen Glendower—Tenet and Tenet—"I hear a lion," &c.—"The Exercist Day" at Leicester—Ecclus. xlvi. 20.—Etymology of Burrow—Alexander Adamson—Psalmanazar—Coleridge's "Christabel"—Beaten to a Mummy—Hanover Rats—Pallant—Curious Fact in Natural Philosophy—Drying up of the Red Sea—Joan d'Arc—Diary of Thomas Earl, &c.	205
MINOR QUERIES WITH ANSWERS:—Game of the Whetstone—Meals—Haughmond Abbey, Salop—"As flies to wanton boys"—Quotation wanted—Thomas Stanley, Bishop of Man	208
REPLIES:—	

Old Satchels	209
Statue of St. Peter	210
Lord Clarendon and the Tubwoman	211
Discovery of Planets, by Henry Walter	211
Story of Genoveva	212
Ancient Dutch Allegorical Picture, by Dr. J. H. Todd	213
The "Percy Anecdotes," by John Timbs	214
Lady Nevill's Music-book: Mode of reading the ancient Virginal Music, by Dr. E. F. Rimbault	214
Scarfs worn by Clergymen, by Rev. John Jebb	215
Unanswered Queries regarding Shakspeare, by J. Payne Collier	216
The Passamezzo Galliard, by Dr. E. F. Rimbault	216
PHOTOGRAPHIC NOTES AND QUERIES:—The Albumen Process—Queries on Mr. Weld Taylor's Process—Difficulties in the Wax-paper Process—Mr. Archer's Services to Photography—Mr. Weld Taylor's Iodizing Process—Sir J. Newton's Process	217
REPLIES TO MINOR QUERIES:—A Race for Canterbury—"The Birch: a Poem"—Curtseys and Bows—Deodorising Peat—Jacobite Toasts—Consecrators of English Bishops—Chatham's Language, &c.	219
MISCELLANEOUS:—	
Notes on Books, &c.	224
Books and Odd Volumes wanted	224
Notices to Correspondents	224
Advertisements	225

Notes.

MARY STUART'S CHAIR.

On the south side of the chancel of Conington Church, Hunts., stands a handsome, massive, and elaborately-carved oaken chair, which has been traditionally known as the very seat from which the unfortunate Mary Stuart rose to submit her neck to the executioner. The chair was probably brought from Fotheringay, and placed in Conington Church as a sacred relic, by Sir Robt. Cotton, who built Conington Castle partly with the materials of Fotheringay, and who (according to Gough, in his additions to Camden's *Britannia*, vol. ii., "ICENI," ed. 1789) "brought from there *the whole room* where Mary Queen of Scots was beheaded." By this, perhaps, is meant, the deeply-recessed arcade that now forms the two *exterior* sides of the ground-floor of Conington Castle; which arcade, doubtless, was on the *interior* walls of Fotheringay, the windows being above it: the principal window being supposed to be that which now forms the staircase window of the Talbot Inn, Oundle. Modern windows have been placed within the eleven divisions of the arcade at Conington Castle.

In speaking of Conington Church, Gough says (see *Additions to Camden*) that "Lord Coleraine saw a chair of an Abbot of Peterborough in this church, 1743," which must have been the chair now under notice. The nature of its decorations shows it to have been a chair used for religious purposes; and the six principal figures that adorn it, are made to face at right angles with the chair; so that when it was placed on the south side of the altar, the faces of the figures would be turned towards the east.

A full description of the chair may not be without its interest to the readers of "N. & Q.," since (as far as I am aware) it has never yet received more than a passing notice from the historian; and if it indeed be a relic of Mary Stuart—as there seems good reason to believe—it deserves more attention (in these days of minute detail) than it has hitherto obtained.

The top of the chair is battlemented, and flanked by the two side-pieces which terminate in pediments supporting figures. Both figures are seated on low chairs of a massive ecclesiastical character. The right-hand figure (which is headless) holds an open volume, and is apparelled in chasuble and alb. The left-hand figure is seated on a more highly-decorated seat, wears a crown, and is bearded; is vested in chasuble, alb, and dalmatic; and, though the hands are deficient, evidently did not, like the other figure, bear an open volume. Both figures face to the east. The upper part of the back of the chair is filled in with a pointed arch, cusped, and highly ornamented; the arcs being divided into smaller cusps, which terminate (as do the larger) with leaves and trefoils carved with great richness. In the spandrels of the cusps are birds with outspread wings, bearing labels. Those on the left appear to be eagles; those on the right have long bills, and may be intended for pelicans. The large right-hand spandrel of the arch contains a figure of the Virgin Mary, crowned as "the Queen of Heaven," clad in long flowing drapery, with her hands upraised, apparently in benediction, and her hair loose and streaming. Near to her is her emblem, the pot of lilies; the pot being much decorated, the lilies five in number. It stands upon a label, whose folds fill up the rest of the spandrel. The left-hand large spandrel contains the figure of an angel feathered to the elbow and knee, his wings outspread, and a label proceeding from one hand. The arms of the chair are divided into two parts. The first part

terminates in a graceful curve, supporting a figure: the second part is continued with a curve, carried on into the wings of a figure kneeling upon one knee: the intervals are filled up with open Gothic work. The four figures on the arms are all angels, whose wings are made to rest upon, or join into, the curved form of the chair-arm. They all face to the east, and are clad in loose drapery; the folds of which (as in the cases of the other figures) are carved with great minuteness, and disposed with much knowledge of artistic effect. The upper left-hand figure holds a trumpet; that on the right a stringed instrument, which neither resembles the Grecian, Roman, Jewish, or Egyptian lyre, but has precisely the same form as the modern "banjo" of the negroes. Of the two angels on the lower divisions of the arm, the one on the right bears a legend, and the one on the left appears to have done the same, but the arms have been broken off. These legends may have been illuminated with texts of Scripture, &c. The sides of the chair are recessed, and filled in with a species of Gothic tracery that is apparently of later date than the rest. The front of the chair is panelled, and the foot is decorated with quatrefoils in high relief.

During the sleep of indifferentism which fell upon the church towards the close of the past century, all interest attaching to the chair seems to have been forgotten; and, after a lapse of years, it was discovered by the late Mr. Heathcote, of Conington Castle, in a room of the belfry of the church, where it had been thrust aside with other things as useless lumber, and daubed with the whitewash and paint of the generations of workmen who had cleansed their brushes on its broad surface. Mr. Heathcote, with a praiseworthy regard for a relic of so much interest, resolved to replace the chair in the position it had formerly occupied in the chancel of the church: but before this could be done, it was necessary to repair the ill usage which the chair had received, and to restore it, as much as possible, to its original condition. It was accordingly confided to trustworthy and skilful hands; the old ornamental portions were replaced, and the chair was in every way restored strictly in accordance with its original design. It is now in a good state of repair, and will probably remain for many ages a mute memorial of that tragic scene in which it once played its part.

And, could we imagine the Dryad that watched over its forest-birth had filled its oaken frame with speech and feeling: or that a greater Power had put a voice into its shape, and caused the beam out of its timber to cry out against the cruel death-scene in the banquet-hall of Fotheringay, we might almost suppose it to have denounced the English Queen in the words of the Prophet Habakkuk (ii. 10, 11.):

"Thou hast consulted shame to thy house by cutting off many people, and hast sinned against thy soul. For the stone shall cry out of the wall, and the beam out of the timber shall answer it."

And, so long as that chair remains in the church of Conington, and the stones of the banquet-hall of Fotheringay form a portion of its castle, so long shall that cry go up to heaven, and tell the hapless doom of Mary Stuart!

CUTHBERT BEDE, B.A.

INEDITED LETTER OF WARREN HASTINGS.

The subjoined letter, believed to be unpublished, is so characteristic of the energy and decision of the great governor-general of India, that I think it worth recording in your publication. It appears to be written and signed by him immediately after, as when it came into my possession the bright sand then in use was adherent more or less to the whole document. Sir Philip Francis and the other signature are in a different ink, and were so awkwardly in their place, that it would indicate that those signatures were previously obtained.

H. W. D.

"To Capt. Robinson, Commander of the Morning Star.

(Secret Department.)

"Sir,

"You are hereby commanded to proceed down the River with this Tide, to seize all the French pilot vessels and pilots which you may be able to find, and bring them up to Calcutta.

{199}

"A pilot will be sent on board you by the Master Attendant, who will furnish you with orders to him to point to you such pilot vessels as may be in the service of the French nation.

"In the execution of this service the utmost secrecy is to be observed.

We are, Sir,
Your most obedient servants,
WARREN HASTINGS.
P. FRANCIS.
EDW. WHEELER.

Fort William, 9th July, 1778."

MEDIÆVAL EMBLEMS OF THE PASSION.

The venerable Priory Church of Great Malvern contains a series of these emblems, among which are some I have never before met with; and as they may be interesting to some of your readers, I have made a note of them. They have evidently been moved from some other part of the church to their present position in St. Anne's Chapel, and as a few of the more usual emblems are wanting, the series has probably been more complete than it is now. The date of the glass is the latter half of the fifteenth century, and consists of a series of demi-angels, each bearing a shield, upon which these emblems are depicted.

On the first are two heads, representing Judas kissing his Master, the head of the Saviour being surrounded by the usual cruciform nimbus.

2. The reed, here drawn as a bulrush with flag leaves, crossed by a mace.
3. The lantern.
4. Christ blindfolded; represented symbolically as having a thin muslin bandage over His eyes, which are seen through it and depicted wide open, as if not at all affected by it.
5. Two hands issuing from the dexter side of the shield, as if in the act of buffeting; from the sinister side issues one hand pulling a beard or lock of hair.
6. The spear of Longinus, with drops of blood and water trickling from it, crossed by the reed and the sponge.
7. The cock that warned St. Peter.
8. The crown of thorns.
9. The cross.
10. The falchion of St. Peter crossed by another mace.
11. The seamless vest.
12. The hammer between *two* nails only.
13. The purse of Judas overflowing with money, represented as a merchant's gypciere.
14. The ladder.
15. Two scourges or flagelli crossing each other.
16. The sacred monogram, I.H.C.
17. The five wounds.
18. St. Veronica, with the napkin outspread impressed with the sacred head.
19. An impudent repulsive head in the act of spitting.
20. The lower portion of the pillar entwined with the cord.

To this Note I wish to add a Query. Have any of your correspondents ever met with, in similar representations, the instruments I have described as maces in shields 2. and 10.? The first has a round termination, with three triangular-shaped spikes issuing from it, one at the end, and one on each side of the ball; the second has a pointed oval, or egg-shaped end, and is quite studded with spikes, not triangular, but straight like the teeth of a woolcomb; they evidently refer to the "weapons" mentioned in St. John xviii. 3., and I am not aware of the existence of any similar types. I may also state that those mentioned on shields 1. 4. 5. and 19. are by no means usual.

While on this subject I will add a list of the other emblems I have met with not included in this series, and shall be glad to receive from any of your readers any additions to it.

The ear of Malchus; the two swords which they showed the Lord when He said "It is enough;" the three dice; the pincers; the thirty pieces of silver; the pitcher of water which our Saviour used when He washed His disciples' feet; the towel, generally represented hanging from a ring, with which He wiped them; the fire at which St. Peter warmed himself, and the three spice-boxes for embalming. I shall also be glad to hear if the representation of *two* nails only instead of the usual number of *three*, occurs in any other instance.

NORRIS DECK.

Great Malvern.

Looking over your Queries this morning, my attention was drawn to that now in course of elucidation in your pages—the origin of the phrase "Sending a man to Coventry." I am not about to offer any explanation thereof, but simply to chronicle in your columns, more for the amusement than the edification of your readers, a *reminiscence* of an eccentric application of a passage in Shakspeare bearing upon this popular dislike to Coventry.

{200}

Any of your readers who may have visited the capital of British India will recollect the native *kitaub-wallahs*, or booksellers, who drive a good trade in the streets of Calcutta by thrusting their second-hand literature into the *palanquins* of the passers, and their pertinacity and success in fixing *master* with a bargain. For the information of the untravelled, I may further remark that these *flying bibliopoles* draw their supplies from the daily auctions arising out of the migratory habits or the mortality to which the residents in that city are subject; and it would somewhat astonish our *Sothebys* and *Putticks* to see the extent of these sales of literary property, and derange their *tympanums* to hear the clamorous competition among the aforesaid half-naked dealers for lots not catalogued with their bibliographical precision. The books thus purchased, I may further observe, are subject to the overhaul of the better-informed of the tribe before they make their appearance in the streets; when deficiencies are made good, bindings vamped, and lettering attempted: finally, they are placed in the hands of the hawkers, when the following peculiarities are detectable:—where a title or last leaf may have been wanting, these *Calcutta editions* occasionally display a *prophane* book with a *sacred* title; or a *pious treatise*, for the sake of the word "Finis," made complete by affixing the last leaf of *Tristram Shandy* or the *Devil on Two Sticks*! Less intelligent jobbers will open their book, and, finding the first word "Preface," clap it incontinently in gilt letters on the back! I leave the imagination of the reader to fill up the *cross-readings* which would likely result from such practices, and revert to my anecdote, which I had almost lost sight of.

Some twenty years ago, then, the dingy tribes were startled, and the auctioneer gratified by the appearance of a new face in the *bidder's box*—a brisk little European, who contested every lot, aiming, apparently, at a monopoly in the second-hand book trade. Shortly thereafter, this individual, having located himself in a commanding position, came forth in the daily papers as a candidate for public favour; and, in allusion to the reformation he contemplated, and his sovereign contempt for his black brethren, headed his address, to the no small amusement of the lieges, in the *Falstoffian* vein:

"... No eyes hath seen such *scarecrows*.
I'll not march thro' Coventry with them, that's flat!"

This joke was no doubt thrown away upon his Hindoo and Mussulman rivals, but, alas for the reformer! he little knew the cold indifference of the Anglo-Indian about such matters, and, as might have been expected, he failed in establishing himself in business, and ultimately fell a victim to the climate. Of the previous history of this one, among ten thousand, who have left their bones in the land of cholera, I know nothing beyond the fact that he was a son of Thomas Holcroft, a dramatist of repute in his day.

J. O.

FOLK LORE.

Subterranean Bells (Vol. vii., p. 128).—The tower and nave of Tunstall Church, Norfolk, are in ruins; the chancel alone being used for divine service. The village tradition says, that this calamity was caused by fire; and that the parson and churchwardens quarreled for the possession of the bells which were uninjured. During their altercation, the arch-fiend walked off with the subjects of dispute; but being pursued, and overtaken by the parson—who began to exorcise in Latin—he made a way through the earth to his appointed dwelling-place, taking them with him. The spot where this took place is now a boggy pool of water, called Hell Hole; and an adjoining clump of alder-trees is called Hell Carr. In summer time, a succession of bubbles—doubtless caused by marsh gas—keep constantly appearing on the surface. Those who believe in the tradition, find in this circumstance a strong confirmation. For, as it is the entrance to the bottomless pit, the bells must be descending still; and the bubbles would necessarily be caused by bells sinking in water.

In the adjoining village of Halvergate, on the largest bell, is the following inscription:

"Sit cunctis annis,
Nobis *avita Johs*."

I suppose this must be "audita Johannes," but the inscription certainly is *avita*.

On the second bell:

"Intercede pia
Pro nobis Virgo Maria."

On the third bell, founder's name, and date 1653,—a solitary instance, I imagine, of an addition made to a peal of bells during the Puritan triumph of the Great Rebellion.

E. G. R.

Fisherty Brow, near Kirkby Lonsdale, supplies such an instance as J. J. S. inquires after. There is a sort of natural hollow scooped out there, where a church, parson, and all the people, were swallowed up ages since; and any one who doubts it, may put his ear to the ground on a Sunday morning and hear the bells ring!

P. P.

Old Weather Proverb.—The old monkish Latin rhyme is very plainly verified this year:

"Se Sol splendescat, Mariâ purificante,
Major erit glacies post festum, quam fuit ante."

February 2nd was a most brilliant day here, where I live, not twenty miles from London: the ground is now covered with snow, and the frost very sharp.

"After Candlemas Day the frost will be more,
If the sun then shines bright, than it has been before."

"After Candlemas Day frost will follow more keen,
If the sun then shines bright, than before it has been."

C— S. T. P.

W— Rectory, Feb. 12.

{201}

Primrosen.—The early appearance of primroses this year induces me to trouble you with some East-Anglian folk lore concerning them, premising that here the word still forms its plural in *en*.

At Cockfield, Suffolk, there are none, nor, it is said, do they thrive when planted; though they are numerous in all the surrounding villages, which do not apparently differ from Cockfield in soil.

The village legend says that here, too, they once were plentiful, but when Cockfield was depopulated by the plague, they also caught the infection and died, nor have they flourished since that time.

In East Norfolk some old women are still found who believe that if a less number of primrosen than thirteen be brought into a house on the first occasion of bringing any in, so many eggs only will each hen or goose hatch that season. When recently admitted into deacon's orders, my gravity was sorely tried by being called on to settle a quarrel between two old women, arising from one of them having given one primrose to her neighbour's child, for the purpose of making her hens hatch but one chicken out of each set of eggs. And it was seriously maintained that the charm had been successful.

Since then I have heard that it only has an influence over geese. Perhaps this may account in some measure for the belief. In early seasons, persons are induced to carry in specimens of the first spring flowers that they find. In such seasons, too, fowls lay early, and perhaps do not sufficiently protect their eggs. The ungenial weather which too frequently succeeds spoils the eggs, and the effect is attributed to the "primrosen" of course; the cases where a few flowers are brought in, and the fowls have numerous broods, remain unnoticed.

E. G. R.

Harvest Home Song, sung in some Parts of Surrey.—

"We have plough'd,
We have sow'd,
We have reap'd,
We have mow'd;
Ne'er a load
Overthrow'd—
Harvest Home!"

R. W. F.

Bath.

INEDITED POEM ON CHAUCER.

I lately bought a black-letter Chaucer (1561), in which I find MS. notes by two or three writers. One is in rather a crabbed handwriting, and dates from 1574. I must own to being unable to decipher this gentleman's notes to my satisfaction; but the writing of another is clear and distinct. There are a few emendations on the "Rime of Sire Thopas," and the following "Eulogium Chaucerj." I do not know whether it has appeared anywhere in print before; and as my reading in the British poets is too limited for me to say anything about its author, I should be glad if you or any one of your correspondents would inform me who the lines are by:—

Eulogium Chaucerj.

Geffrye Chaucer, the worthiest flower
Of English Poetrie in all the Bower.
So as wth hym we maye compare

Wth Italy for Poet rare.
 Dant, nor Boccace, nor Petracqu fyne,
 But Chaucer he wth them may syng.
 Wth woords so fitt and sense so deepe,
 His matters all he can so riepe,
 The Muses nyne, I thynck their teats
 To his sweete lypps did sweetly reatch.
 As Plato, in his cradle Nest,
 Is saied of Bees to haue bene blest.
 So as, by Nature, noe man can,
 Wthout rare guyst, prove such a man.
 The rare euent that haue bene sence,
 O how they call for his defence!
 Though many one hath done his parte,
 Yett he alone had toucht the harte.
 Sith he then is so peereles fownd,
 For hym lett bee the Laurell crowne,
 And all the Birds of pleasaunt laye,
 Therein lett them both syng and playe,
 As itt weare ioygnyng all there noats,
 Wth his sweet music and records.
 O that, as nowe he sounds wth penn,
 His lyvely voice myght sownd agayne.
 But Natures debt we must pay all,
 And soe he hath, and soe we shall.
 Though for his other parts of grace
 Chaucer will live and shewe his face.

T. A. S.

Minor Notes.

"*Le Balafre*."—I was surprised to see that Miss Strickland, in the three volumes published of the *Lives of the Queens of Scotland*, always ascribes this well-known sobriquet to Francis, second Duke of Guise, instead of his son Henry, third duke. This is a mistake which I should have thought the merest tyro in history could not have committed about persons of so much note, and affords another instance of what Messrs. Macaulay and Alison had already exemplified, that writers of the most profound research will often err as to matters which lie, as it were, on the very surface.

J. S. WARDEN.

Macpherson's "Ossian."—It would appear as if Macpherson had picked up his information about British history in the pages of a kindred spirit, Geoffrey of Monmouth, for certainly he could have found in no other writer that Caracalla and Carausius were cotemporaries.

J. S. WARDEN.

{202}

Epitaph from Tichfield.—The curious epitaph which I inclose was copied, as closely as possible, from a monument in Tichfield Church, Hants. You may perhaps think it worthy of a place in "N. & Q."

"The Hvsband, speakinge trewly of his Wife,
 Read his losse in hir death, hir praise in life.

Heare Lucie Quinsie Bromfield buried lies,
 With neighbours sad deepe weepinge, hartes, sighes, eyes.
 Children eleaven, tenne livinge me she brought.
 More kind, trewe, chaste was noane, in deed, word, thought.
 Howse, children, state, by hir was ruld, bred, thrives.
 One of the best of maides, of women, wives,
 Now gone to God, her heart sent long before;
 In fasting, prayer, faith, hope, and alms' deedes stoare.
 If anie faulte, she loved me too much.
 Ah, pardon that, for ther are too fewe such!
 Then, reader, if thou not hard-hearted bee,
 Praise God for hir, but sighe and praie for mee.

Here by hir dead, I dead desire to lie,
 Till, rais'd to life, wee meet no more to die.

1618."

RUBL.

"*A horse! a horse! my kingdom for a horse!*" *Richard III., Act V. Sc. 4.*—In the edition of the *Walewein* published by Professor Jonckbloet, Leyden, 1846, is found, vol. ii. p. 178., a remarkable parallel passage to the world-famed line of Shakspeare, the verses 16007-8 of the *Lancelot*, a

romance of the Middle Ages:

"Addic wapine ende een pard,
In gaeft niet om een conincrike."

"Had I weapons and a horse,
I would not give them for a kingdom."
From the Navorscher.

J. M.

Weight of American Revolutionary Officers.—On the 10th of August, 1778, the American officers at West Point were weighed, with the following result:

	Lbs.
Gen. Washington	209
Gen. Lincoln	224
Gen. Knox	280
Gen. Huntingdon	182
Gen. Greaton	166
Col. Swift	319
Col. Michael Jackson	252
Col. Henry Jackson	238
Lt.-Col. Huntingdon	212
Lieut.-Col. Cobb	182
Lt.-Col. Humphreys	221

Only three of the eleven weighed less than two hundred pounds,—a result which does not confirm the Abbé Raynal's theory of the deterioration of mankind in America.

UNEDA.

Philadelphia.

The Patronymic "Mac."—The *Inverness Courier* of 1823 gives a list of genuine Celtic surnames beginning with *Mac*, amounting to no less than 392.

KIRKWALLENSIS.

Erroneous Forms of Speech.—Should you consider the following as worth a place in your publication, they are at your service.

1. The much used word *Teetotal* is wrong: it ought to be written *Teatotal*. It implies the use of *tea*, instead of intoxicating liquors: that was its original meaning. Let us return to the proper spelling. Better late than never.
2. The expression, lately become very common, "*Up* to the present time," and so forth, is wrong. It ought to be "*Down* to the present time." The stream of time, like all other streams, is always descending. In tracing a thing backwards, from the present time, it is quite right to use the word *up*.
3. The words *down* and *up* are much misapplied by the inhabitants of the provinces in another sense, not knowing, or forgetting that, *par excellence*, London is considered the highest locality: *from* every place, how high soever its position, it is "*up* to London," and *to* every such place, it is "*down* from London." In London itself, St. Paul's Cathedral is considered as the highest or central point; and in every street radiating from that point, it is *up* when going towards it, and *down* when going from it. In going from St. Paul's to the Poultry we go *down Cheapside*.
4. The inhabitants of provincial towns and cities are much in the habit of saying such a person is not "in town" to-day. That is wrong: they ought to say "in *the* town." The word *town* is, *par excellence*, applicable to London alone.

ROBERT SMART.

Sunderland.

Hexameters from Udimore Register.—The following hexameters are copied from the fly-leaf of a register-book which dates back to 1500. They were written by a vicar in Elizabeth's reign. The burden of the lament is, that the tithes, now worth about 500*l.* a-year, had been sold by a "sordid unprophetick priest" for 30*l.* per annum, and that consequently all his successors found themselves "vicars without tithes." The register-book is in the church of Udimore, near Rye, in Sussex:

"Udimer infelix! nimis est cui Presbyter unus;
Presbyter infelix! cui non satis Udimer una;
Impropriator habet Clero quæ propria durus,
Atque alter Proprios Clerus peregrinus et hospes;
Ex decimis decimis fruitur vir lege sacerdos
Alter Evangelio reliquis prohibente potitur
Eheu! quam pingui macer est mihi passer in arvo
Idem est exitium fidei fideique ministro

{203}

Dr. Johnson.—The parchment containing the grant of the freedom of the city of Aberdeen to the "Literary Colossus," in 1773, once the property of Mrs. Piozzi, was sold in Manchester in August, 1823, to an eminent bookseller in Bond Street.

KIRKWALLENSIS.

Borrowed Thoughts.—We often hear the man who, from his more advanced position, looks with contempt on the wisdom of past ages, likened to the child mounted on his father's shoulder, and boasting that he is the taller of the two.

This no new idea. It is probably derived immediately from Mr. Macaulay, who in his *Essay on Sir James Mackintosh* says:

"The men to whom we owe it that we have a House of Commons are sneered at because they did not suffer the debates of the House to be published. The authors of the Toleration Act are treated as bigots, because they did not go the whole length of Catholic Emancipation. Just so we have heard a baby, mounted on the shoulders of its father, cry out, '*How much taller I am than Papa!*'"

But it may be traced farther; for hear what Butler says (*Hudibras*, ii. 71.):

"For as our modern wits behold,
Mounted a pick-back on the old,
Much farther off, much further he,
Rais'd on his aged Beast, could see."

ERICA.

Warwick.

Suggested Reprints.—Acting on the suggestion of J. M., I make a note of the following:

"Joshua Sprigge's *Anglia Rediviva*, London, 1647, gives a florid but authentic and sufficient account of this new-model army in all its features and operations by which England had come alive again. A little sparing in dates, but correct when they are given. None of the old books are better worth reprinting."—Carlyle's *Letters and Speeches of Cromwell*.

I would remark, also, that there are very few collections of maxims so good and profitable to the present time as Francis Quarles' *Enchiridion*, London, 1702, 12mo. A reprint would be very useful. There is an article thereon in the *Retrospective Review*, vol. v. p. 180.

K. P. D. E.

Queries.

RIGBY CORRESPONDENCE.

In looking over old family papers, I find a bundle of letters, sixty-seven in number, some of them very interesting, written to my grandfather by Richard Rigby, commencing in the year 1758, and ending 1781. This Richard Rigby, it appears, held the then sinecure office of Master of the Rolls in Ireland, but resided altogether in England, and held office under several administrations as Paymaster of the Forces. His letters from 1769 to 1781 are all dated from the Pay Office. He is the Mr. Rigby whose *awkward integrity* is alluded to by Philo-Junius in his letter of 22nd June, 1769, and who is ironically styled "Modest" by Atticus in letter of 14th November, 1768. My object is to endeavour to ascertain from some of your correspondents whether there is any representative of Mr. Rigby who possibly might have in his possession the counterpart of the correspondence above alluded to, which to Irishmen could not fail to be of interest, and probably of historic value. The writer was a member of the Irish House of Commons, and, it appears, was in the habit of giving very graphic details of Irish politics in general, and of the proceedings of the House of Commons in particular. Under date of 8th December, 1769, Mr. Rigby thanks him

"For your constant accounts of what passes in your parliaments. If it was not for the intelligence I give the ministers from you and the rest of my friends, they would know no more of what is doing in the Irish Parliament than in the Turkish Divan. For (neither) the Lord Lieutenant nor his Secretary ever write a line to the Secretary of State."

Again, 2nd December, 1771:

"I am much obliged to you for your constant intelligence, and so are greater persons than myself, for I happened to be with Lord Rochford to-day when his letters arrived from his Excellency, and he had sent no despatches of a later date than the 26th, so that his Majesty and his ministers would have known nothing of a report having been made by that committee, but for my information. Lord R. sent your letters with my

leave to the King. They will do no discredit to the writer, especially when compared to that *blotting* paper wrote by his Excellency."

In another letter he talks of the reports of speeches made by his correspondent being far better than those of any *note-taker*; so that if they are forthcoming, I have no doubt they would be of interest and value to the historian of Ireland of that time.

K. K.

HERALDIC QUERIES.

Can any of your correspondents furnish me with the names to the following coats of arms? Some are entire, others are lost, from the glass having been cut to fit the divisions. These remnants form part of the chapel and hall windows of the old Bishop's Palace (now the Deanery) at Worcester.

I. Quarterly 1 and 4. Barry of 6, azure and or, on a chief of 1st; 3 pallets between 2 gyrons of 2nd; over all an inescutcheon erm.

Quarterly 2 and 3. Quarterly 1 and 4 a chevron between 3 roses or cinquefoils; 2 and 3, a chevron between 3 martlets. (Colours obliterated.)

II. Sable, 3 church bells or, impaling a shield, per fess invecked (this last cut off).

{204}

III. A saltire voided between 12 cross crosslets.

IV. Quarterly 1 and 4. Arg. a chevron between 3 foxes' heads erased gu.

Quarterly 2. Arg. on a bend sa., 3 dolphins or.

Quarterly 3. Party per pale pily sa. and arg. impaling sa., a bordure arg.

Over all a crescent for difference, and shield surrounded with following names, "Edmundus Fox secundus filius Charoli Fox, 1586." (Query, Who were these people?)

V. Imperial crown over poppy head. (Query, Whose emblem or badge?)

VI. A bull's head sa., gutté, horned, and langued, or. (Query, Whose crest or badge?)

VII. A chevron between 3 roundles, having for crest 2 lion's paws holding a roundle.

VIII. Sa. a chevron between 3 lions' faces or, crescent for difference, having for crest a griffin.

IX. Or 3 Talbot's heads proper.

X. Quarterly 1. Sa. lion rampant, or.

Quarterly 2. Paly of —— gu. and arg. (Cut off.)

Quarterly 3. Arg. a muscle ——. (Colour gone.)

Quarterly 4. (Cut off.)

XI. —— on a chevron between 3 lions' heads; 3 roses (colours gone), with crest. A man's head and shoulders robed with eastern crown on head.

XII. Or six fleurs-de-lis sable, 3. 2. and 1., with motto "Argrete constante."

XIII. Arg. on a chevron sa., 3 mullets of 1st between 3 lions' heads erased of 2nd.

XIV. Sa. a chevron arg. between 3 porpoises or, impaling lion rampant. (Colour gone.)

XV. Quarterly sa. and arg., a cross moline quarterly, erm. and ——. (Colour gone.)

The names to these coats of arms might enable one to trace whence the original bits came; it might be possible that the old windows of the cathedral (said to have been destroyed) served for filling up the borders of the old palace windows.

W. H. P.

ON A PASSAGE IN ACTS XV. 23.

Dr. Burton (*Greek Test.*, Oxford, 1848), in a note on the words *οἱ πρεσβύτεροι καὶ οἱ ἀδελφοί* (Acts xv. 23.), says: "Most MSS. read *οἱ πρεσβύτεροι ἀδελφοί*." I should feel much obliged to any of your readers who could kindly direct me to some particular manuscripts, to which Dr. Burton may possibly have alluded when he wrote the above note; or who could refer me to *any Greek MSS. of authority*, in which the *καὶ* is not found. I have been enabled to consult the *Codex Laudianus*, a MS. of the seventh century; also the *MS. Canon*, of the early part of the tenth

century; and the *Codex Ebner.*, of the twelfth century. In neither of these is the καὶ missing. Nor am I aware of any Greek Bible or New Testament printed without the καὶ; nor indeed of any translation without the conjunction (though there may be some such) in Latin, or in any other language, with the single exception of the Vulgate after St. Jerome, and its several versions. The Bibles of Sixtus V. and Clement VIII., agreeing in this particular, read alike, "Apostoli et seniores fratres." On the other hand, Vutablus, in his new translation, reads, "Apostoli et presbyteri et fratres;" which is likewise the reading of the *interp. Syriac.*, as given in the *Biblia Regia*; also of Beza, as given in the edition of the Bible, *Oliva Roberti Stephani*, 1556; whilst in the *Novum Testamentum e Græco archetypo Latino sermone redditum, Theodoro Beza interprete*, ed. Hanov. 1623, the reading is, "Apostoli, et seniores, et fratres;" which is also the reading in *Bibl. Sacr. ex Sebastiani Castellionis interpretatione*, ed. Francofurti, 1697. To which may be added the *Biblia Gallica*, 1580; the *Bibl. Belg.*, ed. Leydæ, 1737; and Luther's German Bible,—all which retain the *and*.

I have also consulted a more important version, namely, the ancient Italic, which also reads, "Apostoli, et seniores, *et* fratres;" but which (in Pet. Sabatier's edition, Par. 1751) has appended to the verse the following note:

"V. 23.—*MS. Cantabr.* Scripserunt epistolam per manus suas continentem hæc, Apostoli, et presbyteri fratres, hiis qui sunt per Antiochiam, et Syriam, et Ciliciam, qui sunt ex gentibus fratribus, salutem.—*Græc. textui Laud.* consonat [versio *Italica*], nisi quòd habet κατὰ τὴν Ἀντιόχειαν, καὶ Συρίαν, καὶ Κιλικίαν, pro Antiochiæ, et Syriæ, et Ciliciæ. *MSS. quidam*, pro χειρὸς manum, legunt χειρῶν, cum Vulg.; *aliquæ plures tollunt καὶ post seniores.* Irenæus, l. iii. c. 12. p. 199. a. legit: Apostoli, et presbyteri fratres, hiis qui sunt in Antiochia, et Syria, et Cilicia, fratribus ex gentibus salutem. S. Pacian., *Paræn. ad Pœnit.*, p. 315. h.: Apostoli, et presbyteri fratres, hiis qui sunt Antiochiæ, et Syriæ, et Ciliciæ, fratribus qui sunt ex gentibus salutem. Vigil. Taps. l. xii. *De Trin.*, p. 329. c.: Apostoli, et presb. fratres, iis, qui Antiochiæ, et Syr., et Cilic. fratribus qui sunt ex gentibus salutem."

This note certainly goes far to corroborate (if indeed it was not the chief authority for) Dr. Burton's assertion; but it does little to satisfy my curiosity on a point, which I conceive to be of considerable interest, and of no slight importance, at the present time. The Cambridge MS. appears to be in Latin only; as is also the passage referred to in Irenæus, whose original Greek is lost. So that, after all, there is some ground to suspect that there in fact exists *no Greek manuscript whatsoever* without the καὶ.

I will add another note, which I find at the passage in Irenæus (*Contr. Hær.*, lib. iii. cap. 14. p. 199., ed. Par. 1710):

"Sic cum Irenæo habent codd. Cantabrig. et Alexand. et Vulgatus interpres. *At in editis Græcis*: πρεσβύτεροι καὶ οἱ ἀδελφοί."

J. SANSOM.

Oxford.

{205}

Minor Queries.

Belatucadrus.—In the *Poetical History*, by the French Jesuit, P. Galtruchius, 5th edition, 1683, the sixteenth and closing chapter of the first book of this history of the heathen gods is devoted to those worshipped in England, and the last of whom mention is made is Belatucadrus, being introduced and summarily disposed of as follows:

"In time the idols did increase, and we find in ancient writers, some who have been transported hither by the eastern people, as the God (Abellio vocabatur in Gallia) Belenus, or Belatucadrus. The latter, to my knowledge, hath been adored in the north part of England; for lately, since the learned Camden hath mentioned him, there was a piece of his statue found in Westmoreland, near Brougham, a castle belonging to that bountiful and venerable lady, Anne Dorset, countess dowager of Pembroke and Montgomery, &c.; and in the bottom this inscription is to be seen: 'Sancto Deo Belatvcadro,' which idol was doubtless made by the Romans, for it was their custom to adore the gods of the country which they did conquer."

My object is to ascertain, if possible, if this portion of statue has been preserved? Has any subsequent discovery been made in the same locality respecting, or any additional light thrown upon, the one of which mention is herein made?

KAPPA.

Surname of Allan.—Perhaps MR. LOWER, or some other etymological reader of "N. & Q.," may kindly assist me in my endeavours to find out the correct meaning and origin of this surname, variously spelt *Allen, Allan, Allin, Alleyn,* &c.? My theory on the subject, from various researches, is that it is a word of Celtic or Gaelic etymon, *Aluinn*, in that language, signifying "delightful or pleasant." And again, several islet-rocks romantically situated in the Firth of Clyde, Scotland, are called to this day *Allans*. I should much like, however, to have the opinions of older and more experienced etymologists than I can pretend to be; for few subjects present so

interesting a field for different theories as that regarding the origin of family names does. As I am naturally interested in my own surname, I should also like to obtain a sketch of the different British families of note bearing the surname and arms of *Allen* or *Allan*, and references to those works which give their history and lineage.

A. S. A.

Wuzzeerabad.

Arms of Owen Glendower.—Could any of your correspondents inform me of the blazoning of the arms of Owen Glendower, which, according to the copy of his private seal, furnished by Meyrick to the editor of the *Poems of Lewis Glyn Cottie*, are, Quarterly, four lions rampant; supporters, a dragon (gules?) and a lion?

B. B. WOODWARD.

Tenent and Tenet.—When did the use of *tenent* (for opinion, dogma, &c.) give place to *tenet*? Surely both forms should be retained, and used according to circumstances. It is correct to speak of a *tenet* of John *Wesley*. When attributing the same doctrine to *Wesleyans*, it becomes their *tenent*.

Y. B. N. J.

"I hear a lion," &c.—Can any of your correspondents favour me with the origin of the following *jeu d'esprit*, reputed to have been addressed to the Speaker in the House of Commons?—

"I hear a lion in the lobby roar!
Say, Mr. Speaker, shall we shut the door
And keep him *out*?
Or shall we let him *in*,
And see if we can get him *out* again?"

To ascertain by whom, and upon what occasion, the above lines were uttered, would considerably gratify

SAGITTA.

"The Exercist Day" at Leicester.—In the Chamberlain's accounts for this borough for the year 1604-5, I find the following entry:

"Item. The vijth of Novemb^r [1604], *being the exercist daye*, given to the preacher and mynist^{rs}
at the exercistz, one pottell of clarett s. d.
wyne and one quarte of sacke ij iiij

There are also charges "for wyne drunk at the *exercist dinners*, on the viijth of Jan^y, the fyfthe of Marche, and the ixth of April," 1605. Were these meetings held for the purpose of *exorcising* the evil spirits and witches, the belief in which had at that time greatly increased in England, through the recent accession of "the modern Solomon" to the throne? and, if so, was the practice a general one, or were they merely for religious *exercises*?

A few years afterwards nine unfortunate women were tried at our assizes for witchcraft, and were convicted and executed!

LEICESTRIENSIS.

Ecclus. xlvi. 20.—Why does the Church order this verse to be omitted in the reading of the lessons? Is it because the passage assumes the fact that Samuel himself appeared to Saul—a statement open to discussion?

BÆOTICUS.

Edgmond, Salop.

Etymology of Burrow.—In the north of Gloucestershire I have met with the word *burrow* (I do not answer for the orthography), meaning sheltered, secure from wind, &c. The side of a thick coppice was spoken of as "a very *burrow* place for cattle." Can any of your correspondents give the etymology of the word, or other instances of its use?

BALLIOLENSIS.

Alexander Adamson.—I should be glad to know who Alexander Adamson was (the tutor who accompanied Wm. and Patrick Ruthven, the son of the Earl of Gowrie, in their flight into England in August 1600), and what became of him? There was a Wm. Ruthven, of Scotland, married at Chitterton, Northumberland, to Esther, daughter of Robert Adamson, vicar of that parish in 1681. Was he any relation to the Gowrie family?

E. H. A.

Psalmanazar.—The great literary abilities of Psalmanazar, and indeed all the known circumstances of his life and history, excite some curiosity as to his real name. Can any of your readers inform me of this?

ST. JOHNS.

Coleridge's Christabel.—In the original edition of this poem, the following lines are to be found at

the beginning of Part II.:

"Let it rain, however fast,
Rest from rain will come at last;
And the blaze that strongest flashes,
Links at last, and ends in ashes!
But sorrow from the human heart,
And mists of care, will they depart?"

Now these lines, and a great many more which I cannot remember, as I have not the original edition, are to be found in an old volume of *Blackwood's Magazine*, in a review upon the poem. The poem, as published in the edition of Coleridge's *Poems* edited by D. and S. Coleridge (Moxon, 1852), does not contain these lines, and no notice is taken of the fact by the editors. Either Coleridge did or did not cancel the lines mentioned; if he did, can any of your readers inform me in which of his works this fact is mentioned? If he did not, then one of the most beautiful poems in the English language has been edited in a manner that no one, I trust, will imitate.

S. Y.

Beaten to a Mummy.—Whence comes this expression? It is used to signify, beaten so that form and feature are no longer distinguishable; whereas the immediate object of a mummy seems to be the preservation of the form and features of the deceased. Is not the phrase a corruption of beaten to a mammock, to a piece, to a scrap, to a fragment? And yet, in Marryatt's *Pottery* (Murray, 1850, p. 250.) is the following passage:

"Diodorus Siculus (Book V. ch. i.), in speaking of the usages of the inhabitants of the Balearic Isles, states that these people were in the habit of beating with clubs the bodies of the dead, which, thus rendered flexible, were deposited in vessels of earthenware."

The Gloucestershire peasants frequently use the word mammock, which they pronounce "mommock."

ROBERT SNOW.

6. Chesterfield Street, May Fair.

Hanover Rats.—It is said that the native rat was extirpated from this country by the invading colonists from Hanover. What are the facts of this case, and where may the best account of this extermination of the natives be found? It is worth inquiring also, whether the aboriginal rat is now to be met with in any part of Great Britain. I should think that rat-catchers and farming folks could throw light on this interesting point of the British fauna.

SHIRLEY HIBBERD.

Pallant.—In the town of Chichester there are four streets, north, south, east, and west, to which the name of "Pallant" is attached.

This particular spot, which is close to the High Street, is always called The Pallant.

Can any of your readers inform me of the origin and meaning of this word?

I have never met with any inhabitant of Chichester who could solve this difficulty.

A CANTAB.

Curious Fact in Natural Philosophy.—The *Exeter Alfred* of 1828 has in one of its numbers the following:

"Cut a couple of cards each into a circle of about two inches in diameter; perforate one of these at the centre, and fix it on the top of a tube, say a common quill. Make the other card ever so little concave, and place it over the first, the orifice of the tube being that directly under, and almost in contact with the concave card. Try to blow off the upper card, you will find it impossible. We understand that the cause that counteracts the effect at first expected of this singular phenomenon, has lately puzzled all the members of the Royal Society. A medal and a hundred guineas are said to be the reward of the successful discoverer.

Could any of the correspondents of "N. & Q." give any additional information on this rather curious point?

ELGINENSIS.

Drying up of the Red Sea.—Will some of your correspondents kindly assist me, by a reference to a passage in one of our modern historians, alluding to the extraordinary drying up of the Red Sea on one occasion? I thought I had read it in Rollin, as a quotation from Baronius, but cannot now find it in either one or the other.

W. STILLMAN.

Birmingham.

Joan d'Arc.—Did Joan d'Arc (the Maid of Orleans) bear any heraldic insignia; and if so, what?

Is the family from which she sprung now represented; and if they bear arms, what are they?

Is there any family of this name (D'Arc), and if so, where? And what are the arms belonging to it, if there are any?

BEND.

{207}

Diary of Thomas Earl.—Strype (*Annals*, vols. i. & ii.) sometimes refers to a MS. No. 206. in the collection of Moore, Bishop of Ely, which he describes as a Diary (vol. i. pp. 135. 180.) kept by Thomas Earl, who was made parson of St. Mildred's, Bread Street, at the beginning of Queen Elizabeth's reign, and "seems to have been a diligent noter of matters of remark concerning religion in his time" (vol. ii. p. 539.). In the *Catal. Libr. MSS. Angl.*, part ii. p. 366., it is described —

"Short notes of matters relating to the church by way of annals, written by some that favoured Puritanism, from the year 1548 to 1599."

Bishop Moore left his library to the University of Cambridge. Is this MS. in their possession, and is it a piece of historic value?

Q. Q.

"*Jenny's Bawbee.*"—I would be glad if any of the readers of "N. & Q." would inform me where the old Scottish song, "Jenny's Bawbee," is to be found? It begins,

"Your plack and my plack,
And Jenny's bawbee,
We'll put it i' the pint stoup,
An' birl't a' three."

J. MN.

Lord North.—In Forster's *Life of Goldsmith*, the following remark occurs respecting Lord North, George III.'s premier:

"North was the son of the princess dowager's intimate friend Lord Guildford, and scandal had not hesitated to find a reason for the extraordinary resemblance he presented to the king in his clumsy figure, homely face, thick lips, light complexion and hair, bushy eyebrows, and protruding large grey eyes."

Will some one of your readers favour me with an explanation of the meaning of this insinuation? Is it really intended to say that "scandal" reported Lord North to be the son of an illustrious lady of the royal family? It is clear Lord North strikingly resembled George III.; did the latter "favour" his father or his mother in physiognomy? Did George III. represent the Guelphs or the Saxe-Gotha family?

OBSERVER.

Ephippiarius.—What is the meaning of the word "Ephippiarius," occurring as the description of a person in a Latin diploma of the seventeenth century? Does it signify saddler, or, as has been suggested to me, esquire?

V.

Nixon.—Can any of your readers inform me if there was a painter of this name living at Brighton in or about the year 1806, what pictures he painted, &c., and when he died?

JOHN GARLAND.

Dorchester.

Tuebeuf.—Where is it? A royal charter to the town of Doncaster, given by the hand of Master Eustacius, Dean of Salisbury, Deputy-Chancellor, and witnessed by an Archbishop of Canterbury and others, is dated at Tuebeuf, 22nd May, 5 Richard I. (1194). In Miller's *History of Doncaster* (Appendix, Deed No. 1.), the name is printed "Tuke or Toke," but on a reference to the original document it appears as above.

J. E. J.

Tooth of Sir I. Newton.—

"A tooth of Sir Isaac Newton was sold in 1815 for 730*l.*: a nobleman bought it, and had it set in a ring."

The above has gone the round of the papers without comment, contradiction, or illustration. Lest it should become matter of history, I wish to ask whether it is a new story or an old one; and whether it is a simple lie, or has any foundation in fact?

H. B. C.

U. U. C.

Thomas Ceeley.—Who was Thomas Ceeley, who defended Lyme Regis so gallantly with the famous Blake, the former being governor? His exploits have been recorded in the *History of Lyme Regis*, &c. Probably we must look to Plymouth for his residence.

Mr. Christopher Ceeley was with Sir Francis Drake in his third voyage into the West Indies in 1572-3. The "Elizabeth Drake," of sixty tons and thirty men, under Sir Francis Drake, when acting against the Armada, was commanded by *Thomas Sealye*, another way of spelling Ceeley. There were Ceeleys, Sealeys, &c., in Devonshire and Somersetshire.

G. R. L.

Marigmerii—Melinglerii—Berefellarii.—In Pirri's *Sicilia Sacra* (Grævius, *Antiqu. Sicil.*, ii. 425.) four officers of the inferior clergy, called *marigmerii*, are enumerated among the members of the cathedral of Montereale: and, in the same work (iii. 921.), two officers in the cathedral of Cifalu called *melinglerii*. Can either or both of these words be misprints, or corruptions of some word answering to the French *marguillier*, which in parish churches means a churchwarden, in collegiate churches a keeper of the relics? And what is the derivation of *marguillier*?

In Dugd. *Monast.*, edit. 1830, vi. 1308., seven of the inferior clergy of the collegiate church of Beverley are called by what is said to be an ancient name, *Berefellarii*. What does this word mean? Can it be a blunder, in the original document, for *beneficiarii*?

JOHN JEBB.

Peterstow Rectory, Ross.

"*Judæus odor.*"—

"Abluitur Judæus odor baptismate divo,
Et nova progenies reddita surgit aquis."

I have seen the above lines attributed to Vigilantius, but have not been able to verify the quotation. Can any of your readers tell me where they are to be found? I suspect they are not of so great antiquity, as Sir Thomas Browne (*Vulgar Errors*, book iv. chap. 10.), though he investigates and denies the "*Judæus odor*," does not notice the opinion that it is removed by baptism.

{208}

H.

Lord Lyon King-at-Arms, Scotland.—Where is there an account of the origin of this office, and of the different possessors of it? Scotland does not, I believe, possess any corresponding work to Noble's *History of the College of Arms*, and I know of no history which contains the above-desired information collectively. To trace the succession of the Lord Lyon Kings-at-Arms would be interesting, as many celebrated, and even illustrious, individuals held that high office in Scotland. Poets as well as warriors might be mentioned amongst the number.

A. S. A.

Wuzzeerabad.

Louisa Lady Gordon of Gordonstoun, N. B.—This lady, who was the only child of Dr. John Gordon, Dean of Salisbury in England, and Lord of Glenluce in Scotland, married, 1653, Sir Robert Gordon, son of the Earl of Sutherland (better known as the historian of that earldom), who was created a baronet in 1625, and died in 1656. Their lineal male descendants became extinct in 1795, in the person of their great-great-grandson, Sir William, the sixth baronet. What I desire to ascertain is, who was Lady Gordon's father, this dean of Salisbury; his marriage, death, &c., and more especially how he was *Lord of Glenluce*? Perhaps some of your antiquarian subscribers may be able to assist me in these inquiries.

A. S. A.

Wuzzeerabad.

Contested Elections.—What book gives an accurate account of all the contested elections since the Restoration, and prior to the Reform Bill? I have one or two wretched compilations; but it seems no Dod existed before the *flood*.

X. Y. Z.

Minor Queries with Answers.

Game of the Whetstone.—In Lambarde's *Perambulation of Kent* (page 110., ed. 1596), the author, remarking on Ealred's assertion that King Edward the Confessor saw at mass the seven sleepers at Ephesus turn on one side after having slept seventy years together on the other, says:

"Which seeing it was within five years of so many as Epimenides slept, Ealred (in my phansie) is worthie to have the second game at the whetstone."

In the margin the note to this is—

"i Loue Lye or game for the whetstone."

Halliwell, in his *Dictionary*, says that in old authors frequent allusions occur to the custom of decorating notorious liars with whetstones; but I would thank any of your readers for a fuller account of "y^e game for y^e whetstone." What is known of Lambarde, or Lambert, as Gervase Markham calls him? Was his *Topographical Dictionary* (mentioned, as prepared for the press, in

[The extracts from our early writers given by Brand and Nares furnish some clue to the origin and character of the game of the whetstone; when the social and convivial combatants sharpened their wits to see who could gain the satirical prize of the silver whetstone by telling the greatest lie. In Lupton's *Too Good to be True*, p. 80., is the following passage, somewhat illustrative of the game:

"*Siuqila*. Merry and pleasant lyes we take rather for a sport than a sin. Lying with us is so loved and allowed, that there are many tymes *gamings* and *prises* therefore purposely, to encourage one to outlye another.

"*Omen*. And what shall he gaine that gets the victorie in lying?

"*Siuqila*. He shall have a *silver whetstone* for his labour."

WILLIAM LAMBARDE was born October 18, 1536. He was the eldest son of John Lambarde, alderman of London. In 1570 he resided at West Combe, near Blackheath, a manor he then possessed. He purposed publishing a general account of Great Britain, of which his *Perambulation of Kent* was but the specimen; and he was only deterred by learning that Camden was engaged on a similar task. His materials were published from the original manuscript in 1730, under the title of *Dictionarium Angliæ Topographicum et Historicum*, to which is prefixed a portrait of the author, engraved by Vertue. His first work was *Archaionomia, sive de priscis Anglorum legibus libri*, 1568, 4to. He also wrote *Eirenarcha*; or, the Office of the Justices of the Peace, and Duties of Constables: *Archeion*, a Discourse upon the High Courts of Justice. In 1600 he was appointed by Queen Elizabeth Keeper of the Records in the Tower; and in the following year he presented her Majesty with an account of them, under the title *Pandecta Rotulorum*. He died at his residence at West Combe, August 19, 1601, and was buried in the Church of St. Alphege, Greenwich, where a monument was erected to his memory. In after days this mortuary memorial was removed to the Church of Sevenoaks, in which parish the family now possesses a seat. Lambarde was the first Churchman after the Reformation who founded a hospital. It was called "The Colledge of the Poor of Queen Elizabeth at Greenwich, Kent," and was opened in 1576.]

Meals.—On the N.W. coast of Norfolk are certain sandbanks so called. Brancaster Meals, Blakeney Meals, and Wells Meals are among those most dreaded by the mariner.

In Bailey's *Dictionary* occurs,

"*Meales, Malls*. The shelves or banks of sand on the sea-coasts of Norway."

{209}

Can Norway be a misprint for Norfolk? It occurs Norway in ten or twelve editions of Bailey which I have examined. I can find no mention of "meals" or "malls" in any map of Norway, except the whirlpool, the Maelström, be connected with it. In Norfolk *ea, ee* are frequently changed for *oa, oo*. Thus "sheaf" and "reek" are in Norfolk "shoaf" and "roke;" and "smeath," a table land, is evidently from "smooth."

Can this change of vowels have taken place in this word, and "meals" signify "moles," from the shelf of sand projecting like a mole? or can any correspondent suggest a better etymology?

E. G. R.

[The quotation given above is omitted in the folio edition of Bailey, 1736; but is correctly given in Phillips's *New World of Words*:—"MEALES, or MALES, the shelves or banks of sand on the sea-coasts of *Norfolk*: whence Ingom-meals, the name of a sandy shore in Lincolnshire." The word *Meales*, or *Malls*, is however obviously connected with the Icelandic *Möl*, which Helmboe, in his recently-published work, *Det Norske Sprogs, &c.*, defines "coarse sand; a sandy or stony place."]

Haughmond Abbey, Salop.—I should feel obliged for any particulars of the history, or a reference to any work that contains a full account, of these fine ruins. Hulbert does not give by any means a detailed notice in his *History of Salop*.

SALOPIAN.

[Some account of this abbey, with two engraved views of it, will be found in the *Beauties of England and Wales*, vol. xiii. part i. pp. 179-82. Consult also Dugdale's *Monasticon*, vol. vi. p. 107.]

"*As flies to wanton boys*."—Can you inform me from what writer is the following quotation (in Mary Wolstoncraft's *Travels in Sweden*)?—

"As flies to wanton boys are we to the gods;
They kill us for their sport."

J. P.

[Shakspeare's *King Lear*, Act IV. Sc. 1.]

Quotation wanted.—Who is the author of the following lines?—

"Three poets in three distant ages born,
Greece, Italy, and England did adorn:

The first in loftiness of thought surpassed,
The next in majesty; in both the last.
The force of Nature could no further go;
To make a third, she joined the former two."

Of course it is obvious who were the three poets, the greatest the world has produced.

A. S. A.

Wuzzeerabad.

[These lines are by Dryden, and are frequently prefixed to *Paradise Lost*. They are little more than a translation of a distich by Salvaggi:—

"Græcia Mæonidem, jactet sibi Roma Maronem:
Anglia Miltonum jactat utrique parem."]

Thomas Stanley, Bishop of Man.—I feel much obliged by your prompt answer to the Query about this prelate (Vol. vi., p. 130.); but some additional information appears necessary. If Bishop Stanley was appointed to this see in 1542, who was the possessor of it subsequently to the death of *Bishop Huan Hesketh, or Blackleach*, in 1510, a period of thirty-two years? Bishop Stanley's consecration does not appear in Cranmer's *Register*, which throws some doubt on the year 1542 as having been that of his appointment to the episcopate.

A. S. A.

[Huan Hesketh, or Blackleach, was consecrated in 1487, and died in 1510. The see was vacant twenty years. The next bishop was William Stanley, who was consecrated March 4, 1530.]

Replies.

OLD SACHELS.

(Vol. vi., pp. 10. 160.)

Your correspondent SIGMA having called attention in your pages to that respectable character Old Satchels, I should be sorry to see him dismissed with the dry bibliographical Note of T. G. S. If any proof were wanting of Captain Walter Scot's claim to more respectable notice, we have it in the fact of his book having reached a third edition: and, with your permission, I will take the liberty of supplying a few "jottings," furnished and suggested on turning over the reprint of 1776.

The whole title, or titles, of this curious production runs thus:

"A true History of several Honorable Families of the right honorable Name of Scot in the Shires of Roxburgh and Selkirk, and others adjacent. Gathered out of ancient Chronicles, Histories, and Traditions of our Fathers, by Captain Walter Scot,

An old Soldier and no scholler,
And one that can write nane,
But just the letters of his name.

4to., pp. 60. End of First Part. Edinburgh: Printed by the Heirs of And. Anderson, printer to his most sacred Majesty's City and College, 1688, and reprinted by Balfour and Smellie, 1776."

"Satchel's Post'ral, humbly presented to his noble and worthy Friends of the Names of Scot and Elliot, and others. Part II., 4to., pp. 97. Edinburgh as above, 1688 and 1776."

Lockhart, in his *Life of Scott*, has told us with what enthusiasm Sir Walter welcomed a copy of the first edition of this "True History," procured for him by Constable; and its rarity is accounted for by the author himself, when he says,—

"Therefore begone, my book, stretch forth thy wings and fly
Amongst the nobles and gentility:
Thou'rt not to sell to scavengers and clowns,
But giv'n to worthy persons of renown.
The number's few I've printed in regard
My charges have been great, and I hope reward;
I caus'd not print many above twelve score,
And the printers are engag'd that they shall print no more."—*Post'ral*, p. 97.

{210}

SIGMA inquires why "this ancestor of Sir Walter's was called Old Satchels?" Hear the poet himself upon this point:

"Since the water of Ail Scots they are all chang'd and gone,
Except brave Whitslade and Hardin;
And Satchels his estate is gone,
Except his poor designation;

Which never no man shall possess,
Except a Scot designed Satchels."—*Post'ral*, p. 97.

As a further sample of this old soldier's poetry, take his dedication "To the truly Worthy, Honorable, and Right Worshipful Sir Francis Scot of Thirlston, Knight Baronet, wishes Earth's honor and Heaven's happiness:"

"This book, good Sir, the issue of my brain,
Though far unworthy of your worthy view,
In hope ye gently will it intertain,
Yet I in duty offer it to you;
Although the method and the phrase be plain,
Not art, like writ, as to the style is due,
And truth, I know, your favor will obtain:
The many favors I have had from you
Hath forc'd me thus to show my thankful mind;
And of all faults I know no vice so bad
And hateful as ungratefully inclined.
A thankful heart is all a poor man's wealth,
Which, with this book, I give your worthy self.
I humbly crave your worthiness excuse
This boldness of my poor unlearned muse,
That hath presumed so high a pitch to fly
In praise of virtue and gentility.
I know this task's most fit for learned men,
For Homer, Ovid, or for Virgil's pen;
These lines I have presum'd to dote;
It's known to your Honor I could never write.

"Your Honor's most obed. servant,
"WALTER SCOT of Satchels."

Satchels' chronicle deals largely in warlike matters. The Captain, indeed, seems to have a contempt for all not of his own honorable profession; consequently the book is full of the deeds, both foreign and domestic, of the "Bold Buccleugh," and the clans Scott and Elliott. Instigated, no doubt, by the example of John Barbour and Henry the Minstrel, the author aimed at doing for the Scotts what his prototypes so worthily achieved, respectively, for Robert Bruce and William Wallace.

As mentioned by T. G. S., there was another reprint of this curious book, that of Hawick, by Caw, 1784. I know not to whom we owe either. Looking, however, to the names of the printers and period of publication, I should say that the earliest of these *may* have been one of the publications of that friend to the literature of his country, Sir David Dalrymple; and as we know that Sir Walter Scott made his first appearance as a poet in the *Poetical Museum*, printed at Hawick, by Caw, in 1786, may he not, with his strong and early predilection for the honour of the clan Scott, and his special affection for this "True History" of his namesake, have prompted the worthy Mr. Caw to the enterprise? Any edition of the book is of rare occurrence; and it has often surprised me that Captain Walter Scot should have been overlooked, when the Bannatyne, Maitland, and Abbotsford Clubs were so nobly employed in resuscitating the old literature of Scotland.

J. O.

STATUE OF ST. PETER.

(Vol. vi., p. 604.; Vol. vii., pp. 96. 143.)

B. H. C. asks for the authority on which is based the statement, that this statue was undoubtedly cast for a St. Peter, and cast in the time of St. Leo the Great (440-461). As the subject involves three questions, I will answer each separately.

1. Was this statue cast for a St. Peter, or is it an ancient statue that had been found in the Tiber; or the ancient statue of Jupiter Capitolinus? That it must have been cast for a St. Peter will be readily allowed, after a careful examination, by any one at all accustomed to compare Pagan and Christian statues. The left hand holding the keys and the right hand raised in benediction, are unmistakeable evidences of the personage represented.

2. What authority is there for believing it to have been cast in the pontificate of St. Leo? The authority is, first, a constant and very ancient tradition to that effect; secondly, a tradition that this same statue belonged to the ancient church of St. Peter's; and, thirdly, the almost unanimous belief in this tradition amongst the antiquaries and archæologists—local and at a distance, deceased and living.

This tradition is mentioned by most writers on the Basilica of St. Peter's:

"A destra evoi, in somma venerazione tenuta, una statua in bronzo dell' apostolo S.

Pietro, *simulacro formato, secondo la pia tradizione, a tempi di S. Leone I. detto il grande,* &c.—*Melchiorri*, p. 181., ed. 1840.

"On the right hand is a statue, held in very great veneration, of bronze, of the Apostle St. Peter: a figure cast, according to the pious tradition, in the time of St. Leo I., named the Great."

Tradition also asserts, that the statue belonged to the old church of St. Peter's:

"The seated bronze statue of St. Peter, *which belonged to the ancient church*, is said to have been cast in the time of Leo the Great."—*Rome, Ancient and Modern*, by J. Donovan, D.D., vol. i. p. 314.

{211} There may now be seen, in what was part of old St. Peter's, and is now called the "Grotte Vecchie," where the old flooring still remains—the old base of the bronze figure of St. Peter. It is kept in the aisle to the left, as you enter the Grotte Vecchie; and was the pedestal of the statue till it was removed from the crypt by Paul V., as Melchiorri informs us. The old base was left *in situ*, and a new one made, which is the chair of white marble, with the whole surface wrought in arabesque bas-relief, upon a pedestal of light coloured alabaster, with a central tablet of granite, called "granito verde."

3. Was this statue cast from the metal of the Capitoline Jove? Melchiorri almost favours the opinion that it was; but the evidence of Martial, already quoted, seems fatal to this supposition. It occurs to me that the idea of this statue being a Jupiter converted, either by melting down or partial alteration, may have arisen from confounding this statue with another statue of St. Peter, now kept in the crypt of the church under the dome, and in the chapel of the Madonna della Bocciaata or del Portico. This is also a seated statue of St. Peter, and stood in the atrium of the ancient basilica. *It seems to have been a Pagan figure converted:—*

"There is reason to believe that this statue of St. Peter had been originally erected to some Gentile; and that the head, arms, and hands were changed in order to metamorphose it into a St. Peter. In the old church it was usual to vest it pontifically on the feast of St. Peter, as is now the case with the bronze statue above. The Isaurian iconoclast threatened St. Gregory II. with the demolition of this statue: but the impotent menace cost him the duchy of Rome, and placed the temporal power in the hands of the Popes."—*Rome, Ancient and Modern*, vol. i. p. 574.

Possibly enough, the fact of this figure of St. Peter having been converted, may have led to the idea that it was the other and better known statue. It may be well to add, that in St. Peter's there are *forty metal statues*, in addition to one hundred and five in marble, one hundred and sixty-one in travertine, and ninety in stucco.

CEYREP.

LORD CLARENDON AND THE TUBWOMAN.

(Vol. vii., p. 133.)

The newspaper paragraph in question is quoted, in a MS. note in my possession, from the *Salisbury Journal* of August 29, 1828. From what source it was derived does not appear: the whole story is, however, fabulous. Edward Hyde, first Earl of Clarendon, was twice married. His first wife was the daughter of Sir George Ayliffe, of Foxley, in the county of Wilts. He married her in 1628, when he was only twenty years old, and she died of the small-pox six months afterwards, before any child was born. In 1632 he married Frances, daughter of Sir Thomas and Lady Ailesbury, by whom he had four sons and two daughters. Anne, the eldest daughter, became, as is well known, the wife of the Duke of York, and the mother of Queen Mary and Queen Anne. Sir Thomas Ailesbury, the father of Lord Clarendon's second wife, was a person of some distinction, both social and intellectual; of his wife, Lady Ailesbury, Pepys mentions in his *Diary*, November 13, 1661, that the Duke of York is in mourning for his wife's grandmother, "which (he however adds) is thought a piece of fondness." In the collection of pictures at the Grove, the seat of the present Earl of Clarendon, there are portraits by Vandyke of Sir Thomas and Lady Ailesbury, and also a portrait, by an unknown artist, of Frances, the second wife of the Lord Chancellor Clarendon. (See Lady Theresa Lewis's *Lives of the Friends of Lord Chancellor Clarendon*, vol. iii. pp. 355, 356. 361.)

Mr. Hyde's two marriages are fully described by himself in his *Life*, vol. i. pp. 12. 15, ed. 8vo. 1761.

The story of the tubwoman, the grandmother of queens, seems to have been a legend invented for the purpose of exhibiting a contrast between the exalted rank of the descendants and the plebeian origin of the ancestor. Historical fiction and popular fancy delight in such contrasts. The story of *date obolum Belisario*, and Pope's account of the death of the second Duke of Buckingham, are more celebrated, but not more veracious, than the story of the marriage of Lord Chancellor Clarendon with the tubwoman.

L.

DISCOVERY OF PLANETS.

(Vol. vii., p. 84.)

LEONORA says, "supposing that the recently-discovered planets obey the same laws as the larger ones, they must be at all times apparently moving within the zodiac;" and she asks for an explanation of the fact of their not having been discovered before.

Ancient astronomers having observed that the moon, and the planets visible to them, were never seen at more than a small angular distance north or south from the plane of the earth's orbit, they drew two circles parallel to the ecliptic, at the distance which experience had shown them to be sufficient for comprehending the apparent places of those heavenly bodies at all times; and to the intervening space they gave the name of *zodiac*. But there is no law of matter, or, in other words, it is no necessary consequence of gravitation or planetary action, which confines the planets' orbits within the zodiac. The fact can only be ascribed to the will of Him who first projected them into their intended paths; though that will had doubtless some wise and calculated end in view.

{212}

It was further observed, in the last century, that the increasing distance of each successive planet from the sun would follow an uniform rule, if there were not one wanting between Mars and Jupiter, to fill up the series. This put astronomers upon the search, and led to the discovery, in 1801, of four small planets, all at nearly the requisite distance, but moving in paths inclined to the ecliptic at such large angles as carry them beyond the zodiac, though they necessarily move across it. From hence it was inferred that they were portions of a planet originally harmonising, in size, position, and orbital path, with the rest of our system, but burst into fragments by an internal explosion, at some time prior to man's recorded observations of the heavenly bodies. This supposition gains strength from the continued discovery of more and still smaller fragments, each still moving as a planet at nearly the same distance from the sun; and each seeming to proclaim that there was a world, probably larger than our earth, amongst whose inhabitants sin entered, as amongst us; but for whom mercy was not in like manner procured.

As to the discoverer of a previously unknown planet, your inquirer should be told, that more is necessary than its merely coming within the field of an observer's telescope, even if it attracts his notice. Some years before 1781, the year in which Herschel discovered the planet which should perpetuate his name, Lalande had noted down an observation of a star, of a certain magnitude, in a position where afterwards no such star could be found, but where calculations since made, from the known orbit of that planet, prove that it must then have been. By failing to continue his observation of it, till it should have changed its place amongst the fixed stars, Lalande lost the discovery. And though Herschel's much more powerful telescope enabled him to perceive, on a first inspection, that it had a defined disc, more observations were required to enable him to say that it could not be a comet shorn of his beams: whilst, as to the last discovered planets, I think we have been told that their apparent size is but that of a star of the ninth order, in decreasing magnitude; and no part of the heavens has been so accurately mapped as to give an observer reason to conclude, from catching sight of one of these planetary fragments, that he has detected an obscure wanderer not usually seen in that locality. But if its appearance leads his practised eye to suspect that it shines with but borrowed light, and that induces him to continue his nightly watch, he receives his reward, if it be so, and announces the existence of another planet.

HENRY WALTER.

STORY OF GENOVEVA.

(Vol. vii., p. 133.)

The story of Genoveva is a popular German legend, and is given in No. 8 of the *Volksbücher*, published at Leipzig, 1838.

Genoveva was a daughter of the Duke of Brabant, and wife of Count Siegfried, of Treves. When Charles Martel was attacked by the Saracens, Siegfried went to his assistance, leaving his wife to the care of his steward Golo. Golo fell in love with Genoveva, and being rejected, resolved to destroy her. To do so, he got up a charge against her of incontinency with the cook, and put both in confinement. On Siegfried's return, Golo convinced him, by the help of a witch and false witnesses, that his wife was guilty, and that the child to which she had given birth in prison was born eleven months after her husband's departure. Siegfried ordered Golo to bring the criminals to justice. He, fearing exposure, had the cook poisoned in gaol, and commissioned two of his servants to take the countess and her boy into a wood and kill them; but, moved by her tears, they left the intended victims, and deceived their master. Genoveva took shelter in a cavern, and lived upon roots; but her milk failing, the child was about to die. She prayed fervently, and a beautiful doe, tame as a domestic cow, came and suckled the child, and returned daily for that purpose for seven years. The passage illustrated in SILURIAN's picture is as follows:

"Als die weinende Mutter dies gefleht hatte, sihe, da kam eine Hirschkuh zu ihr, welche sich als ein zahmes Vieh anstellte, und freundlich um sie herstrich; gleichsam, als wollte sie sagen: Gott habe sie dahin gesendet, dass sie das Kindlein ernähren sollte. Die betrübte Mutter erstaunte, und erkannte alsbald die Vorsehung Gottes, legte das

Kind an die Zitzen des Wildes, und liess es so lange saugen, bis es wieder Kraft bekam. Durch diese himmlische Wohlthat wurde die liebe Genoveva so sehr erfreut, dass sie mit vielen süssen Thränen den gütigen Gott Dank sagte, und ihn demüthig um Fortsetzung solcher gnädigen Hilfe anflehte."—P. 24.

The story ends happily. Siegfried discovers that his wife is innocent, takes her back, and punishes Golo: but for these matters I refer those who are curious to the book, which is well worth reading. Genoveva died April 2, 750, and the doe pined to death at her grave.

H. B. C.

U. U. Club.

SILURIAN will find a very beautiful illustration of his engraving by Felsing, after Steinbrück, in the little poem entitled *Genoveva*, published by Moxon.

V.

Genoveva of Brabant, a tale of old times, translated from the German of Christopher Schmid, published by Burns or Masters, price 2s. 6d. illustrated, will give SILURIAN the information required; as also will *Genoveva*, a poem by the Rev. R. C. Trench, London, 1842, Moxon.

†

Oakhurst.

ANCIENT DUTCH ALLEGORICAL PICTURE.

(Vol. vi., pp. 457. 590.; Vol. vii., pp. 46. 97.)

My Query respecting this picture has been answered in the *Navorscher* by a learned gentleman who writes under the signature of CONSTANTER, in that publication. The editor of the *Navorscher* has communicated to me the name of this gentleman, and also the following translation of his remarks on my Query, and has also kindly permitted me to make what use of the latter I think fit. I therefore transmit them to you, that you may, if you think the subject of sufficient interest, insert them in your pages.

JAS. H. TODD.

Trinity College, Dublin.

Did not the whole arrangement of the picture give me reason to suppose that it must be a kind of symbolical point (*figuurlyk punt*), such as the Rhetoricians were wont to show during their solemn processions—the character also of the additional verses, and especially the description of the paintings against the wall of the room, which is represented on the piece, would corroborate this meaning. These pictures, with the arms mentioned as making part of them, point directly at *Haarlem* as the town whence the painting must have had its origin; for who is not acquainted, albeit only through the title of the *Opregte Haarlemsche Courant*^[1], with, "the sword proper, on a red field, between four stars, surmounted by a cross, or?"

Now, in the seventeenth century there existed at Haarlem *three* Societies of Rhetoricians. One, the Oude Kamer^[2], erected in 1503, had chosen for its motto, *Trou moet blycken*; and for its symbol, the *pelican* or *speelkoornen*; whilst her shield was emblazoned as follows,—in the middle our Saviour crucified, and, behind the cross, Æneas bearing his father. To this *Kamer* the painting alludes, of which Dr. James H. Todd says, "That nearest the fire-place is oval, representing the crucifixion. There is a white scroll across the picture, containing words which I cannot make out." Had the sentence not been obliterated, the querist would have read, *Trou moet blycken*. The second allegory, with illegible subscription, cannot be anything but the ensign of the so-called *Jonge Kamer* at Haarlem, *de Wýngaertrancken*, with the symbol, *Liefde boven al* (Love above all). I presume this on account of the framework of the painting, ornamented on each side with bunches of red grapes (vine-branches) dependent from below. These bunches have been figured in the identical way on a scutcheon of the same *Kamer*, which is still preserved in the council-hall of *Beverwýk*: there also we see, to the right, a female statue representing *Faith*; and, on the upper part, in the middle, another with a burning heart in her hand, and two (not three) children at her side, representing *Charity*, who thus has been placed *above all* the rest, conformably to the motto of the Society. But, in lieu of the third child, stands immediately under her on the *Beverwýk* blazon another woman, *Rhetorica*; and to the left, instead of the man with the hawk (?), another female representing *Hope*, and completing, in this manner, the Christian trilogy (1 Cor. xiii. 13.). Besides, in the middle compartment, not John Baptist but our Lord is seen, standing as victor over Hell, in which Satan is conspicuous. However, notwithstanding these deviations, I think the resemblance too striking not to consider the painting on the wall as the ensign of the *Jonge Kamer*. The third or last picture, representing the *marriage of Christ with the Church*, is the well-known blazon of the third *Rederykerkamer* at Haarlem, surnamed *de Flaamsche* (the Flemish), which bore the *Witte Angieren* (white *stock-flowers*, not lilies), with the motto, *In liefd getrouw*. This shield too is still preserved in the town-hall at *Beverwýk*.

Thus, the three Haarlem Societies of Rhetoricians are represented by their shields in the room designed; nay, if I am not mistaken, the painter has given us a delineation of their meeting-place. This appears: 1. By the statue in the niche, *Rhetorica*. 2. By the two cup-boards, one of which

{214}

contains the prizes, carried by the *Kamers* at various entries and processions; to wit, silver and gold cups, flagons, and dishes: whilst in the other, its books are deposited. 3. By the table under the window, well to be distinguished from that around which the guests are seated, and used by the Rhetoricians as a movable stage, on which to rehearse their plays (whence Willems and Mone derive the name of *tafelspel* [table-play]). 5. By the broad roller under the pictures, that occupies the space, where otherwise was commonly hung the *Keur* (statutes) of the *Kamer*. This last inscription, connected with what is to be read over the fire-place, fully explains the meaning of the whole picture. The lines censure the disputes regarding the dogmata of religion, because every body thinks *his* conviction the best one; many controversies being carried on "Wanneer het volck is vol" (whilst people are full), by incompetent and illiberal critics, and these contentions alienating their hearts from *Charity*, the chief commandment of Christ. In a word, the painting is the faithful representation of what the Haarlem Rhetorician, Dirk Volkerts Coornhert, professed and advocated in his writings. Still the piece belongs to a later period, perhaps between the years 1618 and 1630, when the disputes with Remonstrants, Socinians, and *Kooledsjanten* (*Collegianten*, collegians, sectarians of the van der Kodde's) had reached their highest point. It is known that the Rhetoricians frequently meddled with these contending parties, to the great displeasure of the Synods, which more than once contrived to elicit severe measures from the magistrates against them. How far the Haarlem Societies made themselves justly liable to such interferences, I have not been able to discover; but it might be ascertained by means of one or other of their works published about that time, as, *Der Wit-Angieren Eerenkrans: ghesproten nyt de Flaemsche Natie, ter eeren der Slaghet van Rederÿcke tot Haerlem*, 1630, 4to, or the *Refereinen en Liedekens van't Hemelert*, 1648.

The verses, excepting the last but one, which is sorely maimed, are easily to be explained. Whether the figures be portraits, I cannot decide without ocular inspection of the painting.

CONSTANTER.

Amsterdam.

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

The first number of the still existing *Sincere Haarlem Courant* (I give you a literal translation of the title) must have appeared before May 19, 1665, on which day its *nineteenth* number was printed. See the *Navorscher*, vol. ii. pp. 29. 96. 126.—J. H. v. L.

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

See Ampzing, *Kronyk von Haarlem*, p. 398.; and A. van den Willigen's monograph in Witsen Geysbeek's *Apollineum*, vol. iii. p. 59.—CONSTANTER.

This reply was written before the publication of your last notices ("N. & Q.," Vol. vii., pp. 46. and 97.). The verses you mentioned in the last-named part are, in English, "Here one must guess To wash glasses And to p—s in them Would not be fit." I entirely agree with the poet.

Could you not acquaint me with the length, breadth, and height of the picture, and with the painter's name?

THE "PERCY ANECDOTES."

(Vol. vii., p. 134.)

I have much pleasure in replying to the inquiries of UNEDA. The *Percy Anecdotes*, published in forty-four parts, in as many months, commencing in 1820, were compiled by "Sholto and Reuben Percy, Brothers of the Benedictine Monastery of Mont Benger." So said the title-pages, but the names and the locality were *supposé*. Reuben Percy was Mr. Thomas Byerley, who died in 1824: he was the brother of Sir John Byerley, and the first editor of the *Mirror*, commenced by John Limbird in 1822. Sholto Percy was Mr. Joseph Clinton Robertson, who died in 1852: he was the projector of the *Mechanics' Magazine*, which he edited from its commencement to his death. The name of the collection of Anecdotes was not taken from the popularity of the *Percy Reliques*, but from the Percy Coffee-house in Rathbone Place, where Byerley and Robertson were accustomed to meet to talk over their joint work. The idea was, however, claimed by my clever master and friend, Sir Richard Phillips, who stoutly maintained that it originated in a suggestion made by him to Dr. Tilloch and Mr. Mayne, to cut the anecdotes from the many years' files of the *Star* newspaper, of which Dr. Tilloch was then editor, and Mr. Byerley assistant editor; and to the latter overhearing the suggestion, Sir Richard contested, might the *Percy Anecdotes* be traced. I have not the means of ascertaining whether Sir Richard's claim is correct; and I should be equally sorry to reflect upon his statement as upon that of Mr. Byerley, my predecessor in the editorship of the *Mirror*. The *Percy Anecdotes* were among the best compilations of their day: their publisher, Mr. Thomas Boys, of Ludgate Hill, realised a large sum by the work; and no inconsiderable portion of their success must be referred to Mr. Boys's excellent taste in their production: the portrait illustrations, mostly engraved by Fry, were admirable.

JOHN TIMBS.

LADY NEVILL'S MUSIC-BOOK: MODE OF READING THE ANCIENT VIRGINAL MUSIC.

The index to *Lady Nevill's Music-book*, printed by your correspondent L. B. L., was made known to the public in 1789, in the third volume of Dr. Burney's *History of Music*. In addition to the information given in "N. & Q.," the doctor adds:

"Besides the great number of Bird's compositions for keyed instruments, which are preserved in the *Virginal book* of Queen Elizabeth (now in the Fitzwilliam Museum), another manuscript collection of his pieces still subsists, under the title of *Lady Nevill's Music-book*. It is a thick quarto, very splendidly bound and gilt, with the family arms beautifully emblazoned and illuminated on the first page, and the initials H. N. at the lowest left-hand corner."—P. 91.

The MS. in question was the property of Dr. Burney, at whose sale, in 1814, it was purchased for 10*l.* 10*s.* by Mr. Thomas Jones, of Nottingham Place. At the sale of the latter, about ten years afterwards, it was bought by Triphook, the bookseller, and by him sold to Lord Abergavenny. I remember seeing the book when in Triphook's possession, since which time I had lost sight of it, until the notice by L. B. L. in your pages.

Mr. Thomas Jones was a well-known musical antiquary, and possessed many rare treasures in this department. One of the most important was the *original* MS. of *Lady Nevill's Music-book*, in the handwriting of William Byrd the composer. This valuable relic is now in my library.

John Baldwine, the person who made the splendid copy for the use of Lady Nevill, was a singular character. I have some materials for his biography which may one day see the light. He was a poet in his own time, and wrote a metrical account of famous musicians. The latter part, which I extract from the MS. now before me, relates to the composer of *Lady Nevill's Music-book*:

{215}

"An Englishe man, by name *William Birde*, for his skill,
Which I shoulde have sett first, for so it was my will,
Whose greate skill and knowledge dothe excell all at this tyme,
And far to strange countries abroad his skill doth shyne.
Famous men be abroad, and skilful in the arte,
I do confesse the same, and will not from it starte,
But in Europp is none like to our English man,
Which doth so farre exceede, as trulie I it scan,
As ye cannot finde out his equale in all thinges,
Threwghe out the worlde so wide, and so his fame now ringes.
With fingers and with penne he hathe not now his peere;
For in this worlde so wide is none can him come neere:
The rarest man he is in Musick's worthy arte
That now on earthe doth live, I speak it from my harte,
Or heere to fore hath been, or after him shall come,
None such I feare shall rise that may be calde his sonne.
O famous man! of skill and judgements great profoude,
Let heaven and earthe ringe out thy worthye praise to sounde;
Nay, lett thy skill it selfe thy worthye fame recorde
To all posteritie thy due desert afforde;
And let them all which heere of thy greate skill then saie,
Fare well, fare well, thou prince of musicke, now and aye;
Fare well, I say, fare well, fare well, and here I ende,
Fare well, melodious *birde*; fare well, sweet musick's frende.
All these things do I speak not for rewarde or bribe,
Nor yet to flatter him, or sett him upp in pride;
Not for affection, or ought might move there too,
But even the truth reporte, and that make known to you.
So heere I end: fare well, committinge all to God,
Who kepe us in his grace, and shilde us from his rodd."

As regards the ancient notation of *Lady Nevill's Music-book*, I will now say a few words.

In the most ancient music for keyed instruments, such as the organ, virginals, harpsichord, spinet, &c., a staff consisting of *eleven* lines was used, that is, five lines for the treble, and five lines for the bass, and a *centre* line, being the note C. This was improved upon by dividing the staff into two sixes, and repeating the C line twice over, viz. in the *lower* part of the treble staff, and in *upper* part of the bass staff. As music progressed, and performers required more scope for the movement of the hands, the staff of twelve lines was rent asunder, and the middle C line excluded altogether. It then became the custom to print the five upper lines and the five lower lines much more widely apart, as is now done in modern music. But it ought not to be forgotten that there is only one line really between them; that is to say, there are only three notes between the two sets of five lines, viz. the note *below* the upper five, the note *above* the lower five, and the note on that middle line, and that note is middle C, or, more properly, *tenor* C. A knowledge of this important fact would much facilitate the student in learning to read in the tenor cleff.

In decyphering the old *virginal* music, all we have to do is to leave out the *lower* line of the upper staff, and the *higher* one of the lower staff. It then reads like our modern music.

SCARFS WORN BY CLERGYMEN.

(Vol. vii., p. 143.)

The statement made in the *Quarterly Review* for June, 1851, p. 222., referred to in "N. & Q.," is very inadequate. The scarf now worn by many clergymen represents two ornaments very different, though now generally confounded, viz. the broad and the narrow scarf. I can well remember, in my boyhood, hearing mention made of the distinction between the *broad* and *narrow* scarf, then customarily observed by many; and this at a time when the *res vestiaria*, and matters connected with the ritual, had not become objects of public attention. The broad scarf was the distinction (of what standing I cannot pretend to say) used by chaplains of the king, and of privileged persons, by doctors in divinity, and by the capitular members of collegiate churches. It was worn with the surplice and gown; and, by doctors in divinity only, with the scarlet academical robe. The narrow scarf has been immemorially used by clergymen, whether priests or deacons, in many large towns, and by the clergy in some cathedrals, and not unfrequently by country clergymen. By custom, those who serve, or have served, the office of junior dean in Trinity College, Dublin, wear a scarf. In fact, it represents the stole, or that ornament (under whatever various names it was known) which, all through Christendom, had been a badge of the three orders of bishop, priest, and deacon. In the Church of England, however, none of those variations in its mode of arrangement, which elsewhere discriminates these three orders, have been retained. Is there any proof that it has not been used ever since the Reformation? And may not its very frequent disuse within memory be attributable to that well-known slovenliness in ritual matters which was but too characteristic of the last century?

{216}

JOHN JEBB.

Peterstow Rectory, Ross.

UNANSWERED QUERIES REGARDING SHAKSPEARE.

Domestic anxieties having unavoidably detained me in this place during the last three or four months, I am necessarily without nearly all my books. My corrected folio, 1632, is one of the very few exceptions; and as I have not the No. of "N. & Q." to which A. E. B. refers, I am unable to reply to his question, simply because I do not remember it.

To whomsoever these initials belong, he is a man of so much acuteness and learning, that, although I may deem his conjectures rather subtle and ingenious than solid and expedient, I consider him entitled to all the information in my power. I do not, of course, feel bound to notice all anonymous speculators (literary or pecuniary); but if A. E. B. will be good enough to take the trouble to repeat his interrogatory, I promise him to answer it at once.

My recent volume was put together with some rapidity, and under many disadvantages: not a few of the later sheets were corrected, and several of them written, two hundred miles from home. Such was the case with the note on the suggestion I hastily attributed to MR. CORNISH, on the faith of his letter in "N. & Q." I did not advert to the circumstance that Warburton had proposed the same emendation; and it may turn out that a few other notes by me are in the same predicament. The authority I usually consulted as to the conjectures of previous editors was the *Variorum Shakspeare*, in twenty-one volumes 8vo.

I need hardly add that I was acquainted with the fact that MR. SINGER had published an edition of Shakspeare; but, like some others, it was not before me when I wrote my recent volume, nor when I printed the eight volumes to which that is a supplement. Even the British Museum does not contain all the impressions of the works of our great dramatist; but I resorted, more or less, to twenty or thirty of them in the progress of my undertaking.

MR. SINGER'S edition, no doubt, deserves more than the praise he has given to it: on the other hand, I am thoroughly sensible of the imperfectness of my own labours, however anxious I was to avoid mistakes; and when I prepare a new impression, I will not fail duly to acknowledge the obligations of Shakspeare to MR. SINGER. One of my notes on a celebrated passage in *Timon of Athens* will have shown that there was no reluctance on my part to give MR. SINGER full credit for a very happy emendation.

I hope and believe that he does not participate in the anger some have expressed, because I have been merely the medium of making known other emendations at least equally felicitous.

J. PAYNE COLLIER.

Torquay.

THE PASSAMEZZO GALLIARD.

(Vol. vi., p. 311.)

The passage quoted by *Mr. Forbes* from Richard Ligon's *History of Barbadoes*, in illustration of a scene in the 2nd Part of *King Henry IV.*, was pointed out by Sir John Hawkins in his *History of Music* (Vol. iii. p. 383., note).

For "passame sares galiard," as it stands in Ligon, we should read "passamezzo galliard." Sir John Hawkins derives *passamezzo* from *passer*, to walk, and *mezzo*, the middle or half. The term is variously corrupted by the English poets and dramatists,—*passy-measure*, *passa-measure*, *passing-measure*, &c. Douce, in his valuable *Illustrations of Shakspeare* (edit. 1839, p. 72.), has the following passage on the subject:

"Florio, in his *Italian Dictionary*, 1598, has *passamezzo*, a *passameasure* in dancing, a cinque pace; and although the English word is corrupt, the other contributes a part, at least, of the figure of this dance, which is said to have consisted in making several steps round the ball-room, and then *crossing it in the middle*. Brantôme calls it 'le *pazzameno d'Italie*,' and it appears to have been more particularly used by the Venetians. It was much in vogue with us during Shakspeare's time, as well as the *pavan*; and both were imported either from France, Spain, or Italy. In a book of instructions for the lute, translated from the French by J. Alford, 1568, 4to., there are two *passameze* tunes printed in letters according to the lute notation."

The *passamezzo* was sometimes sung as well as danced. Morley, in his *Introduction to Practicall Musicke*, 1597, has an interesting passage bearing on the point, which has been overlooked by modern writers:

"There is likewise a kind of songs (which I had almost forgotten) called *Justinianas*, and are all written in the *Bergamasca* language. A wanton and rude kinde of musicke it is, and like enough to carrie the name of some notable curtisan of the citie of *Bergama*; for no man will deny that *Justiniana* is the name of a woman. There be also manie other kinds of songs which the Italians make; as *pastorellas* and *passamesos*, with a dittie, and such like, which it would be both tedious and superfluous to dilate unto you in words; therefore I will leave to speak any more of them, and begin to declare unto you those kinds which they make without ditties."

{217} MR. FORBES asks, "Is the tune of the *galliard* known?" I know at least a hundred different galliard tunes. They are distinguished by appellations which seem to indicate their being the favourites of particular persons, as in these instances:—"The King of Denmark's Galliard," "The Earl of Essex's Galliard," "Sir John Souch his Galliard," "Sir Henry Noell his Galliard," &c.—See Douland's *Lachrymæ, or Seaven Tears*, 1603.

The *galliard* is a lively air in triple time: Brossard intimates that it is the same with the *Romanesca*, a favourite dance with the Italians. It is graphically described in Burton's *Anatomy of Melancholy*:

"Let them take their pleasures, young men and maides flourishing in their age, fair and lovely to behold, well attired, and of comely carriage, dauncing a *Greek galliarde*, and, as their dance required, kept their time, now turning, now tracing, now apart, now altogether, now a curtesie, then a caper, &c., that it was a pleasant sight."

Christopher Sympson, in his *Compendium of Practicall Musick* (ed. 1678, p. 116.), says:

"A *pavan* doth commonly consist of three strains, each strain to be play'd twice over.... Next in course after a *pavan* follows a *galliard*, consisting sometimes of two, and sometimes of three strains."

Specimens of the *passamezzo pavan* and *galliard* may be found in Queen Elizabeth's *Virginal Book*, in the Fitzwilliam Museum, Cambridge. One is dated 1592. Others may be found in the Public Library, Cambridge (MS. marked "D. d. 3, 18.") Also in two rare printed books,—Robinson's *School of Musick*, fol. 1603; and *Neder-landtsche Gedenck-clanck*, Haerlem, 1626. The latter work contains the "Passamezzo d'Anvers."

EDWARD F. RIMBAULT.

PHOTOGRAPHIC NOTES AND QUERIES.

The Albumen Process.—In answer to MR. LAWRENCE'S Queries regarding the albumen process (in Vol. vii., p. 116.), I think I can supply him with the information he requires.

The albumen should be placed in a cup, or some wide-mouthed vessel, and, after carefully removing from its surface every trace of air-bubbles, it is to be poured carefully on the plate, and after being flooded over the surface of it, the plate being tilted on one side, the greater portion of the albumen may be run off into the cup again. The plate must not be held sideways, however, for more than an instant; and it must be brought as soon as possible into the *horizontal* position, *face downwards*, between the points of the wire support, as used by Messrs. Ross and Thompson; and being held by the cord attached to the wire support, it must be given a slow rotary motion. The rate at which to cause it to rotate must be a matter of experience, but must be such as to keep the surface of albumen even, and neither to let it settle in the centre, nor to leave that and pass

completely to the edges; neither must too much of it be allowed to flow off, as then the coating will not be thick enough. The best plan is to fix on the wire support at the corner of the plate, and then pour on the albumen, and then no time need be lost between pouring off and giving the rotary motion. The albumen will keep some time in a bottle; but as soon as it begins to get curdy and opalescent, it begins to lose in sensitiveness. The plate, if well prepared, will remain sensitive and in good order for two days at least, and being kept in a dry and cool place is a great assistance to its preservation. The addition of about five drops of saturated solution of bromide of potassium to every ounce of previously-iodized albumen causes great depth and brilliancy in the negative. The same sensitive bath answers over and over again, as with collodion. The time of exposure cannot be specified, as that varies almost indefinitely from ten minutes to an hour and a half.

In regard to obtaining a greater sensitiveness, the addition of starch size in the place of the water to the albumen appears to increase it, and certainly gives great improvement in depth of the blacks. A very good way of beating up the albumen is as follows:—Take a round stick, and having cut several slits in it, from the bottom half-way up it, insert into these several pieces of quill, so that they may project on each side of the stick to the length of about half an inch or a little more, and tie up the bottom of the stick with some string wound round it to keep the quills in place. Take then the albumen, iodized as directed by Thornthwaite or any other successful manipulator, and place it in a tall cylindrical glass vessel; and taking the whisk as above prepared between the palms of the hands, roll it backwards and forwards, keeping the part armed with the quills immersed in the albumen. This is the most effective method I know, and much less tiring than the old method with the common whisk.

In answer to another Querist, I have only to reply that the black tints in the French positives are due to the presence of starch, used as a size for the paper. I have lately succeeded in producing several very beautiful and brilliant effects of this kind by passing the paper—French or English, it does not much matter which—first over a size of starch, and next (after being dried) over a combination of albumen and thin starch size, composed of equal parts of each, to which, according to the process of M. Le Gray, may be added one-fifth of a saturated solution of chloride of ammonium. This is only an improvement in the process as described by M. Le Gray, and the rest of the process will be found in his own book, or in Thornthwaite's Guide.

F. M. L.

Torquay.

{218}

Queries on Mr. Weld Taylor's Process.—I hope MR. WELD TAYLOR will not withhold (from those who would most thankfully acknowledge the favour) an amended description of his paper process, embracing replies to the following Queries:

1. How strong should the cyanide solution be that is to be added "drop by drop;" and how much of it is likely to redissolve the precipitate formed by the first mixture?
2. Should the paper be brushed with, floated on, or immersed in the solution? If either of the latter, for how long a time; and what then?
3. How is the bath of nitrate of silver prepared, and the mode of applying it to the paper?
4. How much sulphuric acid is added to a given quantity of water, in which the paper is placed after removal from the exciting bath; and is it immersed or floated?
5. Is the paper, when removed from the water, to be partially dried with blotting-paper, and used in its damp state? or will it keep, and how long?
6. What is the probable time of exposure in the camera?
7. How is the picture developed? and, finally, how fixed?

JOHN JAMES.

Difficulties in the Wax-paper Process.—Can any of your photographic correspondents give me some hints regarding the following difficulties, which I (in common with many other amateurs) have met with in working according to Le Gray's wax-paper process?

The proportions I used were exactly those published by Le Gray, and the paper and other materials were of the description he recommends; but nearly every picture, on being placed in the gallic acid, was spoiled, by the appearance of numerous small black spots, all well defined on one and the same side, but comparatively undefined on the other. These may possibly have been owing to iron in the paper, and may therefore, perhaps, be obviated by following the method of MR. CROOKES. But I am anxious to learn if others have experienced these spots in their pictures, and to what they attribute them, as well as how they can best be prevented.

My second difficulty was in the want of intensity in the pictures, which completely prevented my obtaining even a tolerable impression from them. I tried many different times of exposure, and even after working long with Le Gray's slightly-different proportions, but always without success. The margin of the pictures, however, which had been exposed to the daylight, always became of the *most intense black*, after the picture had been developed.

But my third difficulty was the most annoying of all, because the constant source of failure, though in itself apparently the most easily obviated. It was the difficulty of keeping the dishes which contained the solution *clean*; the effect of this want of cleanliness being the *marbling* of the pictures whenever placed in the gallic acid and aceto-nitrate of silver. This is a difficulty I never before encountered, during half a dozen years' practice of photography (during which I used to be as successful as most of my brother amateurs); and though I tried every plan I could think of to insure cleanliness, such as washing the dishes with warm water, nitric and muriatic acids, &c., and afterwards wiping them thoroughly with clean cloths, still the mixture of gallic acid and aceto-nitrate of silver, for developing the picture, brought out some marblings or blotches on the dish, which were invariably communicated to the picture, even though it was only floated on the surface of the solution, and prevented, with the greatest care, from touching the bottom of the dish. Should the dishes be kept in the dark constantly?

Have any of your correspondents tried Le Gray's plan of filtering the nitrate of silver through animal charcoal; or do they find any occasion to filter at all? With me, the animal charcoal seemed to increase the sensibility greatly.

G. H.

Mr. Archer's Services to Photography.—In Vol. vii., p. 163., MR. HORNE seems very indignant at the idea that MR. ARCHER taught him to take pictures, and says MR. ARCHER'S published account will not succeed. Now I know that MR. ARCHER and myself did take pictures by his process as published. I also assert that neither MR. HORNE nor Mr. Fry made any collodion pictures before MR. ARCHER published his account in *The Chemist*, and, with the ordinary camera, that process must be the one now to give any chance of success, for without washing the plate the collodion will not keep five or six hours without staining. But as that process was not sufficiently quick, MR. ARCHER proposed to take the pictures in the bath itself; and I have one which I took in that way on the 16th of May, 1851.

MR. HORNE, I think ungenerously, wishes to detract from MR. ARCHER'S merit, and to exalt himself and Mr. Fry at MR. ARCHER'S expense. I have a letter of Mr. Fry's, dated March 23, 1852, in which he says, "I with much pleasure accord to MR. ARCHER the credit he is fairly entitled to, of being the sole inventor of the collodion process." And another letter, wherein he says he "never sanctioned the insertion in any work of any article connected with the collodion process." I also know that MR. ARCHER prepared collodion for Messrs. Horne; that Messrs. Horne advertised it as prepared by MR. ARCHER; and that they were glad, when the thing was new, to avail themselves of MR. ARCHER'S assistance.

W. BROWN.

Ewell.

{219}

Mr. Weld Taylor's Iodizing Process.—The process I generally adopt in iodizing paper by the ammonio-nitrate of silver, I have found to be the most certain of all, and I here give a formula for the benefit of your readers. They will find it admirably adapted for any objects in the shade, or any not lit by the sun's rays; it also has an excellent quality, of not darkening by exposure in the camera, as most other papers do. I have taken negatives with it all the winter, even at Christmas. It is rather slow, but certain; and as your readers try it and improve it, I hope they will communicate the results.

It rests alone on the superior sensitive property the nitrate of silver possesses after being redissolved in ammonia, which every photographer must have experienced. And it has, I believe, in prospect, the dispensing with the crystals of nitrate of silver, and simply at last employing silver leaves, which will save a great expense to the operator. The first solution is, to the proportion of a wine-bottleful of water add three grains of pure tannin, well dissolved in filtered water. Upon this float every sheet of paper, taking care of bubbles when they are to be hung up to dry. Do a great number; they will be ready for the ultimate process. Make now a solution of nitrate of silver, twenty-six grains to the ounce: if three ounces are to be made, dissolve the nitrate in half an ounce of distilled water, and add liq. ammo. fortissimus till the precipitate is redissolved. Then fill up with two and a half ounces of distilled water. This is the formula of Mr. Alfred Taylor. With this solution pass over every sheet with a brush: it cannot be floated, as exposure to the air precipitates the silver. The iodizing solution is,—

Iodide of potassium	250 grs.
Fluoride of potassium	20 grs.
Cyanide of potassium	15 grs.
Muriate of soda	30 grs.

to a full half-pint of distilled water.

The success of the operation depends upon this point, that the latter solution must be laid over the first, *before the first has entirely dried*, or at that point when all appearance of wet is absorbed. Three sheets of paper may be washed over at a time; and as the corner where the solution runs to is apt to remain wet longer than the rest of the paper, the drip may be assisted off with a bit of blotting-paper. Also, *before* the second solution is dry, it is to be floated on water; but the same conditions must be strictly observed. When it has floated a short time, "it does not require so long a time as the acid process." It is, while wet, floated again upon a weak solution of free iodine for about half a minute; it may then be dried, and is ready for the sensitive solution.

This last must be acid, and any of the approved formulæ will suit it; but the solution, whatever it is, must be allowed to dry before placing between the white glasses, nor on any account ought it to be touched with blotting-paper. The image is to be brought out with gallic acid and acetic acid, laid over with a brush, and requires no heat. It is of a very red colour generally, but that does not impair its effectiveness in taking the positive impression.

WELD TAYLOR.

7. Conduit Street West, Bayswater.

Sir W. Newton's Process.—Will SIR W. NEWTON be kind enough, through the mediums of "N. & Q.," to give the *rationale* of the *action* of the *common soda* and *powdered allum* mentioned in his process published in Vol. vii., p. 140. and why the *soda* is used for *negatives* and the *allum* for *positives*, both being produced on *iodized paper*?

Should these chemicals *destroy* the power of the *hyposulphite of soda*, I imagine the fading of *positives* will no longer be a matter of uneasiness; and I am sure all amateurs will be greatly indebted to him.

W. ADRIAN DELFERIER.

40. Sloane Square.

Replies to Minor Queries.

A Race for Canterbury (Vol. vii., p. 158.).—In a copy of the tract before me (4to., 1747) is a plate prefixed to the title, containing a view of Lambeth Palace with four bishops, each in a wherry, striving hard to reach the coveted God: Sherlock, Herring, Mawson, and Gibson, designated in the poem as *Codex*. The contention for the see of Canterbury, on the death of Archbishop Potter, was the subject of several squibs and satirical prints.

I have two other plates, each representing three bishops in wherries; one with three stanzas under it, commencing:

"Pope Gregory's table was spread with a net,
Till he the fish into his power could get;
Pope E—nd to L—eth rows in a wherry,
For the A—B—p's P—ce of C—."

In which Gibson and the two Sherlocks are alluded to. The other, a broadside, headed by a woodcut with *three* wherries, entitled "First Oars to L—m—th, or who strives for Preferment?" with fourteen stanzas below the cut; the first runs thus:

"At L—m—th dwells, as fame reports,
A P—i—st of spotless fame;
Some annual thousands swell his worth,
And spread abroad his name."

In the twelfth, the initials H—d—y appear:

"H—d—y, with headstrong zeal inspired,
Vows he'll complete the work,
Whilst G—b—n tugs and boils in vain,
T' o'ertake the furious Y—r—k."

Which would lead one to infer that Hoadley was a competitor with Herring and Gibson.

J. F.

Kennington.

{220}

The Birch: a Poem (Vol. vii., p. 158.).—The poem entitled "The Birch," which you have printed at length in a recent Number, has long been familiar to me, though I believe it has never before been printed; and was written by the late *Rev. Thomas Wilson, B.D., head master of the Free Grammar School of Clitheroe, Lancashire*. He was author of *An Archæological Dictionary, or Classical Antiquities of the Jews, Greeks, and Romans*, dedicated to Dr. Johnson; which was highly esteemed, and passed through two editions: the first in 1782, the second, "with considerable additions," in 1793.

Mr. Wilson was a most amiable man, of great learning, taste, and humour; and universally respected and beloved by all his scholars, by all his townsmen, and by all the first families throughout the north of Lancashire. During his time, the school of Clitheroe was in the highest repute; and the annual return of the speech-day was the great local festival of the year—the occasion of general conviviality and good neighbourhood among the gentry of the district. On these occasions Mr. Wilson generally wrote a copy of verses, to be recited by some of the scholars: and I have no doubt that the statement in your correspondent's copy ought to be "*recited* by a boy of thirteen," for it was certainly *written* by Mr. Wilson, the head master.

J. T. A.

Curtseys and Bows (Vol. vii., p. 156.).—E. S. will find his Query partly, if not altogether answered

in a former note on salutations and salutes (Vol. v., p. 157.). As to the date of the word *curtsey* (a contraction for *courtesy*), it is at least as early as Shakspeare. Rosalind concludes the epilogue to *As You Like It* by making her *curt'sy*. It occurs also in a dozen other places.

C.

Deodorising Peat (Vol. vi., p. 509.).—A. A. D. inquires if this is found to be a failure: to this I can answer safely, that it is *not*. As to the second part of his Query, I would say, *if* he means (as I am sure he does) the "Peat Charcoal," he should apply to Jasper W. Rogers, Esq., C. E., Seville Place, Dublin, who is the patentee, and who will, I am sure, give him every information. Before doing so, I would, however, suggest an application to Professor Davy, Royal Dublin Society, who has strongly maintained that *finely* pulverised peat is fully equal to the peat charcoal as a deodorising agent. He has published a small pamphlet on the subject: to the best of my recollection it may be had through Messrs. Hodges and Smith, Dublin.

ENVIRI.

Jacobite Toasts (Vol. vii., p. 105.).—What is here called "Lord Duff's toast" formed some of the toasts current among the Jacobites about the period of the Rebellion of 1745. Lord Mahon alludes to the deep bumpers which were drunk by the country gentlemen to the health of the young prince, and probably by the country ladies also, "who were proud to sing ditties to his praise." Lord Mar died in 1732, consequently the fourth toast, "Keep Lord Mar," could not be drunk in 1745. The following list, given to me by a Lancashire gentleman some years ago, varies a little from your correspondent's, and may be acceptable both to him and to others of your readers. As Lord Mar and the Duke of Ormond, who died in 1745, are both omitted in this list of toasts, it may have been used subsequently to the other.

A. B. C.	A Blessed Change.
D. E. F.	D— Every Foreigner.
G. H. J.	Get Home Jemmy.
K. L. M.	Keep Loyal Ministers.
N. O. P.	No Oppressive Parliaments.
Q. R. S.	Quickly Return, Stuart; and Quell Rebellious Subjects.
T. U. W.	Tuck Up Whelps (Guelfs).
X. Y. Z.	Exert Your Zeal.

Your correspondents, myself among the number, in the case of Shenstone (Vol. vi., pp. 414. 465.), ought well to consider the narrow limits which can be afforded weekly in your pages, and not desire to insert in them what may be easily found elsewhere. Bishop Pursglove's epitaph, which fills an entire column at p. 135., has been given, 1. in the *Gentleman's Magazine* for December 1794, p. 1101.; 2. in Lysons's *Derbyshire*; and 3. in the beautiful volume of monumental brasses published by the Cambridge Camden Society, where it is accompanied by a most interesting memoir. When some of your correspondents look with anxiety for the appearance of a Note and Query of three lines, and do not find it, this occupation of space is rather unreasonable, as well as needless.

J. H. M.

Consecrators of English Bishops (Vol. vii., p. 132.).—I believe that the following is, as far as it goes, a correct answer to the Query of A. S. A. The bishops assisting the Primate were:

Feb. 27, 1842, Lincoln and Llandaff; April 28, 1844, London, Bangor, Worcester; May 4, 1845, London, Lincoln, Lichfield, Rochester, Hereford, and Bishop Coleridge late of Barbadoes; July 5, 1846, London, Lichfield, Calcutta.

The consecration of December 3, 1843, like all those before mentioned, took place in the archbishop's private chapel in Lambeth Palace.

S. R. MAITLAND.

Chatham's Language (Vol. vii., p. 127.).—I suppose you will receive many answers to H. G. D.'s question, as to the authorship of the lines quoted by Lord Lansdowne; but "what is everybody's business is nobody's;" and, therefore, I venture to say that, with a slight difference, they are from Cowper's *Task*, b. ii. 235. I think the whole passage ought to be embalmed in your pages amongst the other memorials of Wolfe:

"Time was when it was praise and boast enough
In every clime, and travel where we might,
That we were born her children: *praise enough*
To fill the ambition of a private man,
That Chatham's language was his mother tongue,
And Wolfe's great name compatriot with his own.
Farewell those honours, and, farewell with them
The hope of such hereafter. They have fallen
Each in his field of glory: one in arms,
And one in council. Wolfe upon the lap
Of smiling victory, that moment won,
And Chatham, heart-sick of his country's shame.

They made us many soldiers. Chatham still
Consulting England's happiness at home,
Secured it by an unforgiving frown,
If any wrong'd her. Wolfe, where'er he fought,
Put so much of his heart into his act,
That his example had a magnet's force,
And all were swift to follow whom all lov'd."

Southey adds, in note:

"Cowper wrote from his own recollection here. In one of his letters, he says: 'Nothing could express my rapture when Wolfe made the conquest of Quebec.'"

C. W. B.

Shakspeare Readings: "Love's Labour's Lost," Act V. Sc. 2. (Vol. vi., pp. 268. 296.).—

"That sport best pleases which the least knows how:
Where zeal strives to content, and the contents
Dies in the *zeal* of that which it presents."

The difficulty, as MR. KNIGHTLY says, is in the word *dies*, which is unintelligible; for the meaning is obviously the reverse of *dies*, namely, that the *contents*, that is, "the satisfaction of the audience, arises from accepting the well-meant zeal of the poor performers." This sense will be produced by the smallest possible typographical correction—*L* for *D*.

"The contents
Lies (i.e. exists) in the *zeal*," &c.

This at least is intelligible, which no other reading seems to be; and I need not point out that there are no two letters so easily confounded, either in MS. or type, as *L* and *D*. Most editions now read *die*, to agree with the plural *contents*; that question however, does not affect my emendation, which seems to me very like some of the best in MR. COLLIER'S folio.

C.

Inscriptions in Books (Vol. vii., p. 127.).—The following lines are often written in Bibles, and other works of a devotional nature:

"This is Giles Wilkinson his book.
God give him grace therein to look:
Nor yet to look, but understand,
That learning's better than house and land:
For when both house and land are spent,
Then learning is most excellent."

I find that the following formula is much used among the poor in country villages:

"John Stiles is my name,
England is my nation,
— is my dwelling-place,
But Christ is my salvation.
And when I'm dead and in the grave,
And all my bones are rotten;
This when you see, remember me,
Though I am long forgotten."

Another I am acquainted with is of as menacing a description as some of the last quoted by BALLIOLENSIS. It is, however, so common as hardly to be worth the notice of "N. & Q.":

"Gideon Snooks,
Ejus liber.
Si quis furetur;
Per collum pendetur,
Similis huic pauperi animali."

Here follows a figure of an unfortunate individual suspended "in malam crucem."

F. M. M.

The Note of BALLIOLENSIS has reminded me of Garrick's book-plate, which I found in a book purchased by me some years ago. The name David Garrick, in capital letters, is surrounded by some fancy scroll-work, above which is a small bust of Shakspeare; below, and on the sides, a mask, and various musical instruments; and beneath the whole, the following sentence from *Menage*:

"La première chose qu'on doit faire quand on a emprunté un livre, c'est de le lire afin de pouvoir le rendre plutôt.—*Menagiana*, vol. iv.

The following admonition to book-stealers is probably not unknown to BALLIOLENSIS:

"Quisquis in hunc librum furtivos verterit ungues,
Π sibi pro merito littera Græca manet."

S. D.

Anagrams (Vol. iv., p. 226.).—The following royal anagrams are worth adding to your list. It is said that Charles I., on looking at a portrait of himself the day before his execution, made this anagram on the Carolus Rex inscribed on it, *Cras ero lux*. Again, Henry IV. of France is said to have made the anagram *Je charme tout*, on the famous and beautiful Marie Touchet.

W. FRASER.

Tor-Mohun.

Dipping for Bite of Mad Dog, &c. (Vol. vi., p. 483.).—When I was a boy, probably therefore about thirty-five years ago, a mad dog appeared in Brightwell, near Wallingford, which bit several other animals and some human beings. I well remember seeing some pigs which became perfectly mad in consequence of being so bitten. A horse, too, showed symptoms of madness, and was immediately destroyed. All I can say of the *persons* bitten is, that they were sent (I think to the number of six or seven) down to Southampton to be dipped, and that none of them was ever attacked with hydrophobia. I have often, formerly, spoken to one of the persons on the subject, a carpenter, named Eggleton.

I quite agree with all you have said on the propriety of appending real names. Dropping, therefore, my cognomen of CORYLUS, I subscribe myself

WM. HAZEL.

Portsmouth.

"*Solid Men of Boston*" (Vol. vii., p. 134.).—Your correspondent will find the whole of this song, which is one of Captain Morris's, in the *Asylum for Fugitive Pieces*, published by Debrett, 1786, 12mo., vol. ii. p. 246. It is entitled "Billy Pitt and the Farmer," and begins—

"Sit down, neighbours all, and I'll tell a merry story,
About a British farmer and Billy Pitt the Tory.
I had it piping hot from Ebenezer Barber,
Who sail'd right from England, and lies in Boston harbour."

It describes, very amusingly, an incident which was reported to have occurred to Pitt and Dundas, on their return from a convivial meeting at "Daddy Jenky's," and was for a long time a very popular song.

JAMES CROSSLEY.

I have seen a song, with the music, directed against the Prince of Wales, Charles Fox, and their party. It began,—

"Come, listen neighbours all, and I'll tell you a story,
About a disappointed Whig who wants to be a Tory.
I had it from his bosom-friend, who very soon is going
To Botany for seven years, for something he's been doing."

It ended,—

"Solid men of Brighton, look to your houses;
Solid men of Brighton, take care of your spouses;
Solid men of Brighton, go to bed at sun-down,
And do not lose your money to the blacklegs of London."

Which is the earlier version I do not know.

H. B. C.

Degree of B.C.L. (Vol. vi., p. 534.; Vol. vii., p. 38.).—In answer to J. F.'s question, the examination is quite, and the amount of standing (*viz.* seven years) required for taking a B.C.L. in the University of Oxford is almost, identical with those necessary for an M.A. degree. A knowledge of the Civil Law never comes into requisition. There was a proposal, some short time ago, for a statute requiring an examination in the Institutes, &c., Heineccius, and other treatises on the Civil Law, before proceeding to that degree, but it was never passed. The civilian's fees are rather more than the Artist's. For information on some other minute particulars of difference, I refer J. F. to the *Oxford Calendar*.

The Cambridge LL.B. is really examined in the Civil, though not in the Canon Law, and is considered to obtain his degree with greater facility than by going through Arts.

With respect to the privileges of the degree at Oxford, the B.C.L. is not a member of Convocation, and has therefore no vote for the university; but yet he takes precedence of M.A.'s, both by university and court etiquette. The degrees in law and divinity used to confer the same privileges as a chaplaincy with respect to holding pluralities; and they also give those who take them the right of wearing a scarf. This will be an answer to C— J. T. P. (Vol. vii., p. 108.), unless he has confounded the priest's *stole* with the chaplain's *scarf*. The civilian has also a distinguishing gown and hood; but as to the right to a place among the members of the bar, I am unable, though a

B.C.L. myself, to give any assistance in the way of information; but the silk gown of a queen's counsel is the same as a civilian's gown.

W. FRASER.

Tor-Mohun.

"*Lay*" and "*Lie*" (Vol. vi., p. 388.).—I have somewhere read the following parliamentary anecdote:—A certain honourable member, in the course of a speech, said, "the paper which *lays* on the table," but was immediately corrected by another honourable member, who said, "the honourable member should say *lie*, hens *lay*." In the course of the evening, the second honourable member was on his legs, and at the end of his speech said, "with these observations I shall *set* down;" but the first retorted on him with the correction "the honourable member should say *sit*, hens *set*."

SHIRLEY HIBBERD.

"*Banbury Cakes and Zeal*" (Vol. vii., p. 106.).—The following passage from *Drunken Barnaby's Journey through England* will show that Banbury was famous for *zeal*:

"To Banbury came I, O profane one!
There I saw a puritane one
Hanging of his cat on Monday
For killing of a mouse on Sunday."

What the present estimation in which Banbury cakes are held may be I cannot tell; but I can assure you that at the close of the last century, when I was a schoolboy, they were deservedly in very high repute, at least among us youngsters.

H.

{223} "*Hob and nob*" (Vol. vii., p. 86.).—In addition to your observations on this expression, allow me to record the use of the term under circumstances which some others of your sexagenarian readers may with myself be able to call to mind. I well remember, when a boy at home from school, that my old uncle, who piqued himself on the correctness of his style in manners, dress, and conversation, and whose portrait, in the ample sleeves, capacious waistcoat, and formal head-dress of the last century, looks down on me as I now write, being in company when wine was on the table, and each person had supplied their glasses, would occasionally, as a mark of respect or affection to any individual sitting near him, in a gentle tone of solicitation mention the name of the party, and ask "Hob and nob?" On the immediate compliance, which nothing short of hostility or ill manners could refuse or avoid, the parties held out their glasses till they touched one the other, health being at the same time invoked. But at this point always ensued a little polite rivalry as to which of the parties should hold the glass rather below that of the other as they came in contact. If a lady were the challenged on the occasion, she would with simpering diffidence allow of the superiority indicated by her glass being uppermost, overwhelmed with my uncle's expressions of regard; if a gentleman, each party got over the formality on as near a level as possible, amidst murmurs and protestations of humble service and great esteem.

J. D. S.

A Gentleman executed for flogging a Slave to Death (Vol. vii., p. 107.).—Mr. J. V. L. Gebhard, son of the Rev. Mr. Gebhard, was tried at Cape Town, on Saturday, 21st September, 1822, at the instance of the landrost of Stellenbosch, *ratione officio* prosecutor, before a full court, for the murder of a slave, by excessive and unlawful punishment. He was found guilty, and sentenced to death. The sentence was carried into effect on 15th November, amid an immense concourse of spectators.

INVERURIENSIS.

Mr. Henry Smith's Sermons preached by a Romanist (Vol. iii., p. 222.).—

"As soon as he (*i. e.* Obadiah Walker) declared himself a Roman Catholic, he provided him and his party of Jesuits for their priests; concerning the first of whom (I think he went by the name of Mr. Edwards) there is this remarkable story, that having had mass said for some time in a υπερων, or garret, he afterwards procured a mandate from King James to seize of the lower half of the side of the quadrangle next adjoining to the college chapel, by which he deprived us of two low rooms, their studies, and their bed-chambers; and after all the partitions were removed, it was some way or other consecrated, as we suppose, to Divine services; for they had mass there every day, and sermons, at least in the afternoons, on the Lord's Days: and it happening that the Jesuit preaching upon 1 Cor. ix. 24., 'So run that you may obtain,' many Protestants were hearkening at the outside of the windows, one of them discovering that it was one of Mr. Henry Smith's sermons, which he had at home by him, went and fetched the book, and read at the outside of the window what the Jesuit was preaching within. But this report raised such a noise in the town, that this priest was speedily dismissed, and another brought in his room."—Smith's *Annals of University College*, p. 258.

E. H. A.

London Queries (Vol. vii., p. 108.).—An authentic account of one of the earliest, if not the most early toll ever collected in England, is to be found in the 5th tome of Rymer's *Fœdera*, fo. 520. It was in the year 1346 that King Edward III. granted his commission to the master of the hospital of St. Gyles (in the Fields), without the city of London, and to John of Holbourn, to lay a toll on all sorts of carriage, for two years to come, passing through the highway (via regia) leading from the

said hospital to the bar of the old Temple of London (*i. e.* the Holborn Bar, near to which stood the old house of the Knights Templars); also through another highway called Perpoole (now Gray's Inn Lane); which roads were, by frequent passage of carts, waynes, and horses, to and from London, become so miry and deep as to be almost impassable; as also the highway called Charing. These tolls were as follow:

1. For every cart or wayne, laden with wool, leather, wine, honey, wax, oyl, pitch, tar, fish, iron, brass, copper, or other metals, corn, &c., for sale, to the value of twenty shillings	1 <i>d.</i>
2. For every horse-load of merchandise	0¼
3. For every horse used in carrying corn, or other provisions, per week	0½
4. For every load of hay	0¼
5. For carts used to carry charcoal, bark, &c., per week	1
6. For every horse, ox, or cow	1
7. For every score of hogs or sheep	0½
8. And for all other merchandise of 5 <i>s.</i> value	0½

But ecclesiastical persons, of both sexes, were to be exempt from this toll.

About this time there was a considerable market or staple held at Westminster; and in 1353 the same king, by an order in council, laid a tax of 3*d.* on every sack (serplarium) of wool, and for every three hundred of woolfels; 6*d.* on every last of leather; 4*d.* on every fodder of lead; 4*d.* on every tun of wine; and ½*d.* on every twenty shillings value of all other goods carried either by land or water to the staple of Westminster, in order for repairing the highway leading from the gate of London called Temple Bar to the gate of the abbey at Westminster.—See *Fœdera*, vol. v. p. 774.

From this record we learn that the gate called Temple Bar, as a western boundary of the city of London, is of great antiquity as a gate.

I hope some of your readers skilled in architecture may answer the other Queries of your correspondent.

BROCTUNA.

Bury, Lancashire.

{224}

Miscellaneous.

NOTES ON BOOKS, ETC.

Messrs. Longman have just published, in two thick and closely printed volumes, *A New Gazetteer or Topographical Dictionary of the British Islands and Narrow Seas, &c.*, by James A. Sharp. When we tell our readers that in these two volumes are recorded the name, position, history, &c. of every city, town, village, hamlet, &c. which appears in the censuses of 1821, 1831, 1841; or in the works of Carlisle, Pott, Gorton, Lewis, Fullarton, Chambers, Hall, and other general writers; and, indeed, that among the sixty thousand articles of which these volumes consist, will be found particulars not only of all the natural objects of the country—as rivers, lakes, mountains, hills, passes, waterfalls, bays, ports, headlands, islands, shoals—but also of every locality or object of historical interest or antiquarian character: as Roman stations and camps, Roman and British ways, Saxon towns, Druid stones, cromlechs, round towers, Danish Rathes, Picts' houses, castles, abbeys, &c., not to mention railway, police, and coast-guard stations, hunting "fixtures," &c., they will at once perceive what a vast amount of useful, indeed of most valuable, information, the persevering industry of Mr. Sharp has enabled him to bring together. That a work consisting of so large a mass of facts and figures should contain some errors, is more than probable; but having tested it by referring to localities with which we are personally acquainted, we are enabled to say that it has stood that test in a manner to make us feel assured that it is a book to be fully relied upon, and one, therefore, which we have no doubt will eventually take its place in every well-appointed library.

BOOKS RECEIVED.—*Tangible Typography, or How the Blind Read*, by E. C. Johnson, is a little volume detailing various modes of printing books for the blind, and well calculated to awaken an interest in the benevolent objects of The Society for Printing and Distributing Books for the Use of the Blind.—*The Ghost of Junius, &c.*, by Francis Ayerst. This endeavour to identify Junius with Lieut.-General Sir Robert Rich, on the strength of a letter written by that officer to Viscount Barrington, years after the celebrated *Letters of Junius* had appeared, is the largest theory based on the smallest fact with which we are acquainted.—Mr. Bohn has just issued in his *Standard Library* the fourth volume of his edition of *The Prose Works of John Milton; containing the First Book of A Treatise on Christian Doctrine, compiled from the Holy Scripture alone, translated from the Original* by the Lord Bishop of Winchester. The present edition has had the advantage of a

thorough revision.—Mr. Bohn has also enriched his *Scientific Library* by the publication of *The Physical and Metaphysical Works of Lord Bacon, including his Dignity and Advancement of Learning, and his Novum Organon, or Precepts for the Interpretation of Nature*, edited by Joseph Devey, who has availed himself of the best translations, and enriched the *Novum Organon* with the remarks of the two Playfairs, Sir John Herschel, and the German and French editors.—*Matthew Paris' English History, from the Year 1235 to 1273; translated from the Latin* by Dr. Giles, *Volume the Second*, is the new issue of Bohn's *Antiquarian Library*; while, in his *Classical Library*, he has published a volume which will be, we doubt not, welcome to many: *The Idylls of Theocritus, Bion, and Moschus, and the War Songs of Tyrtæus, literally translated into English Prose*, by Rev. J. Banks; *with Metrical Versions*, by J. M. Chapman.—*The Churchman's Magazine, a Monthly Review of Church Progress and General Literature*. Judging from the January and February Numbers which are now before us, we can have no doubt that this Magazine for Churchmen will please those to whom it is addressed.

BOOKS AND ODD VOLUMES

WANTED TO PURCHASE.

PURSUIT OF KNOWLEDGE UNDER DIFFICULTIES. Original Edition. Vol. I.

THE BOOK OF ADAM.

PRIDEAUX'S CONNECTION OF THE OLD AND NEW TESTAMENT. Vol. I. 1718.

THE CHRISTIAN MAGAZINE. Vol. for 1763.

PRO MATRIMONIO PRINCIPIS CUM DEFUNCTÆ UXORIS SORORE CONTRACTO RESPONSUM JURIS COLLEGII JURISCONSULTORUM IN ACADEMIA RINTELENSI (circa 1655).

MONNER JURISCONSULT., DE MATRIMONIO.

BRÜCKNER, DE MATRIMONIO.

BEDELL'S IRISH OLD TESTAMENT, Irish type, 4to., 1685. [A copy of O'Domhnuill's "Irish New Testament," Irish type, 4to., 1st edition, 1602 (*being rare*), is offered in exchange.]

PERCY SOCIETY PUBLICATIONS. Nos. XCIII. and XCIV.

SOUTHEY'S WORKS. Vol. X. Longmans. 1838.

SCOTT'S CONTINUATION OF MILNER'S CHURCH HISTORY. Vols. II. and III., or II. only.

THE DRAGON OF WANTLEY, by H. CAREY.

GAMMER GURTON'S STORY BOOKS, edited by AMBROSE MERTON. 13 Parts (Original Edition).

HAYWARD'S BRITISH MUSEUM. 3 Vols. 12mo. 1738.

THEOBALD'S SHAKSPEARE RESTORED. 4to. 1726.

ILLUSTRATED COMMENTARY ON THE OLD AND NEW TESTAMENTS. Vol. I. 1840. Knight.

PETER SIMPLE. Illustrated Edition. Saunders and Otley. Vols. II. and III.

HISTORICAL MEMOIRS OF QUEENS OF ENGLAND, by HANNAH LAWRENCE. Vol. II.

INGRAM'S SAXON CHRONICLE. 4to. London, 1823.

NEWMAN'S FERNS. Large Edition.

ENIGMATICAL ENTERTAINER. Nos. I. and II. 1827 and 1828. Sherwood & Co.

NORTHUMBRIAN MIRROR. New Series. 1841, &c.

* * * Correspondents sending Lists of Books Wanted are requested to send their names.

* * * 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.

We have this week the pleasure of presenting our Readers with an additional eight pages. We do this from a desire that those who do not participate in the interest which so many of them take in our endeavours to popularise Photography, should from time to time receive compensation for the space occupied by our Photographic Correspondence.

E. H. H. *Caxton's Press is certainly not in Westminster Abbey: we may add, certainly not in existence.*

TEE BEE. *The quotation is from Pope's Moral Essays, Epist. IV.:*

"To rest the cushion and soft Dean invite,
Who never mentions hell to ears polite."

S. JENNINGS-G. *We have a Note for this Correspondent. Where shall it be sent?*

H. E. P. T. (Woolwich). *What Numbers are wanted?*

EARLDOM OF OXFORD. M. D., *whose communication on this subject appears in our No. for Feb. 12., p. 153., writes to us that he has been misinformed, inasmuch as two of the sisters of Alfred, the last Earl of Oxford and Mortimer, have sons.*

{225}

F. K. (Clonea) *is requested to state the subjects of the two Queries to which he refers.*

J. M. (Bath). *The Note has been forwarded.*

SHAW: SPINNEY: HURST. H. E. P. T. *will find, on reference to Richardson's Dictionary, that Shaw is from the A.-S. Scua, a Shadow; and Hurst from the A.-S. Hurst, a Wood. Spinney is probably from the Latin Spinetum, a place where thorny bushes grow.*

J. G. (Dorchester)'s *Query on the Lisle Family shall appear next week.*

F. B. *The term Benedict, applied to a married man, is doubtless derived from Shakspeare's "Benedict, the Married Man."*

TYRO. *The fault must be in your Chemicals, or in your manipulation. Try again, with Chemicals procured from a different source.*

E. B. S. *Dr. Diamond's result, and mode of arriving at it, will be given in his forthcoming Photographic Notes.*

Erratum.—P. 105., Lord Duff's Toast, read "Q. R. S. Quickly Restore Stewart," instead of "Resolve."

OUR SIXTH VOLUME, *strongly bound in cloth, with very copious Index, is now ready, price 10s. 6d. A few complete sets of "NOTES AND QUERIES," Vols. I. to VI., price Three Guineas for the Six Volumes, may now be had; for which early application is desirable.*

March 1st will be ready, Part I., price 1s.
(To be continued in Shilling Monthly Parts.)

A PLAIN COMMENTARY ON THE FOUR HOLY GOSPELS, INTENDED CHIEFLY for DEVOTIONAL READING. This Commentary will be particularly adapted to the Wants of the Middle and Poorer Classes, and will be issued in Shilling Monthly Parts. At the same time it is so arranged that any chapter can be obtained separately, in the form of a Tract, and thus used for distribution.

JOHN HENRY PARKER, Oxford and London.

Now ready, in fcp. 8vo., handsomely bound in cloth, gilt, with woodcut borders and illustrations,
price 3s. 6d.

THE PILGRIM'S PROGRESS BY JOHN BUNYAN. A New Edition, edited by the REV. J. M. NEALE, M.A., for the use of Children of the Church of England.

JOHN HENRY PARKER, Oxford and London.

JUST PRINTED AT THE UNIVERSITY PRESS, OXFORD.

DR. CHANDLER'S CRITICAL HISTORY OF THE LIFE OF DAVID. New Edition in 1 Vol. 8vo. cloth, 8s. 6d.

BULSTRODE WHITELOCK'S MEMORIALS of the English Affairs from the beginning of the Reign of Charles I. to the Restoration of Charles II. New Edition in 4 Vols. 8vo. cloth, 30s.

JOHN HENRY PARKER, Oxford, and 377. Strand, London; and GARDNER, 7. Paternoster Row.

WRITERS OF FICTION, POEMS, DRAMAS, PAMPHLETS, SERMONS, ETC.

Now Ready,

HOW TO PRINT AND WHEN TO PUBLISH.

Practical Advice to Authors, inexperienced Writers, and Possessors of Manuscripts, on the efficient publication of books intended for general circulation or private distribution. Sent Post Free to orders enclosing Six Stamps, addressed to MESSRS. SAUNDERS & OTLEY, Publisher, Conduit Street.

BENNETT'S MODEL WATCH, as shown at the GREAT EXHIBITION. No. 1 Class X., in Gold and Silver Cases, in five qualities, and adapted to all Climates, may now be had at the MANUFACTORY, 65. CHEAPSIDE. Superior Gold London-made Patent Levers, 17, 15, and 12 guineas. Ditto, in Silver Cases, 8, 6, and 4 guineas. First-rate Geneva Levers, in Gold Cases, 12, 10, and 8 guineas. Ditto, in Silver Cases, 8, 6, and 5 guineas. Superior Lever, with Chronometer Balance, Gold, 27, 23, and 19 guineas. Bennett's Pocket Chronometer, Gold, 50 guineas; Silver, 40 guineas. Every Watch skilfully examined, timed, and its performance guaranteed. Barometers, 2*l.*, 3*l.*, and 4*l.* Thermometers from 1*s.* each.

BENNETT, Watch, Clock and Instrument Maker to the Royal Observatory, the Board of Ordnance, the Admiralty, and the Queen,

65. CHEAPSIDE.

IN VOLUMES FOR THE POCKET, PRICE FIVE SHILLINGS EACH.

Just published, in fcp. 8vo., Vol. V. of

BOWDLER'S FAMILY SHAKSPEARE. In which nothing is *added* to the Original Text; but those Words and Expressions are *omitted* which cannot with propriety be read aloud in a Family. A New Edition, to be completed in Six Monthly Volumes, price 5*s.* each.

London: LONGMAN, BROWN, GREEN, & LONGMANS.

WONDERFUL DISCOVERY.—Portraits, Views, &c., taken on Glass by the Suns rays. By this new process any person can produce in a few seconds, at a trifling expense, truly Life-like Portraits of their Friends, Landscapes, Views, Buildings, &c. No knowledge of drawing required to produce these wondrous works of art and beauty. Printed instructions, containing full particulars for practising this fascinating art with ease and certainty, forwarded on receipt of Fifteen Postage Stamps.

Address, WM. LANE, Photographer,
No. 3. Market Street, Brighton.

WESTERN LIFE ASSURANCE AND ANNUITY SOCIETY.

3. PARLIAMENT STREET, LONDON.

Founded A.D. 1842.

Directors.

H. E. Bicknell, Esq.	J. H. Goodhart, Esq.
W. Cabell, Esq.	T. Grissell, Esq.
T. S. Cocks, Jun. Esq., M.P.	J. Hunt, Esq.
G. H. Drew, Esq.	J. A. Lethbridge, Esq.
W. Evans, Esq.	E. Lucas, Esq.
W. Freeman, Esq.	J. Lys Seager, Esq.
F. Fuller, Esq.	J. B. White, Esq.
	J. Carter Wood, Esq.

Trustees.—W. Whateley, Esq., Q.C.; L. C. Humfrey, Esq., Q.C.; George Drew, Esq.,

Physician.—William Rich. Basham, M.D.

Bankers.—Messrs. Cocks, Biddulph, and Co., Charing Cross.

VALUABLE PRIVILEGE.

POLICIES effected in this Office do not become void through temporary difficulty in paying a Premium, as permission is given upon application to suspend the payment at interest, according to the conditions detailed in the Prospectus.

Specimens of Rates of Premium for Assuring 100*l.*, with a Share in three-fourths of the Profits:—

Age	£	s.	d.	Age	£	s.	d.
17	1	14	4	32	2	10	8

22	1	18	8	37	2	18	6
27	2	4	5	42	3	8	2

ARTHUR SCRATCHLEY, M.A., F.R.A.S., Actuary.

Now ready, price 10s. 6d., Second Edition, with material additions, INDUSTRIAL INVESTMENT and EMIGRATION: being a TREATISE ON BENEFIT BUILDING SOCIETIES, and on the General Principles of Land Investment, exemplified in the Cases of Freehold Land Societies, Building Companies, &c. With a Mathematical Appendix on Compound Interest and Life Assurance. By ARTHUR SCRATCHLEY, M.A., Actuary to the Western Life Assurance Society, 3. Parliament Street, London.

To Members of Learned Societies, Authors, &c.

ASHBEE & DANGERFIELD, LITHOGRAPHERS, DRAUGHTSMEN, AND PRINTERS, 18. Board Court, Long Acre.

A. & D. respectfully beg to announce that they devote particular attention to the execution of ANCIENT AND MODERN FAC-SIMILES, comprising Autograph Letters, Deeds, Charters, Title-pages, Engravings, Woodcuts, &c., which they produce from any description of copies with the utmost accuracy, and without the slightest injury to the originals.

Among the many purposes to which the art of Lithography is most successfully applied, may be specified,—ARCHÆOLOGICAL DRAWINGS, Architecture, Landscapes, Marine Views, Portraits from Life or Copies, Illuminated MSS., Monumental Brasses, Decorations, Stained Glass Windows, Maps, Plans, Diagrams, and every variety of illustrations requisite for Scientific and Artistic Publications.

PHOTOGRAPHIC DRAWINGS lithographed with the greatest care and exactness.

LITHOGRAPHIC OFFICES, 18. Broad Court, Long Acre, London.

UNITED KINGDOM LIFE ASSURANCE COMPANY: established by Act of Parliament in 1834.—8. Waterloo Place, Pall Mall, London.

HONORARY PRESIDENTS.

Earl of Courtown	Lord Elphinstone
Earl Leven and Melville	Lord Belhaven and Stenton
Earl of Norbury	Wm. Campbell, Esq.,
Earl of Stair	of Tillichewan
Viscount Falkland	

LONDON BOARD.

Chairman.—Charles Graham, Esq.
Deputy-Chairman.—Charles Downes, Esq.

H. Blair Avarne, Esq.	J. G. Henriques, Esq.
E. Lennox Boyd, Esq., F.S.A., <i>Resident.</i>	F. C. Maitland, Esq.
C. Berwick Curtis, Esq.	William Railton, Esq.
William Fairlie, Esq.	F. H. Thomson, Esq.
D. Q. Henriques, Esq.	Thomas Thorby, Esq.

MEDICAL OFFICERS.

Physician.—Arthur H. Hassall, Esq., M.D., 8. Bennett Street, St. James's.
Surgeon.—F. H. Tomson, Esq., 48. Berners Street.

The Bonus added to Policies from March, 1834, to December 31, 1847, is as follows:—

Sum Assured	Time Assured.	Sum added to Policy		Sum Payable at Death.
		In 1841.	In 1848.	
£ 5000	14 years	£ s. d. 683 6 8	£ s. d. 787 10 0	£ s. d. 6470 16 8
* 1000	7 years	—	157 10 0	1157 10 0
500	1 year	—	11 5 0	511 5 0

* EXAMPLE.—At the commencement of the year 1841, a person aged thirty took out a Policy for 1000*l.*, the annual payment for which is 24*l.* 1*s.* 8*d.*; in 1847 he had paid in premiums 168*l.* 11*s.* 8*d.*; but the profits being 2¼ per cent. per annum on the sum insured (which is 22*l.* 10*s.* per annum for each 1000*l.*) he had 157*l.* 10*s.* added to the Policy, almost as much as the premiums paid.

The Premiums, nevertheless, are on the most moderate scale, and only one-half need be paid for the first five years, when the Insurance is for Life. Every information will be afforded on application to the Resident Director.

{226}

PROPOSALS FOR REPAIR AND IMPROVEMENT OF ST. MARY'S CHURCH,
VINCENT SQUARE, WESTMINSTER.

Incumbent.
REV. A. BORRADAILE.
Churchwardens.
MR. G. PEARSE and MR. G. PINK.

ST. MARY'S CHURCH, Vincent Square, Westminster, was erected in the year 1837, and contains 1,200 sittings, of which 800 are free.

The pecuniary resources which were at the disposal of those by whose efforts this spacious Church was built were only adequate to provide what was absolutely requisite for the performance of Divine Service.

There was, however, much cause for thankfulness that so large and commodious a Church was raised in so poor a district as St. Mary's; and a hope was then entertained that the day would soon come when what was necessarily left incomplete might be accomplished.

Fifteen years have passed away since the Church was consecrated; and the time appears now to have arrived when an effort should be made to supply what is wanting, and to render the interior more convenient, to paint, cleanse, and colour it; and to impart to it that religious decency and comeliness which befits the House of God.

An additional reason for this endeavour is supplied by recent events. Churches have arisen in the neighbourhood of St. Mary's, erected by the munificence of pious founders, which are adorned with architectural beauty, and are among the best specimens of ecclesiastical fabrics that the present age has produced. St. Mary's suffers from the contrast: its deficiencies have become more manifest; and the need of such an effort as has been mentioned is now felt more strongly.

While, however, the exigencies of the case have increased, the means of satisfying them have become less. Some of the less indigent portions of St. Mary's District have been detached from it, and have been annexed to the other districts formed for more recent Churches. Thus the resources of St. Mary's have been diminished; and circumstances of a local character render it undesirable, in the opinion of legal advisers, to press for the levying of a Rate for the improvement of the Church. Perhaps, however, the strength of the present appeal may eventually be found to lie in these difficulties, when they are more generally known.

A COMMITTEE, therefore, has been formed, consisting of the Churchwardens of the District, and other inhabitants, and of some personal friends of the Incumbent, the REV. A. BORRADAILE, whose zeal and energy in discharging the duties of the pastoral office in St. Mary's District for more than ten years, through many and great difficulties, have been greatly blessed to his flock, and command the respect and sympathy of those who have witnessed his persevering exertions, and have seen the fruit of his labours.

The Committee are now engaged in an endeavour to raise funds for the reparation and improvement of the interior of St. Mary's Church; and they trust that many may be found to approve and encourage the design.

An estimate has been prepared of the requisite expenditure by MR. H. A. HUNT, of 4. Parliament Street, which amounts to FIVE HUNDRED AND FIFTY POUNDS. This sum, it is anticipated, will suffice to provide for lowering and refixing the whole of the Free Seats, and to make them more commodious for the use of the poor; to improve the seats generally throughout the Church; to alter and improve the position and character of the Pulpit and Reading Desk; to paint, grain, and varnish the whole of the seats; and to give an appropriate appearance to the Chancel of the Church.

* * Subscriptions are received for "ST. MARY'S VINCENT SQUARE FUND," at MESSRS. HALLETT & CO., Little George Street, Westminster, or at 2. Warwick Terrace, Belgrave Road; or by the CHURCHWARDENS of St. Mary's; or W. J. THOMS, Esq., 25. Holywell Street, Millbank, Treasurer; or by REV. DR. WORDSWORTH, Cloisters, Westminster, Secretary.

SUBSCRIPTIONS.

£ s. d.

Dean and Chapter of Westminster	50	0	0
Rev. Dr. Woodsworth	50	0	0
Henry A. Hunt, Esq.	25	0	0
Rev. F. Secretan	5	0	0
Henry Stone Smith, Esq.	5	0	0
Miss J. F. Smith	5	0	0
F. Giffard, Esq.	5	0	0
W. Whateley, Esq., Q.C.	20	0	0
James Hallett, Esq.	5	0	0
William J. Thoms, Esq.	5	0	0
The Hon. The Vice-Chancellor Wood	50	0	0
Messrs. Hallett, Robinson, & Co.	10	0	0
Venerable Archdeacon Bentinck	45	0	0
Mrs. Bentinck	15	0	0
The Lord Bishop of Gloucester and Bristol	10	0	0
Joshua Watson, Esq.	25	0	0
Henry Hoare, Esq.	10	0	0
Rev. W. Tennant	5	0	0
The Lord Bishop of London	10	0	0
Reginald Cocks, Esq.	10	0	0
Rev. George France	3	3	0
Mrs. Joyner	2	2	0
By Rev. W. Jephson	1	0	0
Mrs. Blayney	1	0	0
Miss Colquhoun	1	0	0
Rev. R. Valentine	1	0	0
Anonymous	1	0	0
Mr. Richardson	0	5	0
W. Scott, Esq.	0	5	0
G. Vacher, Esq.	5	0	0
W. Spottiswoode, Esq.	1	0	0
George A. Spottiswoode, Esq.	1	0	0
J. H. Markland, Esq.	3	0	0
A. Hemsley, Esq.	2	2	0
Robert Arntz, Esq.	1	0	0

PHOTOGRAPHY.—Collodion (Iodized with the Ammonio-Iodide of Silver).—J. B. HOCKIN & CO., Chemists, 289. Strand, were the first in England who published the application of this agent (see *Athenæum*, Aug. 14th). Their Collodion (price 9d. per oz.) retains its extraordinary sensitiveness, tenacity, and colour unimpaired for months: it may be exported to any climate, and the Iodizing Compound mixed as required. J. B. HOCKIN & CO. manufacture PURE CHEMICALS and all APPARATUS with the latest Improvements adapted for all the Photographic and Daguerreotype processes. Cameras for Developing in the open Country. GLASS BATHS adapted to any Camera. Lenses from the best Makers. Waxed and Iodized Papers, &c.

Just published, price 1s., free by Post 1s. 4d.,

The WAXED-PAPER PHOTOGRAPHIC PROCESS of GUSTAVE LE GRAY'S NEW EDITION. Translated from the French.

Sole Agents in the United Kingdom for VOIGHTLANDER & SON'S celebrated Lenses for Portraits and Views.

General Dépôt for Turner's, Whatman's, Canson Frères', La Croix, and other Talbotype Papers.

Pure Photographic Chemicals.

Instructions and Specimens in every Branch of the Art.

GEORGE KNIGHT & SONS., Foster Lane, London.

PHOTOGRAPHY.—XYLO-IODIDE OF SILVER, prepared solely by R. W. THOMAS, has now obtained an European fame; it supersedes the use of all other preparations of Collodion. Witness the subjoined Testimonial.

"122. Regent Street

"Dear Sir,—In answer to your inquiry of this morning, I have no hesitation in saying that your preparation of Collodion is incomparably better and more sensitive than all the advertised Collodio-Iodides, which, for my professional purposes, are quite useless

when compared to yours.

"I remain, dear Sir,
"Yours faithfully,
"N. HENNEMAN.

Aug. 30. 1852.
to Mr. R.W. Thomas."

MR. R. W. THOMAS begs most earnestly to caution photographers against purchasing impure chemicals, which are now too frequently sold at very low prices. It is to this cause nearly always that their labours are unattended with success.

Chemicals of absolute purity, especially prepared for this art, may be obtained from R. W. THOMAS, Chemist and Professor of Photography, 10. Pall Mall.

N.B.—The name of Mr. T.'s preparation, Xylo-Iodide of Silver, is made use of by unprincipled persons. To prevent imposition each bottle is stamped with a red label bearing the maker's signature.

TO PHOTOGRAPHERS.—MR. PHILIP DELAMOTTE begs to announce that he has now made arrangements for printing Calotypes in large or small quantities, either from Paper or Glass Negatives. Gentlemen who are desirous of having good impressions of their works, may see specimens of Mr. Delamotte's Printing at his own residence, 38. Chepstow Place, Bayswater, or at

MR. GEORGE BELL'S, 186. Fleet Street.

PHOTOGRAPHIC PAPER.—Negative and Positive Papers of Whatman's, Turner's, Sanford's, and Canson Frères' make. Waxed-Paper for Le Gray's Process. Iodized and Sensitive Paper for every kind of Photography.

Sold by JOHN SANFORD, Photographic Stationer, Aldine Chambers, 13. Paternoster Row, London.

PHOTOGRAPHY.—HORNE & CO.'S Iodized Collodion, for obtaining Instantaneous Views, and Portraits in from three to thirty seconds, according to light.

Portraits obtained by the above, for delicacy of detail rival the choicest Daguerreotypes, specimens of which may be seen at their Establishment.

Also every description of Apparatus, Chemicals, &c. &c. used in this beautiful Art.—123. and 121. Newgate Street.

TO PHOTOGRAPHERS.—Pure Chemicals, with every requisite for the practice of Photography, according to the instructions of Hunt, Le Gray, Brébisson, &c. &c., may be obtained of WILLIAM BOLTON, Manufacturer of pure chemicals for Photographic and other purposes.

Lists of Prices to be had on application.
146. Holborn Bars.

PHOTOGRAPHIC PICTURES.—A Selection of the above beautiful Productions may be seen at BLAND & LONG'S, 153. Fleet Street, where may also be procured Apparatus of every Description, and pure Chemicals for the practice of Photography in all its Branches.

Calotype, Daguerreotype, and Glass Pictures for the Stereoscope.

BLAND & LONG, Opticians, Philosophical and Photographical Instrument Makers, and Operative Chemists, 153. Fleet Street.

INCORPORATED ACCORDING TO ACT OF PARLIAMENT.

ATHENÆUM INSTITUTE FOR AUTHORS AND MEN OF SCIENCE, 30. SACKVILLE STREET,
LONDON.

Vice-Presidents.

The Most Hon. the Marquis of Bristol, &c.
The Right Hon. the Lord Justice Knight Bruce, &c.
The Right Hon. Benjamin Disraeli, M.P., &c.
Lieut.-General Lord Frederick Fitzclarence, G.C.H., &c.
The Right Hon. Viscount Goderich, M.P., &c.
The Right Hon. Lord Viscount Monck, M.P.

Sir George Thomas Staunton, Bart., D.C.L, F.R.S., M.P., &c.

Honorary Directors.

The Hon. J. Master Owen Byng.
William Coningham, Esq.
William Ewart, Esq., M.P.
Charles Kemble, Esq.
Edward Miall, Esq., M.P.
Benjamin Oliveira, Esq., M.P.
Apsley Pellatt, Esq., M.P.
Henry Pownall, Esq.
Wm. Scholefield, Esq., M.P.
The Hon. C. Pelham Villiers, M.P.
James Wyld, Esq.

Treasurer.

Sir John Dean Paul, Bart.

Trustees.

Thomas J. Arnold, Esq.
Herbert Ingram, Esq.
F.G.P. Nelson, Esq., F.L.S.

Auditors.

Alexander Richmond, Esq.
William Smalley, Esq.

Business Directors.

Chairman.—Lieut.-General Palby, C.B.
Deputy-Chairman.—J. Stirling Coyne, Esq.

Bayle Bernard, Esq.
Shirley Brooks, Esq.
W. Downing Bruce, Esq.
J. B. Buckstone, Esq.
Thornton Hunt, Esq.
G. H. Lewes, Esq.
Cyrus Redding, Esq.
Angus B. Reach, Esq.

Managing Director.

F. G. Tomlins, Esq.

Secretary.

Wm. Dalton, Esq.

Solicitor.

G. E. Dennes, Esq., F.L.S.

Consulting Actuary.

R. Thompson Jopling, Esq., F.S.S.

Bankers.

Messrs. Strahan, Paul, Paul, and Bates. 217. Strand.

Agent.

Mr. C. Mitchell, Newspaper Press Directory Office, Red Lion Court, Fleet Street.

CONSTITUTION.

The Athenæum Institute is legally incorporated as a Mutual Benefit Society, and the rank and public status of its Vice-Presidents, Honorary Directors, Trustee, and Treasurer, and the well-known character of its business Directors, present a security to Authors, Journalists, and all connected with Literature, that it is based on sound principles, and will be conducted with fidelity and honour.

It consists of two classes of Supporters.

Non-Participating or Honorary Subscribers, who, it is hoped, may include THE ROYAL FAMILY and great Officers of the state, on account of the political and moral influences of Authors; NOBLEMEN and MEN OF FORTUNE who have manifested a marked predilection for Literature; AUTHORS OF FORTUNE and others sympathising with, and interested in the labours of literary men.

Participating Subscribers, consisting of PROFESSIONAL AUTHORS, and that large mass of writers who produce the current literature of the age in Works of Science, Imagination,

The Constitution of the Society is such that the general body of its members hold the directing power. The Board of Business Directors is elected by it, and their powers and duties, as well as those of the officers, are clearly defined by the laws and rules of the Institute, which are in strict conformity with the elaborate requirements of the Friendly Societies' Act (14th and 15th Victoria, chap. 115.).

THE QUALIFICATION OF MEMBERSHIP is authorship in some shape, but a large and liberal will be the most just interpretation of the term. As close a definition as can be given perhaps is, that it intends to include all who use the pen with an intellectual aim, women as well as men. The printed forms (which can be had on application) will show more minutely what is required to constitute membership.

REVENUE.

The distinguishing feature of the Institute is its applying the principle of Life Assurance in all its transactions.

The *Subscriptions* of the *Honorary Subscribers* are applied to an Assurance of the Life of the Donors.

For instance,—The Right Honourable Benjamin Disraeli, Esq., sends a Donation of Twenty-five Pounds, which is immediately invested on an Assurance on his life, and will ultimately produce to the Institute an Endowment of 42*l.* Or to take another instance,—The Right Hon. Lord Viscount Goderich subscribes Two Guineas per year, which is invested in like manner on an Assurance on his life, and will ultimately Endow the Institute with 100*l.* And thus the Honorary Subscriptions, instead of being spent as soon as received, are made to form a Capital Fund, which will be ultimately available, as the Lives fall in, to the Provident Members and Participating Subscribers.

The application of the subscriptions of the Honorary Members to assuring their lives, has these advantages:—It tends to create a large capital fund—It enables the Honorary subscribers to see that the undertaking is successful, before their money is expended—It transforms such subscriptions from being an alms-giving for personal purposes, into an Endowment for the general benefit of Literature—It is not like most alms subscriptions to go in casual relief, but to produce a permanent result; such as the foundation of a Hall and chambers, and ultimately the complete organisation of Literature as a recognised profession; to endow permanent annuities, and otherwise aid Literature by succouring Authors.

By this arrangement a very strong inducement is given to the Working Literary Men to subscribe to this Institute and Society beyond all others: as they will not only have all the benefits and profits arising from their own subscriptions, but participate in the Capital Fund, which, there can be no doubt, will be augmented by Donations, Legacies, and Endowments. There is also the special advantage peculiar to such an Institution, of NOMINATING A WIFE OR CHILD to receive immediately the Amount ASSURED at decease IRRESPECTIVE OF ALL OTHER CLAIMS.

The Subscriptions of the Participating Class are as follows:—

ONE GUINEA must be subscribed by every member, which goes towards the expenses of the Institute and the support of the Philanthropic Fund. For this he is entitled to be a candidate for assistance from the Philanthropic Fund; has a Vote at all the General Meetings of the Institute; and will be entitled to certain benefits from the Education and Protective Branches of the Institute when they are brought into operation.

EVERY GUINEA SUBSCRIBED ANNUALLY *beyond* the first Guinea above mentioned, produces the Subscriber an Assurance on his life, according to the Tables specially calculated by the Consulting Actuary of the Institute, and which are in compliance with the Act of Parliament regulating such matters. The Policies are issued by the Institute under the Friendly Societies' Act, and which are legally guaranteed by the Athenæum Life Assurance Society, which, also appealing more particularly to Literary and Scientific Men, has made an arrangement that is liberal and advantageous to the Athenæum Institute.

By this arrangement every Provident Member is equally safe, whether the members of the Institute be few or many.

One Subscriber is thus rendered as secure as a thousand.

Annual Subscribers of Two Guineas or more are entitled to become Directors: and in awarding relief, regard will always be had to the amount subscribed.

It will be perceived by these arrangements, that every member of the Athenæum Institute has the full value returned to him of *every* Guinea subscribed *beyond* the first, in a Policy on his life; and that he also has a participation in the Capital Fund formed by the Subscriptions, Donations, and Endowments of the Honorary Subscribers; a privilege which it is probable will add from fifty to a hundred per cent. to his individual contributions.

The Friendly Societies' Act, under which the Institute is registered, will not permit a member to

make an Assurance beyond 100*l.*, the Institute is therefore limited to this amount: but the Athenæum Life Assurance Society, which so liberally assists the Institute, will insure to any amount, and in any mode. It is desirable that the members of the Institute should assure up to the 100*l.* allowed by the Act, and the Tables will shew the annual amount required, according to the Age of the Subscriber. The power of NOMINATING A WIFE OR CHILD, irrespective of all other claimants, is also a great inducement to assure in the Institute to the utmost amount, namely, 100*l.*

It is contemplated, as the Institute progresses, to add PROTECTIVE and EDUCATIONAL Branches.

The union of numbers has established the various Commercial and Philanthropic Institutions of the Empire, and it is earnest urged that Authors and Journalists should take advantage of their numbers. Nothing can be accomplished without numbers—with them everything. The appeal now made is universal in its application to Literary workers, and it is hoped it will be responded to so as to neutralise all cliquism, whether arising from literary sectarianism, or the antagonism of political sentiments.

F. G. TOMLINS, Manager,
30. Sackville Street, London.

* * Members are admitted by the Directors (who meet monthly) according to forms which will be transmitted on application.

Post Office Orders to be made payable to the Managing Director at Charing Cross Money Order Office.

The Rules of the Institute, as legally drawn up by high professional authority, and as certified by the Registrar, can be had, price 1*s.* 6*d.*, or 2*s.* by post, pre-paid.

Prospectuses (with Tables calculated especially for this Society) may be had, gratis, at the Office, 30. Sackville Street, or of Mr. Charles Mitchell, Agent to the Institute, Newspaper Press Directory Office, 12. Red Lion Court, Fleet Street, London.

{228}

ALBEMARLE STREET,
March, 1853.

MR. MURRAY'S LIST OF NEW WORKS.

I.

DISCOVERIES in the RUINS OF NINEVEH AND BABYLON: with Travels in Armenia, Kurdistan and the Desert: being the Result of a Second Expedition to Assyria. By AUSTIN H. LAYARD, M.P. With nearly 400 Plates and Woodcuts. One Volume. 8vo. 21*s.* (On Tuesday.)

II.

THE NINEVEH MONUMENTS (SECOND SERIES): consisting of SCULPTURES, BAS-RELIEFS, VASES, and BRONZES, chiefly from the PALACE of SENNACHERIB. 70 Plates. Folio (Shortly.)

III.

A TREATISE ON MILITARY BRIDGES, and the PASSAGE OF RIVERS IN MILITARY OPERATIONS. By GEN. SIR HOWARD DOUGLAS, Bart. Third Edition, enlarged. Plates. 8vo. (Next Week.)

IV.

TWO VISITS TO THE TEA COUNTRIES of CHINA, and the BRITISH TEA PLANTATIONS in the HIMALAYA, with Narrative of Adventures, and Description of the Culture of the Tea Plant, &c. By ROBERT FORTUNE. Third Edition. Woodcuts. 2 Vols. Post 8vo. 18*s.* (On Tuesday.)

V.

THE STORY OF JOAN OF ARC. By LORD MAHON. Fcap. 8vo. 1*s.* (Murray's "Railway Reading.")

VI.

CRIME: ITS AMOUNT, CAUSES, and REMEDIES. By FREDERIC HILL, late Inspector of Prisons. 8vo. 12*s.*

VII.

MY HOME IN TASMANIA, during a Residence of Nine Years. By MRS. CHARLES MEREDITH, Author of "Notes and Sketches of New South Wales." Woodcuts. 2 Vols. Post 8vo. 18*s.*

VIII.

LIVES OF THE EARLS OF ESSEX, in the Reigns of Elizabeth, James I., and Charles I. Including

many unpublished Letters and Documents. By HON. CAPT. DEVEREUX, R.N. 2 Vols. 8vo. 30s.

IX.

THE FALL OF JERUSALEM. By REV. H. M. MILMAN, Dean of St. Paul's. Fcap. 8vo. 1s. (Murray's "Railway Reading.")

X.

LIVES OF LORDS FALKLAND, CAPEL, AND HERTFORD, the Friends and Contemporaries of Lord Chancellor Clarendon. By LADY THERESA LEWIS. 3 Vols. 8vo. 42s.

XI.

HISTORY OF THE ROMAN STATE. By LUIGI FARINI. Translated by the RIGHT HON. W. E. GLADSTONE, M.P. Vol. III. 8vo. 12s.

XII.

A CHURCH DICTIONARY. By REV. DR. HOOK, Vicar of Leeds. Sixth Edition, enlarged. 8vo. 16s.

XIII.

THE PERIL OF PORTSMOUTH; or, FRENCH FLEETS AND ENGLISH FORTS. By JAMES FERGUSON, Esq. Third Edition, with Additions. With Two Plans. 8vo. 3s.

XIV.

RATIONAL ARITHMETIC. For Schools and Young Persons. By MRS. G. R. PORTER. 12mo. 3s. 6d.

XV.

TRAVELS AND RESEARCHES IN ASIA MINOR, and LYCIA. By SIR CHARLES FELLOWS. New Edition. Post 8vo. 9s.

XVI.

The RIVER, MOUNTAINS, and SEA COAST of YORKSHIRE. By JOHN PHILLIPS, F.R.S. 36 Plates. 8vo. 15s.

XVII.

HISTORY OF ENGLAND, from the PEACE OF UTRECHT to the PEACE OF VERSAILLES, 1713-83. By LORD MAHON. Third Edition, revised. Vols. I. and II. Post 8vo. 6s. each. (Published alternate months, and to be completed in Seven Vols.)

XVIII.

A NAVAL and MILITARY TECHNICAL DICTIONARY OF THE FRENCH LANGUAGE. By LIEUT-COL. BURN, R.A. Crown 8vo. 15s.

XIX.

HANDBOOK of FAMILIAR QUOTATIONS. From English Authors. Fcap. 8vo. 5s.

JOHN MURRAY, Albemarle Street.

Just published, pp. 720, plates 24, price 21s.

A HISTORY of INFUSORIAL ANIMALCULES, living and fossil, with Descriptions of all the Species, and Abstracts of the Systems of Ehrenberg, Dujardin, Kützing, Siebold, &c. By ANDREW PRITCHARD, ESQ., M.R.I.

Also, price 5s.,

A GENERAL HISTORY OF ANIMALCULES, with 500 Engravings.

Also, price 8s. 6d.,

MICROGRAPHIA, or Practical Essays on Microscopes.

London: WHITTAKER & CO.,
Ave Maria Lane.

THE FIRST NUMBER of the MONTHLY JOURNAL OF THE PHOTOGRAPHIC SOCIETY will be published on March 3.

All communications to be sent to the Council, at No. 4. Trafalgar Square, Charing Cross.

Members are requested to send their Addresses, that the Journal may be forwarded to them; and those who have not paid their first Subscriptions should do so immediately.

The Ordinary General Meetings will be held at the Society of Arts, John Street, Adelphi, the first Thursday in each Month, during the Session, at 8 o'Clock, precisely. The next Meeting on Thursday, 3rd March.

Advertisements for the First Number of the Journal cannot be inserted unless sent to the Publishers before 2 o'clock on Monday, the 28th February.

TAYLOR & FRANCIS, Red Lion Court, Fleet Street.

THOMAS BAKER'S CATALOGUE of Cheap and Valuable SECOND-HAND BOOKS, including the entire THEOLOGICAL LIBRARY of a Clergyman deceased, may be had Gratis on application.

19. Goswell Street, London.

CATALOGUE OF ELZEVIR and other CLASSICS; Books from Pugin's Library; and Miscellaneous, Curious, and Cheap English and Foreign Books. Also a Catalogue of Cheap Engravings (No. 90. for March) will be sent Gratis and Postage Free, Town or Country, on application to W. S. LINCOLN, Cheltenham House, Westminster Road, London.

JUST PUBLISHED.—A Catalogue of VALUABLE BOOKS from the Libraries of the late KING LOUIS-PHILIPPE, from the Palais-Royal and the Chateau de Neuilly, of the Earl of MOUNTNORRIS (Lord VALENTIA the Traveller), including some rare EARLY MANUSCRIPT VOYAGES, H. SALT'S ORIGINAL DRAWINGS, ETC., and others lately bought by THOMAS KERSLAKE, Bookseller, No. 3. Park Street, BRISTOL, will be franked to any Gentleman's address accompanied by Four Stamps for Postage.

MAITLAND ON THE PROPHECIES OF ANTICHRIST.

In 8vo., price 2s. 6d. (by post 3s.), the second edition, enlarged, of

AN ATTEMPT TO ELUCIDATE THE PROPHECIES CONCERNING ANTICHRIST: with Remarks on some Works of J. H. Frere, Esq. By the REV. S. R. MAITLAND, D.D., F.R.S., & F.S.A., sometime Librarian to the late Archbishop of Canterbury, and Keeper of the MSS. at Lambeth.

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

NEW VOLUME OF ARNOLD'S SCHOOL CLASSICS.—CICERO.

Just published, price 5s. 6d.

SELECTIONS from CICERO. Part IV.: De FINIBUS MALORUM et BONORUM: (on the SUPREME GOOD.) With a Preface, and English Notes, partly from Madvig and others, by the REV. JAMES BEAVEN, D.D., late Professor of Theology in King's College, Toronto.

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

Of whom may be had (in the same Series),

SELECTIONS from CICERO, with ENGLISH NOTES, viz.;

PART I. ORATIONS: the Fourth against Verres; the Orations against Catiline; and that for the Poet Archias. 4s.

PART II. EPISTLES: arranged in the order of time; with Accounts of the Consuls, events of each year, &c. 5s.

PART III. TUSCULAN DISPUTATIONS (Entire). 5s. 6d.

"The Notes abound in critical and philological remarks of great value. They are copious without being redundant, clearly expressed, and always to the point. All allusions and technical expressions are fully explained. A master's hand is discernible in the translations occasionally given of particular portions that present any difficulty."—Athenæum.

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, February 26. 1853.

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.