

**The Project Gutenberg eBook of Notes and Queries, Number 243, June 24, 1854, 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](http://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 243, June 24, 1854

Author: Various  
Editor: George Bell

Release date: May 27, 2013 [EBook #42821]

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 243, JUNE 24, 1854 \*\*\*

{581}

## NOTES AND QUERIES:

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

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

---

No. 243.

Saturday, June 24. 1854.

Price Fourpence.  
Stamped Edition 5*d*.

---

### CONTENTS.

	Page
NOTES:—	
Memoirs of Grammont, by W. H. Lammin, &c.	<a href="#">583</a>
Bohn's Reprint of Woodfall's "Junius," by H. Martin	<a href="#">584</a>
MINOR NOTES:—Mutilating Books—The Plymouth Calendar—Divinity Professorships	<a href="#">585</a>
QUERIES:—	
Sepulchral Monuments	<a href="#">586</a>
Roger Ascham and his Letters, by J. E. B. Mayor	<a href="#">588</a>
MINOR QUERIES:—Symbolism in Raphael's Pictures—"Obtains"—Army Lists for Seventeenth and Eighteenth Centuries—Anonymous Poet—John Bale—A short Sermon	<a href="#">589</a>
MINOR QUERIES WITH ANSWERS:—Quakers' Calendar—"Rodondo, or the State Jugglers"—Rathlin Island—Parochial Registers—"Trevelyan," &c.—Grammar School of St. Mary de Crypt, Gloucester	<a href="#">589</a>
REPLIES:—	
Cranmer's Martyrdom, by John P. Stilwell, &c.	<a href="#">590</a>
Coleridge's Unpublished Manuscripts, by C. Mansfield Ingleby	<a href="#">591</a>
Life	<a href="#">591</a>
Inscriptions on Bells, by Peter Orlando Hutchinson, Cuthbert Bede, Rev. H. T. Ellacombe, &c.	<a href="#">592</a>
De Beauvoir Pedigree, by Edgar MacCulloch	<a href="#">596</a>
Right of Refuge in the Church Porch, by Goddard Johnson, &c.	<a href="#">597</a>
Ferdinand Charles III., Duke of Parma, by J. Reynell Wreford, &c.	<a href="#">598</a>
PHOTOGRAPHIC CORRESPONDENCE:—Mr. Townsend's Wax-paper Process—Photographic Litigation	<a href="#">598</a>
REPLIES TO MINOR QUERIES:—Vandyking—Monteith—A. M. and M. A.—Greek denounced by the Monks—Caldecott's Translation of the New	

Testament—Blue Bells of Scotland—"De male quæsitis gaudet non tertius hæres"—Mawkin—"Putting a spoke in his wheel"—Dog Latin—Swedish Words current in England—Mob—"Days of my Youth"—Encore—Richard Plantagenet, Earl of Cambridge—Right of redeeming Property—Latin Inscription on Lindsey Court-house—Myrtle Bee—Mousehunt—Longfellow's "Hyperion"—Benjamin Rush—Quakers executed in North America

599

MISCELLANEOUS:—

Notices to Correspondents

603

---

Multæ terricolis linguæ, cœlestibus una.

SAMUEL BAGSTER AND SONS'

**B** GENERAL CATALOGUE is sent Free by Post. It contains Lists of Quarto Family Bibles; Ancient English Translations; Manuscript-notes Bibles; Polyglot Bibles in every variety of Size and Combination of Language; Parallel-passages Bibles; Greek Critical and other Testaments; Polyglot Books of Common Prayer; Psalms in English, Hebrew, and many other Languages, in great variety; Aids to the Study of the Old Testament and of the New Testament; and Miscellaneous Biblical and other Works. By Post Free.

London: SAMUEL BAGSTER & SONS, 15. Paternoster Row.

Πολλὰ μὲν θνητοὶς γλωτταὶ, μίᾳ δ' Ἀθανάτοισιν

---

Now ready, No. VII. (for May), price 2s. 6d., published Quarterly.

RETROSPECTIVE REVIEW (New Series); consisting of Criticisms upon, Analyses of, and Extracts from, Curious, Useful, Valuable, and Scarce Old Books.

Vol. I., 8vo., pp. 436, cloth 10s. 6d., is also ready.

JOHN RUSSELL SMITH, 36. Soho Square, London.

THE ORIGINAL QUADRILLES, composed for the PIANO FORTE by MRS. AMBROSE MERTON.

London: Published for the Proprietors, and may be had of C. LONSDALE, 26. Old Bond Street; and by Order of all Music Sellers.

PRICE THREE SHILLINGS.

---

"It is conducted with ability, industry, and learning."—*Nottingham Mercury*.

Now ready, price 1s. 6d., the Half-yearly Volume (January to June, 1854), of the

BRITISH CONTROVERSIALIST AND MAGAZINE OF SELF-CULTURE. Containing interesting Debates on Episcopacy, Presbyterianism, Congregationalism—Communications from a Spiritual World—Napoleon Buonaparte—Justice to Scotland—Slavery.

A series of Articles on European Philosophy, and "Self-Culture."

Essays on Poetry—Modern Poets—Building Societies: their Constitution and Advantages—Language—Phonetics, &c. Information in answer to numerous questions, on the plan of "NOTES AND QUERIES." Also a Monthly List of New Books, Literary Intelligence, Notices of Books, &c.

The BRITISH CONTROVERSIALIST is also published on the first of every month, in Parts, price Threepence each, containing Forty Pages of superior Letterpress, with a Wrapper devoted to Notices to Correspondents.

London: HOULSTON & STONEMAN.

---

AMERICAN BOOKS.—LOW, SON, & CO., as the Importers and Publishers of American Books in this Country, have recently issued a detailed Catalogue of their Stock in Theology, History, Travels, Biography, Practical Science, Fiction, &c., a Copy of which will be forwarded upon application.

By arrangements with the American Publishers, all Works of known or anticipated interest will in future be published by LOW, SON, & CO., simultaneously with their appearance in America. Works not in stock obtained within six weeks of order. Lists of Importations forwarded regularly when desired.

Literary Institutions, the Clergy, Merchants and Shippers, and the Trade, supplied on advantageous terms.

Small enclosures taken for weekly case to the United States at a moderate charge.

TO BOOK-BUYERS.—Just published, Gratis, Part XIV. of a CATALOGUE OF SECOND-HAND BOOKS, in the various Classes of English Literature (including numerous choice Illustrated Works), in excellent condition, and at very low prices, by W. J. CRAWFORD (Successor to the late J. DOWDING), 82. Newgate Street, London.

---

TO BOOK-COLLECTORS.—Now Ready, Gratis and Post-Free, T. MILLARD'S XXXVIth Catalogue of Second-hand Books, containing Illustrated London News, complete, 23 vols., hf. calf, 15*l.*, another, cloth, 12*l.*; Encyclopædia Britannica, sixth edition, calf, fine copy, 10*gs.*, seventh edition, cloth, 14*l.*; Penny Cyclopædia, with Supplement, new hf. calf., 7*l.* 10*s.*; Dr. Adam Clarke's Bible, new, 2*l.* 10*s.*; D'Oyly and Mant's Bible, 3*l.*; Nash's Mansions, new, 8*gs.*; Magistrated Statutes, 1835 to 1852, 6*gs.*; Tegg's London Cyclopædia, 4*l.* 10*s.*

70. NEWGATE STREET, LONDON.

\* \* Books Bought.

---

BOOKS.—The CATALOGUE for JUNE is now ready, containing Rare, Curious, and Valuable Books at reduced prices for ready money. Gratis and Post Free.

JOHN PETHERAM, 94. High Holborn.

---

OLD AND SECOND-HAND BOOKS.—A CATALOGUE of Second-hand Books, Free by Post on receipt of Address. A CATALOGUE of Mathematical and Scientific Books, in various Languages, Free on receipt of Two Postage Stamps. Address

W. B. KELLY, Bookseller, Dublin.

---

LITERARY CURIOSITIES.—Fac-Similes of extremely Curious and Interesting Newspapers, published during the Times of King Charles and Oliver Cromwell, sent (Post Free) on Receipt of 12 Stamps.

J. H. FENNELL, 1. Warwick Court, Holborn, London.

---

MURRAY'S BRITISH CLASSICS.—The Third Volume of GIBBON'S ROMAN EMPIRE, edited by DR. WM. SMITH will be published with the Magazines on June 30th.

JOHN MURRAY, Albemarle Street.

---

THE QUARTERLY REVIEW. No. CLXXXIX. ADVERTISEMENTS for the forthcoming Number must be forwarded to the Publisher by the 1st, and BILLS for Insertion by the 3rd JULY.

JOHN MURRAY, Albemarle Street.

---

ALFORD'S GREEK TESTAMENT WITH ENGLISH NOTES.

Now ready, in 8vo., Vol. I., Second Edition (containing the Four Gospels) of

THE GREEK TESTAMENT: with a critically revised Text: a Digest of various Readings: Marginal References to Verbal and Idiomatic Usage: Prolegomena; and a copious Critical and Exegetical Commentary. For the Use of Theological Students and Ministers. By HENRY ALFORD, B.D., Minister of Quebec Chapel, London, and late Fellow of Trinity College, Cambridge.

RIVINGTONS, Waterloo Place, London; and DEIGHTON, Cambridge.

Of whom may be had,

The SECOND VOLUME.

(The Third and Concluding Volume is in preparation.)

---

FAMILY MUSIC.—STEPHEN GLOVER'S NEW QUADRILLES: The Turkish Army. the Turkish Navy. Le Perroquet, Osborne, the Great Globe, the Gipsies', the Welsh, Mamma's, Papa's, Eugenie, the Nice Young Maidens', and the Nice Young Bachelors'. Piano solos, 3*s.* each; duets, 4*s.* each.

London: ROBERT COCKS & CO., New Burlington Street.

---

FAMILY MUSIC.—ROBERT COCKS & CO.'S HANDBOOK OF GLEES. Madrigals, Catches,

Canons, Part Songs, &c., with an Accompaniment for the Piano or Harmonium. Edited by JOSEPH WARREN. 80 Numbers. price 2*d.* each. Nos. 1. to 50. may be had in one vol., cloth boards, 8*s.*

London: ROBERT COCKS & CO., New Burlington Street; and of all music-sellers.

---

LONGFELLOW, THE POET.—There is a sweet song by this admired writer just now much inquired after. It is called "EXCELSIOR." This really sublime effusion of the poet is charmingly wedded to music by MISS M. LINDSAY. It is particularly a song for the refined evening circle, and is adorned with a capital illustration. It is among the recent publications of the MESSRS. ROBERT COCKS & CO., Her Majesty's Music Publishers, of New Burlington Street.—See *The Observer*, May 28, 1854.

---

INDISPENSABLE TO CORRECT WRITERS AND SPEAKERS.

Just ready, price 3*s.* 6*d.*, square 12mo., cloth,

A NEW DICTIONARY OF SYNONYMS, arranged in alphabetical Order. By D. L. MACKENZIE.

This is an entirely new Dictionary of English Synonyms. Considerable pains have been taken to render it what, on comparison with others, it will be found to be—the MOST COMPLETE in the LANGUAGE.

Published by G. WILLIS, Great Piazza, Covent Garden.

---

Just published, in One Volume 12mo., sewed, 222 pp., price 1*s.* 6*d.*

THE GOVERNING CLASSES OF GREAT BRITAIN. Political Portraits, by EDWARD M. WHITTY.

"In this volume we have some exceedingly smart sketches of various public men."—*Church and State Gazette*.

"These portraits of what the author terms the 'Governing Classes of Great Britain,' are republished from 'The Leader' newspaper, and form a little Thesaurus of information of a peculiar and interesting character."—*Leeds Times*.

"These lively sketches of living political characters are, many of them, admirably written, always satirical in spirit, and occasionally far-seeing in their ken. There are points which Thackeray could hardly have done better."—*Era*.

"The readers of the 'Leader' need only be informed that the series of papers, 'The Governing Classes of Great Britain,' which were contributed by a Non-Elector, have been collected into an eighteenpenny volume, in handsome legible type; the Non-Elector declaring himself to be Mr. Edward Whitty, a name which has only the aspirate *de trop*."—*Leader*.

TRÜBNER & CO., 12. Paternoster Row.

---

This Day is published in 8vo., 10*s.* 6*d.*, the First Volume (embracing the Topography and Botany) of a

NATURAL HISTORY OF THE EASTERN BORDERS. By G. JOHNSTON, M.D., Author of "A History of British Zoophytes," &c.

JOHN VAN VOORST, 1. Paternoster Row.

---

Just published, 2 vols. post 8vo., 18*s.*

A VOLUNTEER'S INDIAN SCRAMBLE. By LIEUT. HUGO JAMES, Bengal Army.

"There is variety in the volumes: rough adventure in the earlier Journeys through Scinde and the Punjab; camp life at the Siege of Mooltan; interviews with half independent princes." &c.—*Spectator*.

"A perusal will certainly delight and instruct the reader."—*Morning Advertiser*.

JUST RECEIVED FROM INDIA.

In 8vo., cloth, price 5*s.*; by post 5*s.* 6*d.*

HINTS ON EXAMINATIONS IN THE VERNACULAR LANGUAGES OF WESTERN INDIA. By A. ST. JOHN RICHARDSON, Bombay Civil Service.

W. THACKER & CO., 87. Newgate Street.

---

Just published, in crown 8vo., price 9s. 6d. cloth,

THE LAST OF THE OLD SQUIRES: A Sketch. By CEDRIC OLDACRE. ESQ., of Sax-Normanbury, sometime of Christ Church, Oxon.

London: LONGMAN, BROWN, GREEN, & LONGMANS.

---

EDWARD OFFOR, Lithographic Draughtsman and Missal Painter, 28. Leadenhall Street, City, and Grove Street, Hackney, having received permission to make fac-similes from the Bibles and Autographs, and copy the illuminated Manuscripts in the British Museum, is ready to fulfil any orders entrusted to him. He has also free access to his Father's well-known valuable Collection of Bibles and Manuscripts, from which he has made many fac-similes.

Autograph and other Letters accurately fac-similed on Stone or Paper. Architectural Drawings; all kinds of Plans; Old Woodcuts; Missals, and various kinds of Illuminated Writing; as also Designs in any style made or copied, Plain or in Colours, on Stone, Wood, Zinc, Paper, &c., on the shortest notice.

E. O. has received the appointment of Heraldic Draughtsman to the "Star Clubs" of London, and undertakes all kinds of Heraldry on Vellum or Stone.

Valuable Books or Drawings will be preserved with the greatest care, and security given if required.

---

URGENT QUESTIONS. BY THE REV. JOHN CUMMING, D.D.

On the 1st JULY will be published,

WHAT THINK YE OF CHRIST? The First of a Series of Personal, Practical, and Pointed Questions, adapted for Universal Circulation.

The Series will be continued MONTHLY neatly printed, with a Wrapper, in imperial 32mo., price TWOPENCE.

These QUESTIONS are Personal, Practical, and Pointed. They are designed to suggest trains of inquiry in which every human being has a deep interest, and to indicate answers full of Peace.

Each Question, with its Solution, will be published monthly, and at so low a price, that Christian heads of houses and establishments may be induced to circulate or distribute them. They may awaken inquiries, which will be satisfied with nothing short of an answer from the only Source of light, life, and truth.

The SECOND will be published on the 1st of AUGUST,

WHAT MUST I DO TO BE SAVED?

London: JOHN F. SHAW, 27. Southampton Row, and Paternoster Row.

---

WORKS BY DR. CUMMING.

THE GREAT SACRIFICE; or, The Gospel according to Leviticus. Fcp. 8vo., 2s. 6d. cloth.

\* \* This forms the First Companion Volume to the "Sabbath Morning Readings."

Fourth Thousand. Uniform with "Voices of the Night."

BENEDICTIONS; or, the Blessed Life. Fcp. 8vo., 7s. cloth.

VOICES OF THE NIGHT. Twelfth Thousand. Fcp. 8vo., 7s. cloth.

VOICES OF THE DAY. Ninth Thousand. Fcp. 8vo., 7s. cloth.

VOICES OF THE DEAD. Sixth Thousand. Fcp. 8vo., 7s. cloth.

CHRIST RECEIVING SINNERS. Sixteenth Thousand. Fcp. 8vo., 2s. 6d. cloth; also in 18mo., price 1s. cloth.

GOD in HISTORY. Eighth Enlarged Edition. Fcp. 8vo., 2s. 6d. cloth.

SABBATH MORNING READINGS ON THE OLD TESTAMENT.

THE BOOK OF GENESIS. Seventh Thousand. 5s. cloth.

THE BOOK OF EXODUS. Fifth Thousand. 5s. cloth.

London: JOHN F. SHAW, 27. Southampton Row, and Paternoster Row.

---

Just published, fcp. 8vo. 3s. 6d. cloth.

TALES OF IRELAND AND THE IRISH. By J. G. MACWALTER. Author of the "Scarlet Mystery," "History of the Irish Church."

London: JOHN F. SHAW. 27. Southampton Row, and Paternoster Row.

---

TURKEY.—SHAW'S FAMILY LIBRARY.

Price 1s. boards.

THE SULTAN OF TURKEY, ABDUL MEDJID KHAN. A Brief Memoir of his Life and Times, with Notices of the Country, its Army, Navy, and present Prospects. By the REV. HENRY CHRISTMAS, M.A.

Fcp. 8vo., 2s. 6d. cloth.

RUSSIA AND TURKEY. Lives of the Emperor of Russia, Nicholas I. and the Sultan of Turkey, Abdul Medjid Khan. By the REV. HENRY CHRISTMAS, M.A.

London: JOHN F. SHAW, 27. Southampton Row, and Paternoster Row.

---

{583}

LONDON, SATURDAY, JUNE 24, 1854.

---

## Notes.

### MEMOIRS OF GRAMMONT.

(Vol. viii., pp. 461. 549.; Vol. ix., pp. 3. 204. 356.)

"Des gens qui écrivent pour le Comte de Grammont peuvent compter sur quelque indulgence."—Vide Introduction to the Memoirs.

Grammont's first visit to England may have been in Nov. 1655, when Bordeaux, the French ambassador, concluded a treaty with Cromwell, whereby France agreed totally to abandon the interests of Charles II.; and Cromwell, on his part, declared war against Spain, by which we gained Jamaica. Another opportunity occurred in 1657, when Cromwell's son-in-law, Lord Fauconberg, was sent to compliment Louis XIV. and Cardinal Mazarin, who were near Dunkirk. The ambassador presented some horses to the King and his brother, and also to the Cardinal. They made the ambassador handsome presents, and the King sent the Duke de Crequi as his ambassador extraordinary to the Protector, accompanied by several persons of distinction.

Grammont was at the siege of Montmedi, which surrendered on the 6th August, 1657.

He accompanied his brother, the Marshal, to Madrid in 1660, to demand the hand of the Infanta for his sovereign. On the Kings entry into Paris the same year with his Queen, Madame de Maintenon writes:

"The Chevalier de Grammont, Rouville, Bellefont, and some other courtiers, followed the household of Cardinal Mazarin, which surprised everybody: it was said it was out of flattery. The Chevalier was dressed in a flame-coloured suit, and was very brilliant."

In 1662 he was disgraced on account of Madlle de la Motte Houdancourt, aggravated also, it is said, by his having watched the King getting over the tiles into the apartments of the maids of honour, and spread the report about.

The writer of the notes to the *Memoirs* supposes that the Count's circumstances were not very flourishing on his arrival in England, and that he endeavoured to support himself by his literary acquirements. A scarce little work in Latin and French on King Charles's coronation was attributed to him, the initials to which were P. D. C., which it was said might stand for Philibert de Cramont. There seems no reason for this supposition: his finances were no worse in England than they had been in France; and there is no doubt he made his appearance at the Court of England under the greatest advantages. His family were specially protected by the Duke and Duchess of Orleans, the favourite sister of King Charles; and the Count was personally known to the King and to the Duke of York; and from a letter of Comminges', dated 20th Dec. 1662, it may be almost inferred that the Duke sent his own yacht to fetch the Count to London. Bussi-Rabutin writes of the Count, that he wrote almost worse than any one, and therefore not very likely to recruit his finances by authorship.

The exact date of Grammont's marriage has yet to be fixed: probably a search at Doctors' Commons for the licence, or in the Whitehall Registers, if such exist, would determine the day. The first child, a boy, was born on the 28th August, O. S., 7th September, 1664, but did not live long. This would indicate that the marriage took place in December, 1663. From Comminges' letters, dated in that month, it must have been on a day subsequent to the 24th December. Their youngest child, who was afterwards an abbess, was born on the 27th December, 1667.

It has been stated that Grammont was the hero of Molière's *Mariage forcée*, which was performed before the Court at Versailles in 1664. Comminges' letter of May 19-24, 1664, may allude to the Count's conduct to Miss Hamilton. He was twenty years older than the lady.

Under date of October 24-November 3, 1664, Comminges announces the departure from London of the Count and Countess de Grammont.

The Count was present with the King at the conquest of Franche Comte in 1660, and in particular at the siege of Dôle in February, 1668. The Count and Countess were subsequently in England, as King Charles himself writes to the Duchess of Orleans on the 24th October, 1669, that the Count and Countess, with their family, were returning to France by way of Dieppe.

In 1668, according to St. Evremond, the Count was successful in procuring the recall of his nephew, the Count de Guiche.

Evelyn mentions in his *Diary* dining on the 10th May, 1671, at Sir Thomas Clifford's, "where dined Monsieur de Grammont and several French noblemen."

Madame de Sévigné names the Count in her letter of 5th January, 1672.

He was present at the siege of Maestricht, which surrendered to the King in person on the 29th June, 1673.

Madame de Sévigné names the Count again in her letter of the 31st July, 1675.

The Duchess of Orleans (the second) relates the great favour in which the Count was with the King.

He was present at the sieges of Cambray and Namur in April, 1677, and February, 1678.

We obtain many glimpses of the Count and Countess in subsequent years in the pages of Madame de Sévigné, Dangeau, and others, which may be consulted in preference to filling your columns with extracts.

{584}

In 1688, Grammont was sent by the Duke of Orleans to congratulate James II. on the birth of his son; in the *Ellis Correspondence*, under the date of 10th July, 1688, it appears there was to have been an exhibition of fire-works, but it was postponed, and the following intimation of the cause was hinted at by a person behind the scenes:

"The young Prince is ill, but it is a secret; I think he will not hold. The foreign ministers, Zulestein and Grammont, stay to see the issue."

Grammont died on the 30th January, 1707, aged eighty-six years; his Countess survived him only until the 3rd June, 1708, when she expired, aged sixty-seven years. They only left one child, namely, Claude Charlotte, married on the 6th April, 1694, to Henry Howard, Earl of Stafford; Marie Elizabeth de Grammont, born the 27th December, 1667, Abbess of Sainte Marine de Pousse, in Lorraine, having died in 1706, previous to her parents.

Maurepas says that Grammont's eldest daughter was maid of honour to the second Duchess of Orleans, who suspected her of intriguing with her son, afterwards the celebrated Regent. The Duchess, he adds, married her to Lord Stafford.

Another writer says, that although Grammont's daughters were not handsome, yet they caused as much observation at Court as those who were.

W. H. LAMMIN.

Fulham.

Count Hamilton is little to be trusted to in his chronology, from a mischievous custom that he has of, whenever he has to record a marriage or love affair between two parties considerably different in age, adding to that difference extravagantly, to make the thing more ridiculous. Sir John Denham is a well-known instance of this; but another, which is not noticed by the editor of Bohn's edition, nor any other that I have seen, is his making out Col. John Russell, a younger brother of the first Duke of Bedford, to have been seventy years of age in 1664, although his eldest brother was born in 1612, and the colonel could have been little older than, if as old as, De Grammont himself.

J. S. WARDEN.

When a publisher issues a series of such works as are comprised in *Bohn's Standard Library*, and thereby brings expensive publications within the reach of the multitude, he is entitled to the gratitude and the active support of the reading portion of the public; but, if he wish to be ranked amongst the respectable booksellers, he ought to see to the accuracy of his reprints. Bohn's edition of Woodfall's *Junius*, in two volumes, purports to contain "the entire work, as originally published." This it does not. Some of the notes are omitted; and the text is, in many instances, incorrect. I have examined the first volume only; and I shall state some of the errors which I have found, on comparing it with Woodfall's edition, three volumes 8vo., 1814. The pages noted are those of Bohn's first volume.

P. 87. In his Dedication, Junius says: "If an honest, and, I may truly affirm, a laborious zeal." Bohn turns it into nonsense, by printing it: "If an honest *man*, and I may truly," &c.

P. 105. In Letter I., Junius speaks of "distributing the *offices* of state, by rotation." Bohn has it "*officers*."

P. 113. In Letter II., Sir W. Draper says that "all Junius's *assertions* are false and scandalous." Bohn prints it "*exertions*."

P. 206. In Letter XXII., Junius says, "it may be advisable to *gut* the resolution." Bohn has it "to *put*."

P. 240. In Letter XXX., Junius says: "And, if possible, to perplex *us with* the multitude of their offences." Bohn omits the words "*us with*."

P. 319. In Letter XLII., Junius speaks of the "future *projects*" of the ministry. Bohn prints it "future *prospects*."

P. 322. In the same letter, Junius says: "How far people may be animated *to resistance*, under the present administration." Bohn omits "*to resistance*."

P. 382. In Letter LIII., Horne says: "And in case of refusal, *threaten* to write them down." Bohn omits "*threaten*."

P. 428. In Letter LXI., Philo-Junius says, "his view is to change a court of *common law into a court of equity*." Bohn omits the words "*common law into a court of*."

P. 437. In Letter LXIII., Junius writes, "love *and kindness* to Lord Chatham." Bohn omits "*and kindness*."

P. 439. In Letter LXIV., Junius speaks of "a multitude of *prerogative writs*." Bohn has it "a multitude of *prerogatives*."

P. 446. In Letter LXVIII., Junius says to Lord Mansfield: "If, on your part, you should have no plain, substantial *defence*." Bohn substitutes "*evidence*" for "*defence*."

These are the most important errors, but not all that I have found in the text. I now turn to the reprint of Dr. Mason Good's Preliminary Essay. The editor says: "The omission of a quotation or two, of no present interest, and the correction of a few inaccuracies of language, are the only alterations that have been made in the Preliminary Essay." We shall see how far this is true. Such alterations as "arrogance" for "insolence," p. 2.; "classic purity" for "classical chastity," p. 3.; "severe" for "atrocious," p. 15., I shall not particularise farther; but merely observe that, so far from being merely "corrections of inaccuracies of language," they are frequently changes of meaning.

{585}

At pp. 4. and 5., extracts from speeches by Burke and North are introduced into the text. In Woodfall, they are given in a note, so as not to interrupt the writer's argument.

Occasionally, a sentence is partly rewritten. I take one specimen. Dr. Good says that, "But for the Letters of Junius, the Commons of England might still ... have been exposed to the absurd and obnoxious harassment of parliamentary arrests, upon a violation of privileges undefined and incapable of being appealed against—defrauded of their estates upon an arbitrary and interested claim of the crown." In Bohn, p. 5., the words are altered to "have been exposed to arbitrary violations of individual liberty, under undefined pretexts of parliamentary privileges, against which there *were* (?) no appeal—defrauded of their estates upon capricious and interested claims of the crown."

Dr. Good, to show that Burke could not be Junius, cites several passages from his works; and then proves, by quotations from Junius, that the opinions of the one were opposed to those of the other. In Bohn's edition all these quotations, which occupy twelve octavo pages in Woodfall, are omitted as unnecessary, although the writer's argument is partly founded upon them; and yet the editor has retained (evidently through carelessness), at p. 66., Dr. Good's subsequent reference to these very quotations, where, being about to give some extracts from General Lee's letters, he says: "They may be compared with those of Junius, *that follow the preceding extracts from Mr. Burke*." This reference is retained, but the extracts spoken of are omitted.

Some of Woodfall's notes are wholly left out; but I will not lengthen these remarks by specially



pointing them out. The new notes of Bohn's editor offer much matter for animadversion, but I confine myself to one point. In a note to Sir W. Draper's first letter (p. 116.), we are told that Sir William "married a Miss De Lancy, who died in 1778, *leaving him a daughter.*" In another note relating to Sir William (p. 227.), it is stated that "he married a daughter of the second son of the Duke of St. Alban's. Her ladyship died in 1778, *leaving him no issue.*" How are we to reconcile these statements?

H. MARTIN.

Halifax.

[The work professes to be edited by Mr. Wade. Mr. Wade therefore, and not Mr. Bohn, is responsible for the errors pointed out by our correspondent.—ED.]

---

## Minor Notes.

*Mutilating Books.*—Swift, in a letter to Stella, Jan. 16, 1711, says, "I went to Bateman's the bookseller, and laid out eight-and-forty shillings for books. I bought three little volumes of Lucian in French, for our Stella." This Bateman would never allow any one to look into a book in his shop; and when asked the reason, he would say, "I suppose you may be a physician, or an author, and want some recipe or quotation; and if you buy it I will engage it to be perfect before you leave me, but not after; as I have suffered by leaves being torn out, and the books returned, to my very great loss and prejudice.

ABHBA.

*The Plymouth Calendar.*—To your collection of verses (Vol. vii. *passim*) illustrative of local circumstances, incidents, &c., allow me to add the following:

"The West wind always brings wet weather,  
The East wind wet and cold together;  
The South wind surely brings us rain,  
The North wind blows it back again.  
If the Sun in red should set,  
The next day surely will be wet;  
If the Sun should set in grey,  
The next will be a rainy day."

BALLIOLENSIS.

*Divinity Professorships.*—In the last number of *The Journal of Sacred Literature* (April, 1854), there is a well-deserved eulogium on the biblical labours of Dr. Kitto; who, though in the enjoyment of the title of D.D. (conferred on him some years ago by a Continental University), is nevertheless a layman, and not, as is very commonly imagined, in orders. The article, however, to which I refer, contains a curious mistake. Michaelis is cited (p. 122.) as an instance of a layman being able, on the Continent, to hold a professorship relating to theology and biblical science, in contrast to what is assumed to be the invariable system at the English Universities. It is true, indeed, that for the most part such professorships are here held by clergymen; but from several of them laymen are not excluded by any law. At Cambridge, the Norrisian Professor of Divinity, for example, may be a layman.

With respect to the degree of D.D., it is observed by the Writer of the article, p. 127.:

"In Germany this degree is given to laymen, but in England it is exclusively appropriated to the clergy. This led to the very general impression among strangers, that Dr. Kitto is a clergyman."

ABHBA.

[We have frequently seen the celebrated Nonjuror Henry Dodwell noticed as in orders, perhaps from his portrait exhibiting him in gown and bands as Camden Professor of History at Oxford. Miss Strickland, too, in her *Lives of the Queens of England*, vol. vii. p. 202., and vol. viii. p. 352., edit. 1853, speaks of that worthy layman, Robert Nelson, both as a *Doctor* and a clergyman!—ED.]

{586}

---

## Queries.

### SEPULCHRAL MONUMENTS.

(Concluded from p. 539.)

A divine, reasoning philosophically with a lady on the possibility of the appearance of ghosts, was much perplexed by her simple inquiry as to where the clothes came from. If then the mediæval effigies are alive, how can the costume be reconciled with their position? Where do their clothes come from? The theory advanced in the two preceding Numbers seems to offer a ready solution. Another corroborative fact remains to be stated, that when a kneeling attitude superseded the recumbent, the brasses were placed upon the wall, testifying, in some degree at least, that the

horizontal figures were not traditionally regarded as living portraits. In anticipation of objections, it can only be said that "they have no speculation in their eyes;" that out of the thousands in existence, a few exceptions will only prove the rule; and that their incongruities were conventional.

It is now my purpose to offer a few more reasons for releasing the sculptors of the present day from a rigid adherence to the uplifted hands and the straight head. That there is grace, dignity, and pious serenity occasionally perceptible in these interesting relics of bygone days, which so appropriately furnish our magnificent cathedrals, and embellish numbers of our parochial churches, is freely admitted; but that they are formal, conventional, monotonous, and consequently unfitted for modern imitation, cannot reasonably be denied by a person with pretensions to taste. From the study of anatomy, the improvement in painting, the invention of engraving, our acquaintance with the matchless works of Greece, and other causes, this branch of art has made considerable advance. Why, then, should a sculptor be now "cabin'd, cribb'd, confined, bound in," by such inflexible conditions? If some variation is discoverable in the ancient types, why should he not have the advantage of selection, and avail himself of that attitude best adapted to the situation of the tomb and the character of the deceased? Not to multiply examples of deviation—the Queen of Henry IV., in Canterbury Cathedral, has one arm reposing at her side, and the other upon her breast. The arms of Edward III., in Westminster Abbey, are both stretched at his side. An abbot of Peterborough, in that cathedral, holds a book and a pastoral staff. The hands of Richard Beauchamp, Earl of Warwick, in his beautiful chapel, are raised, but separate. Several have the arms crossed, expressive of humility and resignation. Others (lay as well as clerical) press a holy book to their bosom; and some place the right hand upon the heart, denoting the warmth of their love and faith. In his description of Italian monuments, Mr. Ruskin remarks, that "though in general, in tombs of this kind, the face of the statue is slightly turned towards the spectator, in one case it is turned away" (*Stones of Venice*, vol. iii. p. 14.); and instances are not unfrequent of similar inclinations of the head at home. Why then should this poor choice be denied? Why should he be fettered by austere taskmasters to this stereotyped treatment, to the proverbial stiffness of "our grandsires cut in alabaster." Indignation has been excited in many quarters against that retrograde movement termed "pre-Raphaelism," yet what in fact is this severe, angular, antiquated style, but identically the same thing in stone? What but pre-Angeloism? Upon the supposition that the effigies have departed this life, or even that the spirit is only about to take its flight, anatomical and physiological difficulties present themselves, for strong action would be required to hold the hands in this attitude of prayer. The drapery, too, hanging in straight folds, has been always apparently designed from upright figures, circumstances evincing how little the rules of propriety were then regarded. Their profusion occasions a familiarity which demands a change, for the range is here as confined as that of the sign-painter, who could only depict lions, and was therefore precluded from varying his signs, except by an alteration in the colour. Such is the yearning of taste for diversity, that in the equestrian procession on the frieze of the Parthenon, out of about ninety horses, not two are in the same attitude; yet to whatever extent our churches may be thronged with these sepulchral tombs, all must be, as it were, cast in the same mould, till by repetition their beauty

"Fades in the eye and palls upon the sense."

It is evidently imitating the works of antiquity under a disadvantage, inasmuch as modern costume is far inferior in picturesque effect to the episcopal vestments, the romantic armour, and numerous elegant habiliments of an earlier day. Every lesser embellishment and minuteness of detail are regarded by an artist who has more enlarged views of his profession as foreign to the main design; yet the robes, millinery, jewellery, and accoutrements usually held a place with the carvers of that time of equal importance with the face, and engaged as large a share of their attention.

The comparative easiness of execution forms another argument. Having received the simple commission for a monument (specifications are needless), the workmen (as may be imagined) fixes the armour of the defunct knight upon his table, places a mask moulded from nature on the helmet-pillow, fits on a pair of hands with which, like an assortment of gloves, his studio is provided, diligently applies his compasses to insure exact equality by means of a receipt, perchance imparts some devotional expression, and the work is ready to be transferred to stone.

{587}

Mr. Petit, in the preface (page x.) to his *Architectural Studies*, after due praise, asserts—

"That no sculptor anxious to advance his own reputation and art will ever set up a mediæval statue as his model. He may acknowledge its merits, and learn much from a careful examination of it, but still he will not look up to its designer as his master and guide."

Again, the efforts of genius are cramped by such uncompromising terms. The feet must unavoidably be directed towards the east; still, whatever the situation of the tomb may chance to be, from whatever point it may be viewed, or whether the light may fall on this side or on that, no way of escape is open, and no ingenuity can be employed to grapple with the uncontrollable obstruction. Portrait painters can choose the position most favourable to the features, but the monumental sculptor of the nineteenth century may only exhibit what is generally shunned, the direct profile; the contour of the face, and the wide expanse of brow, which might probably give the most lively indications of intellectual power, amiability of disposition, and devout tranquillity of soul, must be sacrificed to this unbending law "which altereth not." Sculptors, we are told,

should overcome difficulties; but here they are required to "strive with impossibilities, yea, get the better of them." Whether painted windows, or some other ornament, or a tomb alone in harmony with the architecture (the form and features of the individual being elsewhere preserved), may constitute a more desirable memorial, is a separate question, but as statues are only admissible in a recumbent posture, some little latitude must be allowed. Like our reformers in higher things, it behoves us to discard what is objectionable in art, while we cherish that which is to be admired. Instead of treading in the footsteps of those lofty spirits, we should endeavour to follow the same road. Fully appreciating their excellences, let us avoid the distorted drawing of their brilliant glass, their irregularities in architectural design, the irreverence of their carving, and the conventionalism of their monumental sculpture.

C. T.

I agree with C. T. in thinking that the usual recumbent figure on mediæval tombs was intended to represent a dead body, and more particularly to represent the body as it had lain in state, or had been borne to the grave; and I will add one or two additional reasons for this opinion. In the description in Speed, of the intended monument of Henry VIII., taken from a MS. given to Speed by that industrious herald master, Charles Lancaster, the following direction occurs:—

"Item, upon the same basement shall be made two tombes of blacke touch, that is to say, on either side one, and upon the said tombes of blacke touch shall be made the image of the King and Queen, on both sides, not as death [dead], but as persons sleeping, because to shewe that famous princes leaving behind them great fame never doe die, and shall be in royall apparels after the antique manner."—Speed's *Hist. of Great Brit.*, p. 1037. ed. 1632.

The distinction here taken between a dead and a sleeping figure, and the reason assigned for the latter, show, I think, that at that time a recumbent figure generally was supposed to represent death. In a monument of Sir Roger Aston, at Cranford, Middlesex, in Lysons' *Environs of London*, the knight and his two wives are represented praying, and by the side of the knight *lies* the infant son who had died in his lifetime. In the monument of Pope Innocent VIII. (Pistolesi, *Il Vaticano*, vol. i. plate 63.), the Pope is in one part represented in a living action, and in another as lying on his tomb, and from the contrast which would thus be afforded between life and death, the latter representation seems to indicate death.

The hands raised in prayer are accounted for by C. T. Open eyes, I think, may be intended to express, by their direction towards heaven, the hope in which the deceased died. This is suggested by the description of the funeral car of Henry V.

"Preparations were made to convey the body of Henry from Rouen to England. It was placed within a car, on which reclined his figure made of boiled leather, elegantly painted. A rich crown of gold was on its head. The right hand held a sceptre, and the left a golden ball. *The face seemed to contemplate the heavens.*"—Turner's *Hist. of Eng.*, vol. ii. p. 465.

I must, however, add that on referring to Monstrelet, I doubt whether Turner does not go too far in this last particular. Monstrelet merely says, "le visage vers le ciel." (Monst. *Chron.* vol. i. 325. ed. 1595.) Speed adds an additional circumstance: "The body (of this figure) was clothed with a purple robe furred with ermine." From the mutilated state of the tomb it is impossible to say how far the recumbent effigy resembled this boiled figure, but it is evidently just such a representation of the king as might have been laid on his tomb, and so far it tends to support the opinion that the effigy on a tomb represents the deceased as he had lain in state, or was borne to and placed in his tomb, an opinion fully borne out by the agreement which, in some cases, has been found to exist between the effigy on a tomb and the body discovered within it, or between the effigy and the description of the body as it had lain in state. See the tombs of King John, Robert Lord Hungerford, and Henry II., in Stothard's *Monumental Effigies of Great Britain*, and the Introduction to that work.

{588}

I think it is not irrelevant to remark that at a very early period a recumbent figure was sometimes placed on a tomb as in a state of death. The recumbent Etruscan figures generally represent a state of repose or of sensual enjoyment; but there is one given by Micali (*Monumenti inediti a Illustrazione degli Antichi Popoli Italiani*, Tav. 48. p. 303.), which is, undoubtedly, that of a dead person. In his description of it, Micali says, "On the first view of it one would say it was a sepulchral monument of the Middle Ages, so greatly does it resemble one." Mrs. Gray, too (*Tour to the Sepulchres of Etruria*, p. 264.), mentions a sepulchral urn, "very large, with a woman robed, and with a dog upon it, exactly like an English monument of the Middle Ages." If it were not for the dog, I should suppose this to be the one given by Micali. Though it may be too much to suppose that this form of representation may have been not uncommon, and may have passed into early Christian monuments, the instance in Micali at least shows that the idea of representing a dead body on a tomb is a very ancient one. It may be added, perhaps, that it is an obvious one.

Though the reasons for thinking that the ordinary mediæval figure represents death may not be conclusive, still that opinion is, I think, entitled to be looked upon as the more probable one, until some satisfactory reason is given why a *living* person should be represented outstretched, and lying on his back—a position, as it seems to me, more inconsistent with life than the open eyes and hands joined in prayer are with death. For too much weight is not to be attached to slight

inconsistencies. These would probably be disregarded for the sake of expressing some favourite idea or sentiment. Thus, in the proposed monument of Henry VIII., though the king and queen are directed to be represented as living, their souls are to be represented in the hand of "the Father."

In modern tombs the mediæval idea has been entirely departed from, and the recumbent position sometimes expresses neither death, nor even sleep, but simple repose, or contemplation, resignation, hope, &c. If it is proper or desirable to express these or other sentiments in a recumbent figure, it seems unreasonable to exclude them for the sake of a rigid adherence to a form, of which the import is either obscure, or, if rightly conjectured, has, by the change of customs, become idle and unmeaning.

F. S. B. E.

---

## ROGER ASCHAM AND HIS LETTERS.

To the epistles of Roger Ascham, given in Elstob's edition, have since been added several to Raven and others<sup>[1]</sup>, two to Cecil<sup>[2]</sup>, and several to Mrs. Astley, Bp. Gardiner, Sir Thos. Smith, Mr. Callibut, Sir W. Pawlett, Queen Elizabeth, the Earl of Leicester, and Mr. C. H.[owe].<sup>[3]</sup> Some of your correspondents will, doubtless, be able farther to enlarge this list of printed letters.

In a MS. volume, once belonging to Bp. Moore, now in the University Library, Cambridge, is a volume of transcripts<sup>[4]</sup>, containing, amongst other documents, letters from Ascham to Petre<sup>[5]</sup> and to Cecil; one (p. 44.) "written by R. A., for a gent to a gentlewoman, in waie of marriage," and one to the B. of W.[inchester], which, though without a signature, is certainly Ascham's. In another MS. volume, in the same collection (Ee. v. 23.), are copies of Ascham's letter to his wife on the death of their child<sup>[6]</sup>, and of a letter to Mr. Richard Goodrich. Lastly, Ascham's College (St. John's) possesses his original letter to Cardinal Pole, written on the fly-leaf of a copy of Osorius *De nobilitate civili*<sup>[7]</sup>; and also the original MS. of the translation of Œcumenius, accompanied by a Latin letter to Seton.<sup>[8]</sup>

These unpublished letters will shortly be printed for the Cambridge Antiquarian Society. Early information respecting any other MS. works of Ascham, or collations of his published letters with the originals, will be thankfully acknowledged.

J. E. B. MAYOR.

St. John's College, Cambridge.

{589}

P. S.—I may add that we have at St. John's a copy of Ascham's Letters (ed. Elstob), with many dates and corrections in Baker's hand. There may be something new in Kennett's biographical notice of Ascham (Lansdowne MSS. 981. art. 41.)

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

In *The English Works of Roger Ascham*, London, 1815, 8vo.: this edition is reprinted from Bennet's, with additions. Bennet took these letters from Baker's extracts (in his MSS. xiii. 275-295., now in the Harleian Collection), "from originals in Mr. Strype's hands." One letter is more fully given by Mr. Tytler, *England under Edward VI. and Mary*, vol. ii. p. 124.

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

In Sir H. Ellis's *Letters of Eminent Literary Men*, Camden Soc. Nos. 4 and 5. Correcter copies than had before appeared from the Lansdowne MSS.

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

Most incorrectly printed in Whitaker's *History of Richmondshire*, vol. i. p. 270. seq. The letters themselves are highly important and curious.

### Footnote 4:[return](#)

Dd. ix. 14. Some of the letters are transcribed by Baker, MSS. xxxii. p. 520. seq.

### Footnote 5:[return](#)

This letter has many sentences in common with that to Gardiner, of the date Jan. 18 [1554], printed by Whitaker (p. 271. seq.)

### Footnote 6:[return](#)

Whitaker, who prints this (p. 289. seq.) says that it had been printed before. Where?

### Footnote 7:[return](#)

This, I believe, unpublished letter is referred to by Osorius, in a letter to Ascham (*Aschami Epistolæ*, p. 397.: Oxon. 1703).

### Footnote 8:[return](#)

## Minor Queries.

*Symbolism in Raphael's Pictures.*—In some of the most beautiful pictures of "The Virgin and Child" of Raphael, and other old masters, our Lord is represented with His right foot placed upon the right foot of the blessed Virgin. What is the symbolism of this position? In the Church of Rome, the God-parent at Holy Confirmation is, if I remember right, directed by a rubric to place his or her right foot upon the right foot of the person confirmed. Is this ceremony at all connected with the symbolism I have noticed?

WM. FRASER, B.C.L.

"*Obtains.*"—Every one must have observed the frequent recurrence of this word, more especially those whose study is the law: "This practice on that principle *obtains.*" How did the word acquire the meaning given to it in such a sentence?

Y. S. M.

*Army Lists for Seventeenth and Eighteenth Centuries.*—Where are they to be found? Not at the Horse Guards, as the records there go back only to 1795. I want particulars of many officers in both centuries; some of them who came to Ireland temp. Charles I., and during Cromwell's Protectorate, and others early in the last century.

Y. S. M.

*Anonymous Poet.*—

"It is not to the people of the west of Scotland that the energetic reproach of the poet can apply. I allude to the passage in which he speaks of—

'All Scotia's weary days of civil strife—  
When the poor Whig was lavish of his life,  
And bought, stern rushing upon Clavers' spears,  
The freedom and the scorn of after years."  
*Peter's Letters to his Kinsfolk*, vol. iii. p. 263. Edin. 1819.

Who is "the poet?"

ANON.

*John Bale.*—Strype, in his *Life of Parker*, book iv. sec. 3. p. 539. edit. 1711, speaking of Bale, says: "He set himself to search many libraries in Oxford, Cambridge," &c.

Bale himself, in the list of his own writings, enumerates "ex diversis bibliothecis."

Did this piece contain any account of his researches in libraries alluded to? If so, has it ever been published? Tanner makes no mention of it in his *Bibliotheca Britannico-Hibernica*.

H. F. S.

Cambridge.

*A short Sermon.*—In an essay on Benevolence, by the Rev. David Simpson of Macclesfield, it is reported of Dean Swift, that he once delivered in his trite and laconic manner the following short sermon, in advocating the cause of a charitable institution, the text and discourse containing thirty-four words only:

"He that hath pity upon the poor lendeth unto the Lord, and that which he hath given will He pay him again. Now, my brethren, if you like the security, down with your money."

When and where did this occur, and what was the result?

HENRY EDWARDS.

---

## Minor Queries with Answers.

*Quakers' Calendar.*—What month would the Quakers mean by "12th month," a century and a half since?

D.

[Before the statute 24 Geo. II., for altering the Calendar in Great Britain, the Quakers began their year on the 25th of March, which they called the *first* month; but at the yearly meeting for Sufferings in London, Oct. 1751, a Committee was appointed to consider what advice might be necessary to be given to the Friends in relation to the statute in question. The opinion of the Committee was, "That in all the records and writings of Friends from and after the last day of the month, called December, next, the computation of time established by the said act should be observed; and that, accordingly, the first day of the eleventh month, commonly called January, next, should

be reckoned and deemed by Friends the first day of the *first* month of the year 1752." Consequently the twelfth month, a century and a half since, would be *February*. See Nicolas's *Chronology*, p. 169.]

"*Rodondo, or the State Jugglers*."—Who was the author of this political squib, three cantos, 1763-70; reproduced in *Ruddiman's Collection*, Edinburgh, 1785? In my copy I have written Hugh Dalrymple, but know not upon what authority. It is noticed in the *Scots Mag.*, vol. xxv., where it is ascribed to "a Caledonian, who has laid about him so well as to vindicate his country from the imputation of the *North Briton*, that there is neither wit nor humour on the other side the Tweed."

J. O.

[A copy of this work in the British Museum contains the following MS. entry: "The author of the three Cantos of *Rodondo* was Hugh Dalrymple, Esq. He also wrote *Woodstock*, an elegy reprinted in Pearch's *Collection of Poems*. At the time of his death he was Attorney-General for the Grenades, where he died, March 9, 1774. His daughter married Dr., afterwards Sir John Elliott, from whom she was divorced, and became a celebrated courtesan."]

{590}

*Rathlin Island*.—Has any detailed account of this island, which is frequently called Rahery, and is a few miles from the northern coast of Ireland, appeared in print? The locality is most interesting in many particulars, historical and geological, and might therefore be made the subject of an instructive paper. A brief account was inserted, I think, a few years ago in an English periodical.

ABHBA.

[An interesting and detailed account of this island, which he calls Raghery, is given in Hamilton's *Letters concerning the Northern Coast of the County of Antrim*, 1790, 8vo., pp. 13-33. Consult also Lewis's *Topographical History of Ireland*, vol. ii. p. 501.]

*Parochial Registers*.—When and where were parochial registers first established? The earliest extant at the present day?

ABHBA.

[We fear our correspondent has not consulted that useful and amusing work, Burn's *History of Parish Registers in England, also of the Registers of Scotland, Ireland, the East and West Indies, the Fleet, King's Bench, Mint, Chapel Royal, &c.*, 8vo. 1829, which contains a curious collection of miscellaneous particulars concerning them.]

"*Trevelyan*," &c.—Who was the author of two novels, published about twenty years ago, called *A Marriage in High Life* and *Trevelyan*: the latter the later of the two?

UNEDA.

Philadelphia.

[These works are by the Hon. Caroline Lucy Scott, at present residing at Petersham, in Surrey.]

*Grammar School of St. Mary de Crypt, Gloucester*.—Can you give me the name of the master of the Grammar School of St. Mary de Crypt in 1728?

SIGMA (1).

[Daniel Bond, B.A., was elected master March 25, 1724, and was also vicar of Leigh. He died in 1750.]

---

## Replies.

### CRANMER'S MARTYRDOM.

(Vol. ix., pp. 392. 547.)

I thank G. W. R. for his courteous remarks on my note on Cranmer. Perhaps I have overstated the effect of pain on the nervous system; certainly I was wrong in making a wider assertion than was required by my case, which is, that no man could hold his hand over unconfined flame till it was "entirely consumed" or "burnt to a coal." "Bruslée à feu de souphre" does not go so far as that, nor is it said at what time of the burning Ravallac raised his head to look at his hand.

J. H. has mistaken my intention. I have always carefully avoided everything which tended to religious or moral controversy in "N. & Q." I treated Cranmer's case on physiological grounds only. I did not look for "cotemporaneous evidence against that usually received," any more than I should for such evidence that St. Denis did not walk from Paris to Montmartre with his head in his hand. If either case is called a miracle, I have nothing to say upon it *here*; and for the same reason that I avoid such discussion, I add, that in not noticing J. H.'s opinions on Cranmer, I must not be understood as assenting to or differing from them. J. H. says:

"It would surely be easy to produce facts of almost every week from the evidence given in coroners' inquests, in which persons have had their limbs burnt off—to say nothing of farther injury—without the shock producing death."

If favoured with one such fact, I will do my best to inquire into it. None such has fallen within my observation or reading.

The heart remaining "entire and unconsumed among the ashes," is a minor point. It does not seem impossible to J. H., "in its plain and obvious meaning." Do the words admit two meanings? Burnet says:

"But it was no small matter of astonishment to find his heart entire, and not consumed among the ashes; which, though the reformed would not carry so far as to make a miracle of it, and a clear proof that his heart had continued true, though his hand had erred; yet they objected it to the Papists, that it was certainly such a thing, that if it had fallen out in any of their church, they had made it a miracle."—Vol. ii. p. 429.

H. B. C.

U. U. Club.

Permit me to offer to H. B. C.'s consideration the case of Mutius Scævola, who, failing in his attempt to kill Porsenna in his own camp, and being taken before the king, thrust his right hand into the fire, and held it there until burnt; at the same time declaring that he knew three hundred men who would not flinch from doing the same thing. To a certain extent, I am inclined to think with ALFRED GATTY (Vol. ix., p. 246.), "that an exalted state of feeling may be attained;" which, though it will not render the religious or political martyr insensible to pain, it will yet nerve him to go through his martyrdom without demonstration of extreme suffering.

This ability to endure pain may be accounted for in either of the following ways:

1. An exalted state of feeling; instance Joan of Arc.
2. Fortitude; instance Mutius Scævola.
3. Nervous insensibility; which carries the vanquished American Indian through the most exquisite tortures, and enables him to fall asleep on the least respite of his agony.

Should these three be united in one individual, it is needless to say that he could undergo any bodily pain without a murmur.

JOHN P. STILWELL.

{591}

---

## COLERIDGE'S UNPUBLISHED MANUSCRIPTS.

(Vol. ix., pp. 496. 543.)

Every admirer of Coleridge's writings must feel, as I do, grateful to MR. GREEN for the detailed account he has rendered of the manuscripts committed to his care. A few points, however, in his reply call for a rejoinder on my part. I will be as brief as possible.

I never doubted for an instant that, had I "sought a private explanation of the matters" comprised in my Note, MR. GREEN would have courteously responded to the application. This is just what I did *not* want: a public explanation was what I desired. "N. & Q." (Vol. iv., p. 411.; Vol. vi., p. 533.; Vol. viii., p. 43.) will bear witness to the fact that the public required to know the reason why works of Coleridge, presumed to exist in manuscript, were still withheld from publication: and I utterly deny the justice of MR. GREEN's allegation, that because I have *explicitly* stated the charge *implied* by Mr. Alsop (the editor of *Letters, Conversations, and Recollections of Coleridge*) in his strictures, I have made an inconsiderate, not to say a coarse, attack upon him (MR. GREEN). When a long series of appeals to the fortunate possessor of the Coleridge manuscripts (whoever he might turn out to be) had been met with silent indifference, I felt that the time was come to address an appeal personally to MR. GREEN himself. That he has acted with the approbation of Coleridge's family, nobody can doubt; for the public (thanks to Mr. Alsop) know too well how little the greatest of modern philosophers was indebted to that family in his lifetime, to attach much importance to their approbation or disapprobation.

No believer in the philosophy of Coleridge can look with greater anxiety than I do for the forthcoming work of MR. GREEN. That the pupil of Coleridge, and the author of *Vital Dynamics*, will worthily acquit himself in this great field, who can question? But I, for one, must enter my protest against the publication of MR. GREEN's book being made the pretext of depriving the public of their right (may I say?) to the perusal of such works as do exist in manuscript, finished or unfinished. Again I beg most respectfully to urge on MR. GREEN the expediency, not to say paramount duty, of his giving to the world *intact* the *Logic* (consisting of the *Canon* and other parts), the *Cosmogony*, and, as far as possible, the *History of Philosophy*. If his plea, that these works are not in a finished state, had been heretofore held good in bar of publication, we should probably have lost the inestimable privilege of reading and possessing those fragmentary works of the great philosopher which have already been made public.

C. MANSFIELD INGLEBY.

Birmingham.

---

## LIFE.

(Vol. vii., pp. 429. 560. 608.; Vol. viii., pp. 43. 550.)

Your correspondent H. C. K. (Vol. vii., 560.) quotes a passage from Sir Thomas Browne's *Religio Medici*, sect. xlii. The following passage from the same writer's *Christian Morals* is much more to the point:

"When the Stoic said ('Vitam nemo acciperet, si daretur scientibus'—*Seneca*) that life would not be accepted if it were offered unto such as knew it, he spoke too meanly of that state of being which placeth us in the form of men. It more depreciates the value of this life, that *men would not live it over again*; for although they would still live on, yet *few or none can endure to think of being twice the same men upon earth, and some had rather never have lived than to tread over their days once more*. Cicero, in a prosperous state, had not the patience to think of beginning in a cradle again. ('Si quis Deus mihi largiatur, ut repuerascam et in cunis vagiam, valdè recusem.'—*De Senectute*.) Job would not only curse the day of his nativity, but also of his renascency, if he were to act over his disasters and the miseries of the dunghill. But the greatest underweening of this life is to undervalue that unto which this is but exordial, or a passage leading unto it. The great advantage of this mean life is thereby to stand in a capacity of a better; for the colonies of heaven must be drawn from earth, and the sons of the first Adam are only heirs unto the second. Thus Adam came into this world with the power also of another; not only to replenish the earth, but the everlasting mansions of heaven."—Part III. sect. xxv.

"Looking back we see the dreadful train  
Of woes anew, which, were we to sustain,  
We should refuse to tread the path again."  
Prior's *Solomon*, b. iii.

The crown is won by the cross, the victor's wreath in the battle of life:

"This is the condition of the battle<sup>[9]</sup> which man that is born upon the earth shall fight. That if he be overcome he shall suffer as thou hast said, but if he get the victory, he shall receive the thing that I say."—2 *Esdr.* vii. 57.

Our grade in the other world is determined by our probation here. To use a simile of Asgill's, this life of time is a university in which we take our degree for eternity. Heaven is a pyramid, or ever-ascending scale; the world of evil is an inverted pyramid, or ever-descending scale. Life is motion. There is no such thing as stagnation: everything is either advancing or retrograding. Corruption itself is an activity, and evil is ever growing. According to the *habits* formed within us, we are ascending or descending; we cannot stand still.

{592}

A man, then, in whom the higher life predominates, were he to live life over again, would grow from grace to grace, and his status in the spirit world would be higher than in the first life, and *vice versâ*; an evil man<sup>[10]</sup> would be more completely evil, and would rank in a darker and more bestial form. They who hear not the good tidings will not be persuaded though one rose from the dead; and those with whom the experience of one life failed would not repent in the second.

The testimony of the Shunamite's son, Lazarus, and of those who rose from the dead at the crucifixion, is not recorded; but they who have escaped from the jaws of death, by recovery from sickness or preservation from danger, may in a certain sense be said to live life over again. After the fright is over the warning in most cases loses its influence, and we have a verification of the two proverbs, "Out of sight out of mind," and—

"The devil was sick, the devil a monk would be;  
The devil was well, the devil a monk would he."

In a word, this experiment of a second life would best succeed with him whose habits are formed for good, and whose life is already overshadowed by the divine life. Even of such an one it might be said, "Man is frail, the battle is sore, and the flesh is weak; even a good man may fall and become a castaway." The most unceasing circumspection is ever requisite. The most polished steel rusts in this corrosive atmosphere, and purest metals get discoloured.

Finally, it is very probable that God gives every man a complete probation; that is to say, He cuts not man's thread of life till he be at the same side of the line he should be were he to live myriads of years. Every man is made up of a mixture of good and evil: these two principles never become soluble together, but ever tend each to eliminate the other. They hurry on in circles, alternately intersecting and gaining the ascendancy, till one is at last precipitated to the bottom, and pure good or evil remains. In the nature of things there are critical moments and tides of circumstances which become turning-points when time merges into eternity and mutability into permanence: and such a crisis may occur in the course of a short life as well as in many lives lived over again.

EIRIONNACH.



**Footnote 10:**[\(return\)](#)

See a recent novel by Frederick Souillet, entitled *Si Jeunesse savait, Si Vieillesse pouvait*.

*Life and Death* (Vol. ix., p. 481.).—The following is on a monument at Lowestoft, co. Suffolk, to the memory of John, son of John and Anne Wilde, who died February 9, 1714, aged five years and six months:

"Quem Dii amant moritur Juvenis."

SIGMA.

The following may be added to the parallel passages collected by EIRIONNACH. Chateaubriand says, in his *Memoirs*, that the greatest misfortune which can happen to a man is to be born, and the next greatest is to have a child. As Chateaubriand had no children, the most natural comment on the last branch of his remark is "sour grapes."

UNEDA.

Philadelphia.

---

## INSCRIPTIONS ON BELLS.

(Vol. ix., p. 109.)

*St. Nicholas Church, Sidmouth*.—Having, on October 21, 1850, taken intaglios in pressing-wax of the inscription forwarded by MR. GORDON, from which plaster casts were made, the writer is able to speak of it with some degree of confidence. The inscription, however, is not peculiar to Sidmouth: it is found at other places in the county of Devon, and perhaps elsewhere. In Harvey's *Sidmouth Directory* for March, 1851, there is an article descriptive of all the six bells at this place, in which there is a fac-simile, engraved on wood, of the inscription in question. The words run all round the bell; and each word is placed on a cartouche. The Rev. Dr. Oliver of Exeter, in his communication to the writer on this subject, calls the bell the "Jesus Bell." The *Directory* observes:

"It was formerly the practice to christen bells with ceremonies similar to, but even more solemn than, those attending the naming of children; and they were frequently dedicated to Christ (as this is), to the Virgin, or some saint."

Dr. Oliver to the writer says:

"I have met with it at Whitstone, near this city [Exeter], at East Teignmouth, &c.; *michi* for *mihī*; **ihc**, the abbreviation for Jesus. Very often the word *veneratum* occurs instead of *amatum*, and *illud* instead of *istud*."

The **ihc** stands thus:  $\bar{i}h\bar{c}$ . The *Directory*, on this abbreviated word, remarks,—

"The IHS, as an abbreviation for Jesus, is a blunder. Casley, in his *Catalogue of the King's MSS.*, observes, p. 23., that 'in Latin MSS. the Greek letters of the word Christ, as also Jesus, are always retained, except that the terminations are changed according to the Latin language. Jesus is written  $\bar{I}H\bar{S}$ , or in small characters *ihc*, which is the Greek  $\bar{I}H\bar{\Sigma}$  or  $\eta\zeta$ , an abbreviation for  $\eta\theta\sigma\upsilon\varsigma$ . However, the scribes knew nothing of this for a thousand years before the invention of printing, for if they had they would not have written  $\bar{i}h\bar{s}$  for  $\eta\theta\sigma\upsilon\varsigma$ ; but they ignorantly copied after one another such letters as they found put for these words. Nay, at length they pretended to find *Jesus Hominum Salvator* comprehended in the word  $\bar{I}H\bar{S}$ , which is another proof that they took the middle letter for *h*, not  $\eta$ . The dash also over the word, which is a sign of abbreviation, some have changed to the sign of the cross' [Hone's *Mysteries*, p. 282.]. The old way of spelling *J*hesus with an *h* may perhaps be referred to the same mistake. The inscription, then, runs thus:

**Est mihī collatum Jesus istud nomen amatum.**

which may be rendered, Jesus, that beloved name, is given to me. The bell bears no date, but is of course older than the period of the Reformation. But it remains to be observed that the last letter of the three is not an *s* but a *c*. It seems that in the old Greek inscriptions the substitution of the *c* for the *s* was common. Several examples are given in Horne's Introduction, vol. ii. pt. 1. ch. iii. sect. 2., but we have not room to quote them. Suffice it to say that at p. 100., in speaking of the MSS. of the Codex Vaticanus, he says, 'The abbreviations are few, being confined chiefly to those words which are in general abbreviated, such as  $\bar{\theta}\bar{c}$ ,  $\bar{\kappa}\bar{c}$ ,  $\bar{i}\bar{c}$ ,  $\bar{\chi}\bar{c}$ , for  $\Theta\epsilon\omicron\varsigma$ ,  $\text{Κυριος}$ ,  $\text{Ιησους}$ ,  $\text{Χριστος}$ , *God, Lord, Jesus, Christ*.' At the end of these words, in the abbreviations, the *c* is used for the *s*.—*Peter*."

This fourth bell is the oldest in the tower. The third, dated 1667, has quite a modern appearance

as compared with it. The second, fifth, and sixth are all dated 1708, and the first, or smallest, was added in 1824.

PETER ORLANDO HUTCHINSON.

Sidmouth.

An appropriate inscription is to be found on the bell of St. John's Cathedral in this colony, date London, 1845. It is in the words of St. Paul's mission, Acts xxii. 21.: "I will send thee far hence unto the Gentiles."

W. T. M.

Hong Kong.

Here is a modern achievement in this kind of literature. It exists on one of the eight bells belonging to the church tower of Pilton, Devon:

"Recast by John Taylor and Son,  
Who the best prize for church bells won  
At the Great Ex-hi-bi-ti-on  
In London, 1—8—5 and 1."

R. W. C.

I continue (from Vol. viii., p. 248.) my Notes of inscriptions on bells.

Mathon, Worcestershire. A peal of six bells:

1. "Peace and good neighbourhood."
2. "Glory to God."
3. "Fear God and honour the King."
4. "God preserve our Church and State."
5. "Prosperity to the town."
6. "The living to the church I call,  
And to the grave do summon all."

Bromsgrove, Worcestershire. Ten bells; the inscriptions on two are as follows, the rest merely bearing the names of churchwardens, &c.:

5. "God prosper the parish. A. R. 1701."
10. "I to the church the living call,  
And to the grave do summon all. 1773."

The latter seems to be a favourite inscription. The REV. W. S. SIMPSON mentions it (Vol. viii., p. 448.) on a bell in one of the Oxfordshire churches.

Fotheringay, Northamptonshire. Four bells:

1. "Thomas Norris made me. 1634."
2. "Domini laudem, 1614, non verbo sed voce resonabo."

The two others respectively bear the dates 1609, 1595, with the initials of the rector and churchwarden, and (on the fourth bell) the words "Praise God." On a recent visit to this church I copied the following inscription from a bell, which, being cracked, is no longer used, and is now placed within the nave of the church. This bell is not mentioned by Archdeacon Bonney in his *Historic Notices of Fotheringay*, though he gives the inscriptions on the four others.

"Non clamor sed amor cantat in aure Dei. A. M. R. R. W. W. I. L. 1602."

The inscription is in Lombardic characters. MR. SIMPSON notes the same at Girton, Cambridgeshire (Vol. viii., p. 108.).

Godmanchester, Hunts. Eight bells:

1. "Thomas Osborn, Downham, *fecit*, 1794.  
Intactum sillo. Percute dulce cano."
4. "T. Osborn *fecit*. { Our voices shall with joyful sound  
Make hills and valleys echo round. } 1794."
8. "Rev. Castel Sherard, rector; Jno. Martin, Robert Waller, bailiffs; John Scott, Richard Mills, churchwardens; T. Osborn *fecit*. 1794."

Morborne, Hunts. Two bells:

1. "Cum voco ad ecclesiam, venite."

2. "Henry Penn *fusore*. 1712."

Stilton, Hunts. Two bells:

1. "Thomas Norris made me. 1689."

CUTHBERT BEDE, B.A.

At Bedale, in Yorkshire, is a bell weighing by estimation twenty-six hundredweight, which is probably of the same date, or nearly so, as the Dyrham bell. It measures four feet two inches and a half across the lip, and has the following inscription round the crown:

"✠ IOU : EGO : CUM : FIAM : CRUCE : CUSTOS : LAUDO : MARIAM : DIGNA : DEI :  
LAUDE : MATER : DIGNISSIMA : GAUDE;"

the commencement of which I do not understand. There are five smaller bells belonging to the peal at Bedale, and a prayer bell. They bear inscriptions in the following order:

The prayer bell:

"Voco. Veni. Precare. 1713."  
S.S.

{594}

The first, or lightest of the peal:

"Gloria in excelsis Deo. 1755. Edwd Place, rector;  
E.  
Seller,  
Ebor.  
Jn<sup>o</sup> Pullein, churchwarden."

The second:

"Jesus be ovr speed. P. S., T. W., H. S., I. W., M. W. 1664."

The third:

"Deo Gloria pxa Hominibus. 1627."

The fourth:

"Jesus be our speed. 1625."

The fifth:

"Soli Deo Gloria Pax Hominibus. 1631."

The letters P. S., on the second bell, are the initials of Dr. Peter Samwaies, who died April 5, 1693, having been thirty-one years rector of Bedale.

On the fly-leaf of one of the later registers at Hornby, near Bedale, is written the following memorandum:

"Inscription on the third bell at Hornby:

'When I do ring,  
God's praises sing;  
When I do toll,  
Pray heart and soul.'

This bell was given to the parish church of Hornby by the Lord Conyers in the reign of Henry VII., but, being broken, was recast by William Lord D'Arcy and Conyers, the second of the name, 1656."

PATONCE.

Charwelton Church, Northants:

1. Broken to pieces: some fragments in the vestry. On one piece, "Ave Maria."
2. "Jesus Nazareus rex Judeorum fili Dei miserere mei. 1630."
3. appears a collection of Saxon letters put together without connexion.
4. "Nunquam ad preces cupies ire,  
Cum sono si non vis venire. 1630."

Heyford Church, Northants:

1. "God saue the King. 1638."
2. "Cum cum Praie. 1601."
3. "Henry Penn made me. 1704.  
John Paine, Thmoas [*sic*] Middleton, churchwardens."
4. "Thomas Morgan, Esquier, gave me  
To the Church of Heford, frank and free. 1601."

With coat of arms of the Morgans on the side.

Floore Church, Northants:

1. "Russell of Wooton, near Bedford, made me. 1743.  
James Phillips, Thomas Clark, churchwardens."
2. "Cantate Domino cantum novum. 1679."
3. "Henry Bagley made mee. 1679."
4. "Matthew Bagley made mee. 1679."
5. "John Phillips and Robert Bullocke, churchwardens. 1679."
6. "To the church the living call,  
And to the grave do summons [*sic*] all.  
Russell of Wooton made me,  
In seventeen hundred and forty-three."

Three coins inserted round the top.

Slapton Church, Northants:

1. [The Sancte bell] "Richard de Wambis me fesit" [*sic*].
2. "Xpe audi nos."
3. "Ultima sum trina campana vocor Katerina."

All in Saxon letters. No dates.

Inscription cut on the frame of Slapton bells:

"BE . IT . KNO  
WEN . UN  
TO . ALL . TH  
IS . SAME . TH  
AT . THOMAS  
COWPER . OF  
WOODEND .  
MADE . THIS . FRAME.  
1634."

Hellidon Church, Northants:

1. "God save the King. 1635."
2. "Ihs Nazarenus rex Judæorum fili Dei miserere mei. 1635."
3. "Celorum Christe platiat [*sic*] tibi rex sonus iste. 1615."
4. Same as 2.

Dodford Church, Northants:

1. "Matthew Bagley made me. 1679."
2. "Campana gravida peperit filias. 1674."
3. "Ihs Nazarenus [&c., as before]. 1632."
4. "Ex Dono Johannis Wyrley Armiger. 1614."

And five coins round the lip.

5. Inscription same as 3. Date 1626.
6. Ditto ditto Date 1624.

Wappenham Church, Northants:

1. "Henry Bagley made me. 1664."
2. "R. T. 1518. ✠"
3. "Praise the Lord. 1599."
4. "GOD SAVE KING JAMES. R. A. 1610."

Three coins on lip and bell-founder's arms.

{595}

The Sancte bell was recast in 1842, and hangs now in the north window of belfry.

Brackley, St. Peter's Church, Northants:

1. "Jesus Nazarenus [&c., as before]. 1628."
2. "God save the King. 1628."
3. Same as 1.
4. "Celorum Christe platiat [*sic*] tibi rex sonus iste. 1628."
5. "Cum sono si non vis venire,  
Nunquam ad preces cupies ire } 1628."

Dunton Church, Leicestershire:

1. "Ihs Nazarenus [&c., as before]. 1619."
2. "Be it knone to all that doth me see,  
That Clay of Leicester made me.  
Nick. Harald and John More, churchwardens. 1711."
3. Same as 1. Date 1621.

Leire Church, Leicestershire:

1. "Jesus be oure good speed. 1654."
2. "Henricus Bagley *fecit*. 1675."
3. "Recast A.D. 1755, John Sleath, C.W.;  
Tho<sup>s</sup> Eyre de Kettering *fecit*."

Frolesworth Church, Leicestershire:

1. "Jesus Nazarenus [&c., as before]. 1635."
2. In Old English characters (no date):  
"Dum Rosa precata mundi Maria vocata."
3. Same as 1.

J. R. M., M.A.

The legend noted from a bell at Sidmouth (Vol. ix., p. 109.), namely,—

"Est michi collatum  
Ihc istud nomen amatum,"

is not an unusual inscription on mediæval black-letter bells, if I may use the expression. The characters are small. It is on two bells at Teignmouth, and is on one of the bells in this tower:

1. "✠ Voce mea viva depello cuncta nociva."
2. "✠ Est michi collatum Ihc istud nomen amatum."
3. "Embrace trew museck."

A correspondent, MR. W. S. SIMPSON (Vol. viii., p. 448.), asks the date of the earliest known examples of bells.

Dates on mediæval bells are, I believe, very rare in England. I have but few notes of any. My impression is that such bells are as old as the towers which contain them, judging from the character of the letter, the wear and tear of the iron work, aye, of the bell itself. Many old bells have been recast, and on *such* there is often a record of the date of its prototype. For instance, at St. Peter's, Exeter:

"Ex dono Petri Courtenay," &c., "1484;" "renovat," &c., "1676."

At Chester-le-Street:

"Thomas Langley dedit," &c., "1409;" "refounded," &c., "1665."

I will add two or three with dates.

Bruton, Somerset:

"Est Stephanus primus lapidatus gracia plenus. 1528."

At St. Alkmond's, Derby:

"Ut tuba sic resono, ad templa venite pii. 1586."

At Lympey Stoke, Somerset:

"W. P., I. A. F. 1596."

Hexham. Old bells taken down 1742:

1. "Ad primos cantus pulsat nos Rex gloriosus."
2. "Et cantare ... faciet nos vox Nicholai."
3. "Est nobis digna Katerine vox benigna."
4. "Omnibus in Annis est vox Deo grata Johannis.  
A.D. MCCCCIII."
5. "Andrea mi care Johanne consociare.  
A.D. MCCCCIII."
6. "Est mea vox orata dum sim Maria vocata.  
A.D. MCCCCIII."

Any earlier dates would be acceptable.

On the Continent bells are usually dated. I will extract, from Roccha *De Campanis*, those at St. Peter's at Rome.

The great bell:

- "In nomine Domini, Matris, Petriq., Pauliq.  
Accipe devotum, parvum licet, accipe munus,  
Quod tibi Christe datū Petri, Pauliq. triūphum,  
Explicat, et nostram petit, populiq. salutem  
Ipsorum pietate dari, meritisq. refundi  
Et verbum caro factum est.  
Anno milleno trecento cum quinquageno  
Additis et tribus Septembris mense colatur;  
Ponderat et millia decies septiesq. librarum."
2. "In nomine Patris, et Filii, et Spiritus Sancti. Amē.  
Ad honorem Dei, et Beatæ Mariæ Virginis,  
Et Beatorum Apostolorum Petri et Pauli,  
Verbum Caro factum est,  
Solve jubente Deo terrarū Petre cathenas, qui facis,  
Ut pateant cœlestia Regna beatis,  
Hæc campana cum alia majore ponderante  $\frac{M}{XVI}$ .  
Post consumptionem ignito fulgure, anno precedente  
imminente, fusa est, anno Domini MCCCLIII.  
Mense Junii, et ponderat hæc MX et centena librarum.  
Amen."
  3. "Nomine Dominico Patris, prolisq. spirati  
Ordine tertiam Petri primæ succedere noscant.  
Per dies paucos quotquot sub nomine dicto  
Sanctam Ecclesiam colunt in agmine trino. Amen."

4. "Anno Domini MCCLXXXVIII. ad honorem Dei, et Beatæ Mariæ Virginis, et Sancti Thomæ Apostoli Tempore Fratris Joannis de Leodio Ministri, factum fuit hoc opus de legato quondam Domini Rikardi Domini Papæ Notarii. Guidottus Pisanus me fecit."

On a small bell:

"Mentem Sanctam Spontaneam, honorem Deo,  
Et Patris liberationem.  
Ave Maria gratia plena Dominus tecum;  
Benedicta tu in mulieribus  
Et benedictus fructus ventris tui."

In the Church of St. John Lateran was a bell with a mutilated inscription; but the date is plain, 1389. The name of Boniface IX. is on it, who was Sum. Pont. in that year.

In the Church of St. Mariæ Majoris were two bells dated anno Dom. 1285; and another 1291.

In the Church of the Jesuits was a bell with this inscription, brought from England:

"Facta fuit A. Dom. 1400, Die vi Mēsis Septēbris.  
Sancta Barbara, ora pro nobis."

Roccha, who published his *Commentary* 1612, says:

"In multis Campanis fit mentio de Anno, in quo facta est Campana, necnon de ipsius Ecclesiæ Rectore, vel optime merito, et Campanæ artifice, ut ego ipse vidi Romæ, ubi præcipuarum Ecclesiarum, et Basilicarum inscriptiones Campanis incisas perlegi."—P. 55.

So that it would appear that the practice of inscribing dates on bells was usual on the Continent, though for some reason or other it did not generally obtain in England till after the Reformation. I have a Note of another foreign bell or two with an early date.

At Strasburg:

"✠ O Rex gloriæ Christe, veni cum pace! MCCCLXXV. tertio Nonas Augusti."

On another:

"Vox ego sum vitæ, voco vos, orate, venite. 1461."

On a bell called St. D'Esprit:

"Anno Dom. MCCCXXVII mense Julio fusa sum, per  
Magistrum Joannem Grempe de Argentina.  
Nuncio festa, metum, nova quædam flebile lethum."

A bell called the Magistrates:

"Als man zahlt 1475 Jahr  
War Kaiser Friedrick hier offenbar:  
Da hat mich Meister Thomas Jost gegossen  
Dem Rath zu läuten ohnverdrossen."

On another:

"Nomen Domini sit benedictum. 1806."

I would beg to add a Note of one more early and interesting bell which was at Upsala:

"✠ Anno . Domini . MDXIII . fusa . est . ista . Campana .  
in . honorem . Sancti . Eri . Regis . et .  
Martiris . Rex . erat . Ericus . humilis . devotus .  
honestus . prudens . V."

What V. means is rather a puzzle.

I fear I have already extended this reply to a length beyond all fair limit. I may at some future time (if desirable) send you a long roll of legends on mediæval bells without dates, and others of the seventeenth and eighteenth centuries, some of a devotional character, and others of the style of unseemly and godless epitaphs. But it is to be hoped that in these, as in other like matters, a better taste is beginning to predominate; and it must be a subject of congratulation that

"Jam nova progenies cœlo demittitur alto."

H. T. ELLACOMBE.

Rectory, Clyst St. George.

In the steeple of Foulden Church, South Greenhoe Hd., Norfolk, are six bells with inscriptions as under:

1. "Thos. Osborn *fecit*. 1802.  
Peace and good neighbourhood."
2. "The laws to praise, my voice I raise."

3. "Thos. Osborn *fecit*, Downham, Norfolk."
4. "Our voices shall with joyful sound  
Make hill and valley echo round."
5. "I to the church the living call,  
And to the grave I summon all."
6. "Long live King George the Third.  
Thomas Osborn *fecit*, 1802."

GODDARD JOHNSON.

---

## DE BEAUVOIR PEDIGREE.

(Vol. ix., p. 349.)

Your correspondent MR. THOMAS RUSSELL POTTER inquires whether any descendants of the De Beauvoirs of Guernsey are still existing. The family was, at one time, so numerous in that island that there are few of the gentry who cannot claim a De Beauvoir among their ancestors; but the name itself became extinct there by the death of Osmond de Beauvoir, Esq., in 1810. Some few years later, the last of a branch of the family settled in England died, leaving a very large property, which was inherited by a Mr. Benyon, who assumed the name of De Beauvoir.

The name is also to be found in the Irish baronetcy; a baronet of the name of Brown having married the daughter and heiress of the Rev. Peter de Beauvoir, the widow I believe of an Admiral M'Dougal, and thereupon taking up his wife's maiden name.

With respect to the pedigree which MR. POTTER quotes, and of which many copies exist in this island, it is without doubt one of the most impudent forgeries in that way ever perpetrated. From internal evidence, it was drawn up at the latter end of the reign of Elizabeth, or at the beginning of the reign of James I., as the compiler speaks of Roger, Earl of Rutland, as being living. This nobleman succeeded to the title in 1588, and died in 1612. The pedigree ends in the Guernsey line with Henry de Beauvoir; whom we may therefore presume to have been still alive, or but recently deceased; and whose great-grandfather, according to the pedigree, was the first of the name in the island. Allowing three generations to a century, this would throw back the arrival of the first of the De Beauvoirs to some part of the sixteenth century; but we have proof that they were settled here long before that time. In an authentic document, preserved among the records of the island, the extent of the crown revenues drawn up by order of Edward III. in 1331, the names of Pierre and Guillaume de Beauvoir are found. Another Pierre de Beauvoir, apparently the great-grandson of the above-mentioned Pierre, was Bailiff of Guernsey from 1470 to 1480. As for the family of Harryes, no such I believe ever existed in Guernsey; but a gentleman of the name of Peter Henry, belonging to a family of very ancient standing in the island, bought property in Salisbury in the year 1551, where the name seems to have been Anglicised to Harrys or Harris; as the name of his son Andrew, who was a jurat of the Royal Court of Guernsey, appears as often on the records of the island in the one form as in the other. One of Peter Henry's or Harris's daughters was married at Salisbury to a Henry de Beauvoir; and I have no doubt this is the marriage with which the pedigree ends. If I am right, the Harryes' pedigree has no more claim to authenticity than the De Beauvoir. If MR. POTTER wishes for farther information, and will communicate with me, I shall be happy to answer his inquiries as far as I am able.

The pedigree itself, however, suggests two or three Queries which I should like to see answered.

The heading is signed Hamlet Sankye or Saukye. Is anything known of such a person?

The pedigree speaks of Sir Robert de Beauveir of Tarwell, Knt., *now living*. Was there ever a family of the name of De Beauveir, De Beauvoir, or Beaver, of Tarwell, in Nottinghamshire? And if there was, what arms did they bear?

If there was such a family, was it in any way connected with any of the early proprietors of Belvoir Castle?

Is anything known of a family of the name of Harryes or Harris of Orton, and what were their arms?

EDGAR MACCULLOCH.

Guernsey.

---

## RIGHT OF REFUGE IN THE CHURCH PORCH.

(Vol. ix., p. 325.)

The following entry appears in a Corporation Book of this city, under the year 1662:

"Thomas Corbold, who hath a loathesome disease, have, with his wife and two children, layne in the Porch of St. Peters per Mountegate above one year; it is now ordered by



the Court that he be put into some place in the Pest-houses during the pleasure of the Court, untill the Lazar-houses be repaired."

How they were supported during the year does not appear, or if he belonged to the parish; nor is it said that it was considered he gained settlement on the parish by continuing in the porch one year.

I have heard of similar instances under an idea that any person may lodge in a church porch, and are not removable; but I believe it is an erroneous idea.

GODDARD JOHNSON.

In proof of the idea being current among the lower orders, that the church porch is a place of refuge for any houseless parishioners, I beg to state that a poor woman of the adjoining parish of Langford, came the other day to ask whether I, as a magistrate, could render her any assistance, as, in consequence of her husband's father and mother having gone to America, she and her family had become houseless, and were obliged to take up their abode in the church porch.

A. S.

West Tofts Rectory, Brandon, Norfolk.

I know an instance where a person found a temporary, but at the same time an involuntary, home in a church porch. There was a dispute between the parishes of Frodingham and Broughton, co. Lincoln, some twelve months ago, as to the settlement of an old woman. She had been living for some time in, and had become chargeable to the latter parish, but was said to belong to the former. By some means or other the woman's son was induced to convey his mother to the parish of Frodingham, which he did; and as he knew quite well that the overseer of the parish would not receive her at his hands, he adopted the somewhat strange course of leaving her in the church porch, where she remained until evening, when the overseer of Frodingham took her away, fearing that her life might be in danger from exposure to the cold, she being far advanced in years. Until I saw CHEVERELLS' Query, I thought the depository of the old woman in the church porch was, so far as the *place* of deposit was concerned, more accidental than designed; but after all it may be the remnant of some such custom as that of which he speaks, and I, for one, should be glad to see farther inquiry made into it. To which of J. H. Parker's *Parochial Tales* does CHEVERELLS allude?

W. E. HOWLETT.

Kirton-in-Lindsey.

{598}

---

## FERDINAND CHARLES III., DUKE OF PARMA.

(Vol. ix., p. 417.)

The late Duke of Parma was not the first lineal representative of the Stuarts, as stated by E. S. S. W. Victor Emanuel, King of Sardinia, who succeeded in 1802, left by his wife Maria Theresa of Austria four daughters. The eldest of these four, Beatrix, born in 1792, married, in 1812, Francis IV., Duke of Modena, and by him (who died on the 21st of January, 1846) had issue two sons and two daughters. The eldest of these sons, Francis V., the present reigning Duke of Modena, is therefore the person who would be now sitting on the English throne had the Stuarts kept the succession. He has no children, I believe, by his wife Adelgonda of Bavaria; and the next person in succession would therefore be Dorothea, the infant daughter of his deceased brother Victor.

Victor Emanuel's *second* daughter was Maria Theresa, who married Charles Duke of Parma, as stated by E. S. S. W.

The present Countess of Chambord is Maria Theresa Beatrice-Gaëtana, the eldest of the two sisters of Francis V., Duke of Modena. She is therefore wife of the representative of the House of Bourbon, and sister to the representative of the House of Stuart.

S. L. P.

Oxford and Cambridge Club.

Allow me to correct the statement made by your correspondent, that the Duke of Parma represented the Royal House of Stuart. The mother of the late Duke of Parma had an elder sister, Maria Beatrice, who married Francis IV., late Duke of Modena, and upon her death, in 1840, the *representation* devolved upon her son, Francis V., the present Duke of Modena, who was born in 1819.

P. V.

Allow me to remark on the article of E. S. S. W. (Vol. ix., p. 417.) respecting the House of Stuart, that he is in error in assigning that honour to the late Duke of Parma, and, as a consequence, to his infant son and successor, Robert, now Duke of Parma. The late Duke was undoubtedly a descendant of Charles I. through his mother; but his mother had an *elder* sister, Beatrice, late Duchess of Modena, whose son, Francis V., now Duke of Modena, born 1st June, 1819, is the unquestionable heir to the House of Stuart, and, as a Jacobite would say, if any such curiosity there be in existence, legitimate King of Great Britain and Ireland.

J. REYNELL WREFORD.

---

## PHOTOGRAPHIC CORRESPONDENCE.

*Mr. Townsend's Wax-paper Process.*—At the last meeting of the Photographic Society a paper was read by Mr. Townsend, giving the results of a series of experiments instituted by him in reference to the wax-paper process. One of the great objections hitherto made to this process has been its slowness, as compared with the original calotype process, and its various modifications; and another, that its preparation involved some complexity of manipulation. Mr. Townsend has simplified the process materially, having found that the use of the fluoride and cyanide of potassium, as directed by Le Gray, in no way adds to the efficiency of the process, either in accelerating or otherwise. The iodide and bromide of potassium with free iodine give a paper which produces rapid, sure, and clean results. He discards whey, sugar of milk, grape sugar, &c., hitherto deemed essential, but which his experience shows to be unnecessary. He exhibited three negatives of the same view taken consecutively at eight o'clock in the morning, with the respective exposures of thirty seconds, two and a half minutes, and ten minutes, each of which was good and perfect. The formula he adopts is:

Iodide of potassium	600 grs.
Bromide of potassium, from	150 to 250 "
Re-sublimed iodine	6 "
Distilled water	40 oz.

The waxed papers are wholly immersed in this solution, and left to soak at least two hours, and are then hung to dry in the usual way. The papers are made sensitive by wholly immersing them in aceto-nitrate of silver of the following proportions:

Nitrate of silver	30 grs.
Acetic acid	30 minims.
Distilled water	1 oz.

The papers remaining in this solution not less than eight minutes. They are washed in two waters for eight minutes each, and then blotted off in the ordinary manner. Mr. Townsend states that there is no need to fear leaving the paper in the sensitive bath too long. He has left it in the bath fourteen hours without any injury. The paper thus prepared will keep ten or twelve days; it may be longer, but his experience does not extend beyond that time. With paper thus prepared a portrait was exhibited, taken in fifty-five seconds, in a room with a side light; but it must be added, that in this instance the paper was not washed, but was blotted off immediately on its leaving the sensitive bath, though not used until two hours had elapsed. Mr. Townsend uses for developing a saturated solution of gallic acid with a drachm of aceto-nitrate to every four ounces of it, but he considers that this proportion of aceto-nitrate may be beneficially lessened. He finds that by this process he is certain of success, and is never troubled with that browning over of the paper which so often attends the use of the other methods of preparation. Besides the rapidity of action which he states, there is the farther advantage that a lengthened exposure is not injurious. The proportion of bromide may vary from 150 grs. to 250 grs.; less than 150 is not sufficient to produce a maximum of rapidity, whilst more than 250 adds nothing to the effect.

{599}

*Photographic Litigation.*—Will you allow me, through the medium of "N. & Q.," to suggest to those who take an interest in the collodion process, the desirableness of making a subscription to aid Mr. Henderson in his defence against the proceedings commenced by Mr. Talbot, to restrain him (and through him, no doubt, all others) from taking collodion portraits. [\[11\]](#)

It does not appear just that one person should bear the whole expense of a defence in which so many are interested; and I have no doubt that if a subscription be set on foot, many photographers will willingly contribute. A subscription, besides its material aid to Mr. Henderson, would also serve to show that public opinion is opposed to such absurd and unjust attempts at monopoly.

It is difficult to imagine how a claim can be established to a right in an invention made many years subsequent to the date of the patent under which the claim is made—not only made by another person, but differing so widely in principle from the patent process. The advertisement in the *Athenæum* of Saturday last (June 10) shows plainly that it is intended, if possible, to prevent the production of portraits on collodion by any person not licensed by Mr. Talbot; and the harshness of this proceeding, after the process has been in public use for several years, needs no comment.

H. C. SANDS.

30. Spring Gardens, Bradford.

**Footnote 11:**[\(return\)](#)

The words of the advertisement are "making *and selling*."

[We insert this communication, because we believe it gives expression to a sentiment shared by many. Subscriptions in favour of M. La Roche, whose case stands first for trial,

are received by Messrs. Horne and Thornthwaite. Our correspondent does not, however, accurately represent the caution issued by Mr. F. Talbot's solicitors, which is against "making *and selling*" photographic portraits by the collodion process. When giving up his patent to the public, Mr. Fox Talbot reserved "in the hands of his own licensees the application of the invention to the taking photographic portraits for sale," and we have always regretted that Mr. F. Talbot should have made such reservation, founded, as it is, upon a very questionable right.—ED. "N. & Q."]

## Replies to Minor Queries.

*Vandyking* (Vol. ix., p. 452.).—Your correspondent P. C. S. S. asks the meaning of the term *Vandyking*, in the following passage of a letter from Secretary Windebanke to the Lord Deputy Wentworth, dated Westminster, Nov. 20, 1633, the Lord Deputy being then in Ireland:—

"Now, my Lord, for my own observations of your carriage since you had the conduct of affairs there [in Ireland], because you press me so earnestly, I shall take the boldness to deliver myself as freely.

"First, though while we had the happiness and honour to have your assistance here at the Council Board, you made many ill faces with your pen (pardon, I beseech your Lordship, the over free censure of your Vandyking), and worse, oftentimes, with your speeches, especially in the business of the Lord Falconberg, Sir Thomas Gore, Vermuyden, and others; yet I understand you make worse there in Ireland, and there never appeared a worse face under a cork upon a bottle, than your Lordship hath caused some to make in disgorging such church livings as their zeal had eaten up."—*Strafford's Letters*, vol. i. p. 161.

This passage, as well as what follows, is written in a strain of banter, and is intended to compliment the great Lord Deputy under the pretence of a free censure of his conduct. The first part of the second paragraph evidently alludes to Wentworth's habit of drawing faces upon paper when he was sitting at the Council Table, and the word *Vandyking* is used in the sense of *portrait-painting*. Vandyck was born in 1599; he visited England for a short time in 1620, and in 1632 he came to England permanently, was lodged by the king, and knighted; in the following year he received a pension of 200*l.* for life, and the title of painter to his Majesty. It was therefore quite natural that Windebanke should, in November, 1633, use the term *Vandyking* as equivalent to *portrait-painting*.

In the latter part of the same paragraph, the allusion is to the wry faces, which the speeches of this imperious member of council sometimes caused. Can any of your correspondents explain the expression, "a worse face under a cork upon a bottle?"

L.

*Monteith* (Vol. ix., p. 452.).—The Monteith was a kind of punch-bowl (sometimes of delf ware) with scallops or indentations in the brim, the object of which was to convert it into a convenient tray for bringing in the glasses. These were of wine-glass shape, and being placed with the brims downwards, and radiating from the centre, and with the handles protruding through the indentations in the bowl, were easily carried, without much jingling or risk of breakage. Of course the bowl was empty of liquor at the time.

P. P.

*A. M. and M. A.* (Vol. ix., p. 475.).—JUVERNA, M. A., is certainly wrong in stating that "Masters of Arts of Oxford are styled 'M. A.,' in contradistinction to the Masters of Arts in every other university." A. B., A. M., are the proper initials for *Baccalaureus* and *Magister Artium*, and should therefore only be used when the name is in Latin. B.A. and M.A. are those for Bachelor and Master of Arts, and are the only ones to be used where the name is expressed in English. Thus John Smith, had he taken his first degree in Arts at any university, might indicate the fact by signing John Smith, B.A., or Johannes S., A.B. If he put John Smith, A.B., a doubt might exist whether he were not an *able-bodied* seaman, for that is implied by A.B. attached to an English name. The editor of Farindon's *Sermmons*, who is, I believe, a Dissenter, styles himself the Reverend T. Jackson, S.T.P., *i. e.* Sacrosanctæ Theologiæ Professor. He might as well have part of his title in Sanscrit, as part in English and part in Latin.

{600}

I believe this mistake is made more frequently by graduates of Cambridge than by those of Oxford. Indeed, they have now created a new degree, Master of Laws, with the initials LL.M. (Legum Magister). But they are usually infelicitous in their nomenclature, as witness their *voluntary* theological examination, now made *compulsory* by all the bishops.

E. G. R., M.A.

Cambridge.

*Greek denounced by the Monks* (Vol. ix., p. 467).—In his *History of the Reformation* (b. i. ch. iii.), D'Aubigné says,—

"The monks asserted that all heresies arose from those two languages [Greek and Hebrew], and particularly from the Greek. 'The New Testament,' said one of them, 'is a book full of serpents and thorns. Greek,' continued he, 'is a new and recently-invented

language, and we must be upon our guard against it. As for Hebrew, my dear brethren, it is certain that all who learn it immediately become Jews.' Heresbach, a friend of Erasmus and a respectable author, reports these expressions."

Had there been more authority, probably D'Aubigné would have quoted it.

B. H. C.

In Lewis's *History of the English Translation of the Bible*, edit. London, 1818, pp. 54, 55., the following passage occurs:

"These proceedings for the advancement of learning and knowledge, especially in divine matters, alarmed the ignorant and illiterate monks, insomuch that they declaimed from the pulpits, that 'there was now a *new language* discovered called Greek, of which people should beware, since it was that which produced all the heresies; that in this language was come forth a book called the *New Testament*, which was now in everybody's hands, and was full of thorns and briars: that there was also another language now started up which they called Hebrew, and that they who learnt it were termed Hebrews."

The authority quoted for this statement is Hody, *De Bibliorum Textibus*, p. 465.


See also the rebuke administered by Henry VIII. to a preacher who had "launched forth against Greek and its new interpreters," in Erasmus, *Epp.*, p. 347., quoted in D'Aubigné's *Reformation*, book XVIII. 1.

C. W. BINGHAM.

*Caldecott's Translation of the New Testament* (Vol. viii., p. 410.).—J. M. Caldecott, the translator of the New Testament, referred to by your correspondent S. A. S., is the son of the late — Caldecott, Esq., of Rugby Lodge, and was educated at Rugby School, where I believe he obtained one or more prizes as a first-class Greek and Hebrew scholar. After completing his studies at this school, his father purchased for him a commission in the East India Company's service; but soon after his arrival in India, conceiving a dislike to the army, he sold his commission and returned to England. Being somewhat singular in his notions, and altogether eccentric both in manner and appearance, he estranged himself from his family and friends, and, as I have been informed, took up his temporary abode in this city about the year 1828. Although his income was at that time little short of 300*l.* per annum, he had neither house nor servant of his own; but boarded in the house of a respectable tradesman, living on the plainest fare (so as he was wont to say), to enable him to give the more to feed the hungry and clothe the naked. In this way, and by being frequently imposed upon by worthless characters, he gave away, in a few years, nearly all his property, leaving himself almost destitute: and, indeed, would have been entirely so, but for a weekly allowance made to him by his mother (sometime since deceased), on which he is at the present time living in great obscurity in one of our large seaport towns; but may be occasionally seen in the streets with a long beard, and a broad-brimmed hat, addressing a group of idlers and half-naked children. I could furnish your correspondent S. A. S. with more information if needful.

T. J.

Chester.

*Blue Bells of Scotland* (Vol. viii., p. 388. Vol. ix., p. 209.).—Surely  of Philadelphia is right in supposing that the Blue Bell of Scotland, in the ballad which goes by that name, is a bell painted blue, and used as the sign of an inn, and not the flower so called, as asserted by HENRY STEPHENS, unless indeed there be an older ballad than the one commonly sung, which, as many of your readers must be aware, contains this line,—

"He dwells in merry Scotland,  
At the *sign* of the Blue Bell."

I remember to have heard that the popularity of this song dates from the time when it was sung on the stage by Mrs. Jordan.

Can any one inform me whether the air is ancient or modern?

HONORÉ DE MAREVILLE.

Guernsey.

"*De male quæsitis gaudet non tertius hæres*" (Vol. ii., p. 167.).—The quotation here wanted has hitherto been neglected. The words may be found, with a slight variation, in *Bellochii Praxis Moralis Theologiæ, de casibus reservatis, &c.*, Venetiis, 1627, 4to. As the work is not common, I send the passage for insertion, which I know will be acceptable to other correspondents as well as to the querist:

"Divino judicio permittitur ut tales surreptores rerum sacrarum diu ipsis rebus furtivis non lætentur, sed imo ab aliis nequioribus furibus præfatæ res illis abripiantur, ut de se ipso fassus est ille, qui in suis ædibus hoc distichon inscripsit, ut refert Jo. Bonif., lib. de furt., § contrectatio, num. 134. in fin.:

'Congeries lapidum variis constructa rapinis,  
Aut uret, aut ruet, aut raptor alter habebit.'

Et juxta illud:

'De rebus male acquisitis, non gaudebit tertius hæres.'

Lazar (de monitorio), sect. 4. 9. 4., num. 16., imo nec secundus, ut ingenuè et perbellè fatetur in suo poemate, nostro idiomate Jerusalem celeste acquistata, cant. x. num. 88. Pater Frater Augustinus Gallutius de Mandulcho, ita canendo:

'D'un' acquisto sacrilego e immondo,  
Gode di rado il successor secondo,  
Pero che il primo e mal' accorto herede  
Senza discretion li da di piedi.'"

BIBLIOTHECAR. CHETHAM.

*Mawkin* (Vol. ix., pp. 303. 385.).—Is not *mawkin* merely a corruption for *mannikin*? I strongly suspect it to be so, though Forby, in his *Vocabulary of East Anglia*, gives the word *maukin* as if peculiar to Norfolk and Suffolk, and derives it, like L., from *Mal*, for Moll or Mary.

F. C. H.

This word, in the Scottish dialect spelt *maukin*, means a hare. It occurs in the following verse of Burns in *Tam Samson's Elegy*:

"Rejoice, ye birring paitricks a';  
Ye cootie moorcocks, crouselly craw;  
Ye *maukins*, cock your fud fu' braw,  
Withouten dread;  
Your mortal fae is now awa',  
Tam Samson's dead!"

KENNEDY M'NAB.

"*Putting a spoke in his wheel*" (Vol. viii., pp. 269. 351. 576.).—There is no doubt that "putting a spoke in his wheel" is "offering an obstruction." But I have always understood the "spoke" to be, not a radius of the wheel, but a bar put between the spokes at right angles, so as to prevent the turning of the wheel; a rude mode of "locking," which I have often seen practised. The correctness of the metaphor is thus evident.

WM. HAZEL.

*Dog Latin* (Vol. viii., p. 523.).—The return of a sheriff to a writ which he had not been able to serve, owing to the defendant's secreting himself in a swamp, will be new to English readers. It was "Non come-at-ibus in swampo."

Since the adoption of the Federal Constitution, the motto of the United States has been "E pluribus unum." A country sign-painter in Bucks county, Pennsylvania, painted "E pluribur unibus," instead of it on a sign.

UNEDA.

Philadelphia.

*Swedish Words current in England* (Vol. vii., pp. 231. 366.).—Very many Swedish words are current in the north of England, e. gr. *barn* or *bearn* (Scotticè *bairn*), Sw. *barn*; *bleit* or *blate*, bashful, Sw. *blöd*; to *cleam*, to fasten, to spread thickly over, Sw. *klemma*; *cod*, pillow, Sw. *kudde*; to *gly*, to squint, Sw. *glo*; to *lope*, to leap, Sw. *löpa*; to *late* (Cumberland), to seek, Sw. *leta*; *sackless*, without crime, Sw. *saklös*; *sark*, shirt, Sw. *särk*; to *thole* (Derbyshire), to endure, Sw. *tala*; to *walt*, to totter, to overthrow, Sw. *wälta*; to *warp*, to lay eggs, Sw. *wärpa*; *wogh* (Lancashire), wall, Sw. *wägg*, &c. It is a fact very little known, that the Swedish language bears the closest resemblance of all modern languages to the English as regards grammatical structure, not even the Danish excepted.

SUECAS.

*Mob* (Vol. viii., p. 524.).—I have always understood that this word was derived from the Latin expression *mobile vulgus*, which is, I believe, in Virgil.

UNEDA.

Philadelphia.

"*Days of my Youth*" (Vol. viii., p. 467.).—In answer to the inquiry made a few months since, whether Judge St. George Tucker, of Virginia, was the author of the lines beginning—

"Days of my youth."

the undersigned states that he was a friend and relative of Judge Tucker, and knows him to have been the author. They had a great run at the time, and found their way not only into the newspapers, but even into the almanacs of the day.

G. T.

Philadelphia.

*Encore* (Vol. viii., pp. 387. 524.).—A writer in an English magazine, a few years ago, proposed that the Latin word *repetitus* should be used instead of *encore*. Among other advantages he

suggested that the people in the gallery of a theatre would pronounce it *repeat-it-us*, and thus make English of it.

UNEDA.

Philadelphia.

*Richard Plantagenet, Earl of Cambridge* (Vol. ix., p. 493.).—Your correspondent will find his question answered by referring to the *History of the Royal Family*, 8vo., Lond., 1741, pp. 119. 156. For an account of this book, which is founded upon the well-known Sandford's *Genealogical History*, see Clarke's *Bibliotheca Legum*, edit. 1819, p. 174.

T. E. T.

Islington.

*Right of redeeming Property* (Vol. viii., p. 516.).—This right formerly existed in Normandy, and, I believe, in other parts of France. In the bailiwick of Guernsey, the laws of which are based on the ancient custom of Normandy, the right is still exercised, although it has been abolished for some years in the neighbouring island of Jersey.

{602}

The law only applies to real property, which, by the Norman custom, was divided in certain proportions among all the children; and this right of "retrait," as it is technically termed, was doubtless intended to counteract in some measure the too minute division of land, and to preserve inheritances in families. It must be exercised within a year of the purchase. For farther information on the subject, Berry's *History of Guernsey*, p. 176., may be consulted.

HONORÉ DE MAREVILLE.

Guernsey.

*Latin Inscription on Lindsey Court-house* (Vol. ix., pp. 492. 552.).—I cannot but express my surprise at the learned (?) trifling of some of your correspondents on the inscription upon Lindsey Court-house. Try it thus:

"Fiat Justitia,  
1619,  
Hæc domus  
Odit, amat, punit, conservat, honorat,  
Nequitiam, pacem, crimina, jura, bonos."

which will make two lines, an hexameter and a pentameter, the first letters, *O* and *N*, having perhaps been effaced by time or accident.

NEGLECTUS.

[That this emendation is the right one is clear from the communication of another correspondent, B. R. A. Y., who makes the same, and adds in confirmation, "The following lines existed formerly (and do, perhaps, now) on the Market-house at Much Wenlock, Shropshire, which will explain their meaning:

'Hic locus  
Odit, amat, punit, conservat, honorat,  
Nequitiam, pacem, crimina, jura, bonos.'

The *O* and *N*, being at the beginning of the lines as given by your correspondent, were doubtless obliterated by age."]

The restoration of this inscription proposed by me is erroneous, and must be corrected from the perfect inscription as preserved at Pistoia and Much Wenlock, cited by another correspondent in p. 552. The three inscriptions are slightly varied. Perhaps "amat pacem" is better than "amat leges," on account of the tautology with "conservat jura."

L.

*Myrtle Bee* (Vol. ix., p. 205. &c.).—"I have carefully read and reread the articles on the myrtle bee, and I can come to no other conclusion than that it is not a bird at all, but an insect, one of the hawkmoths, and probably the humming-bird hawkmoth. We have so many indefatigable genuine *field naturalists*, picking up every straggler which is blown to our coasts, that I cannot think it possible there is a bird at all common to *any* district of England, and yet totally unknown to science. Now, insects are often exceedingly abundant in particular localities, yet scarcely known beyond them. The *size C. BROWN* describes as certainly not larger than *half* that of the common wren. The humming-bird (*H. M.*) is scarcely so large as this, but its vibratory motion would make it look somewhat larger than it really is. Its breadth, from tip to tip of the wings, is twenty to twenty-four lines. The myrtle bee's "short flight is rapid, steady, and direct," exactly that of the hawkmoth. The tongue of the myrtle bee is "round, sharp, and pointed at the end, appearing capable of penetration," not a bad *popular* description of the suctorial trunk of the hawkmoth, from which it gains its generic name, *Macroglossa*. Its second pair of wings are of a rusty yellow colour, which, when closed, would give it the appearance of being "tinged with yellow about the vent." It has also a tuft of scaly hairs at the extremity of the abdomen, which would suggest the idea of a tail. In fact, on the wing, it appears very like a little bird, as attested by its common name. In habit it generally retires from the mid-day sun, which would account for its being "put up" by the dogs. The furze-chat, mentioned by C. BROWN, is the *Saxicola rubetra*, commonly also called the whinchat.

*Mousehunt* (Vol. ix., p. 65. &c.).—G. TENNYSON identifies the mousehunt with the beechmartin, the *very largest* of our *Mustelidæ*, on the authority of Henley "the dramatic commentator." Was he a naturalist too? I never heard of him as such.

Now, MR. W. R. D. SALMON, who first asked the question, speaks of it as *less* than the common weasel, and quotes Mr. Colquhoun's opinion, that it is only "the young of the year." I have no doubt at all that this is correct. The young of all the *Mustelidæ* hunt, and to a casual observer exhibit all the actions of full-grown animals, when not more than half the size of their parents. There seems no reason to suppose that there are more than four species known in England, the weasel, the stoat or ermine, the polecat, and the martin. The full-grown female of the weasel is much smaller than the male. Go to any zealous gamekeeper's exhibition, and you will see them of many gradations in size.

WM. HAZEL.

*Longfellow's "Hyperion"* (Vol. ix., p. 495.).—I would offer the following rather as a suggestion than as an answer to MORDAN GILLOTT. But it has always appeared to me that Longfellow has himself explained, by a simple allusion in the work, the *reason* which dictated the name of his *Hyperion*. As the ancients fabled Hyperion to be the offspring of the heavens and the earth; so, in his aspirations, and his weakness and sorrows, Flemming (the hero of the work) personifies, as it were, the mingling of heaven and earth in the heart and mind of a man of true nobility. The passage to which I allude is the following:

"Noble examples of a high purpose, and a fixed will! Do they not move, Hyperion-like, on high? Were they not likewise sons of heaven and earth?"—Book iv. ch. 1.

SELEUCUS.

*Benjamin Rush* (Vol. ix., p. 451.).—INQUIRER asks "Why the freedom of Edinburgh was conferred upon him?" I have looked into the Records of the Town Council, and found the following entry:

"4th March, 1767. The Council admit and receive Richard Stocktoun, Esquire, of New Jersey, Councillour at Law, and Benjamin Rush, Esquire, of Philadelphia, to be burgesses and gild brethren of this city, in the most ample form."

But there is no reason assigned.

JAMES LAURIE, Conjoint Town Clerk.

*Quakers executed in North America* (Vol. ix., p. 305.).—A fuller account of these nefarious proceedings is detailed in an abstract of the sufferings of the people called Quakers, in 2 vols., 1733; vol. i. (Appendix) pp. 491-514., and in vol. iii. pp. 195-232.

E. D.

## Notices to Correspondents.

*For the purpose of inserting as many Replies as possible in this, the closing Number of our NINTH VOLUME, we have this week omitted our usual NOTES ON BOOKS and LISTS OF BOOKS WANTED TO PURCHASE.*

W. W. (Malta). *Received with many thanks.*

R. H. (Oxford). *For Kentish Men and Men of Kent, see "N. & Q.," Vol. v., pp. 321. 615.*

MR. LONG'S *easy Calotype Process* reached us too late for insertion this week. It shall appear in our next.

"NOTES AND QUERIES" is published at noon on Friday, so that the Country Booksellers may receive Copies in that night's parcels, and deliver them to their Subscribers on the Saturday.

"NOTES AND QUERIES" is also issued in Monthly Parts, for the convenience of those who may either have a difficulty in procuring the unstamped weekly Numbers, or prefer receiving it monthly. While parties resident in the country or abroad, who may be desirous of receiving the weekly Numbers, may have stamped copies forwarded direct from the Publisher. The subscription for the stamped edition of "NOTES AND QUERIES" (including a very copious Index) is eleven shillings and fourpence for six months, which may be paid by Post-Office Order, drawn in favour of the Publisher, MR. GEORGE BELL, No. 186. Fleet Street.

DR. DE JONGH'S LIGHT BROWN COD LIVER OIL. Prepared for medicinal use in the Loffoden Isles, Norway, and put to the test of chemical analysis. The most effectual remedy for Consumption, Bronchitis, Asthma, Gout, Chronic Rheumatism, and all Scrofulous Diseases.

Approved of and recommended by BERZELIUS, LIEBIG, WOEHLER, JONATHAN PEREIRA, FOUQUIER, and numerous other eminent medical men and scientific chemists in Europe.

Specially rewarded with medals by the Governments of Belgium and the Netherlands.

Has almost entirely superseded all other kinds on the Continent, in consequence of its proved superior power and efficacy—effecting a cure much more rapidly.

Contains iodine, phosphate of chalk, volatile acid, and the elements of the bile—in short, all its most active and essential principles—in larger quantities than the pale oils made in England and Newfoundland, deprived mainly of these by their mode of preparation.

Sold Wholesale and Retail, in bottles, labelled with Dr. de Jongh's Stamp and Signature, by

ANSAR, HARFORD, & CO., 77. Strand,

---

Sole Consignees and Agents for the United Kingdom and British Possessions; and by all respectable Chemists and Vendors of Medicine in Town and Country, at the following prices:—

Imperial Measure, Half-pints, 2s. 6d.; Pints, 4s. 9d.

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 examine, timed, and its performance guaranteed. Barometers, 2*l.*, 3*l.*, and 4*l.* Thermometers from 1*s.* each.

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

65. CHEAPSIDE.

---

**Patronised by the Royal Family.**

**TWO THOUSAND POUNDS for any person producing Articles superior to the following:**

**THE HAIR RESTORED AND GREYNESS PREVENTED.**

BEETHAM'S CAPILLARY FLUID is acknowledged to be the most effectual article for Restoring the Hair in Baldness, strengthening when weak and fine, effectually preventing falling or turning grey, and for restoring its natural colour without the use of dye. The rich glossy appearance it imparts is the admiration of every person. Thousands have experienced its astonishing efficacy. Bottles 2s. 6d.; double size, 4s. 6d.; 7s. 6d. equal to 4 small; 11s. to 6 small; 21s. to 13 small. The most perfect beautifier ever invented.

**SUPERFLUOUS HAIR REMOVED.**

BEETHAM'S VEGETABLE EXTRACT does not cause pain or injury to the skin. Its effect is unerring, and it is now patronised by royalty and hundreds of the first families. Bottles, 5s.

BEETHAM'S PLASTER is the only effectual remover of Corns and Bunions. It also reduces enlarged Great Toe Joints in an astonishing manner. If space allowed, the testimony of upwards of twelve thousand individuals, during the last five years, might be inserted. Packets, 1s.; Boxes, 2s. 6d. Sent Free by BEETHAM, Chemist, Cheltenham, for 14 or 36 Post Stamps.

Sold by PRING, 30. Westmorland Street; JACKSON, 9. Westland Row; BEWLEY & EVANS, Dublin; GOULDING, 108. Patrick Street, Cork; BARRY, 9. Main Street, Kinsale; GRATTAN, Belfast; MURDOCK, BROTHERS, Glasgow; DUNCAN & FLOCKHART, Edinburgh. SANGER, 150. Oxford Street; PROUT, 229. Strand; KEATING, St. Paul's Churchyard; SAVORY & MOORE, Bond Street; HANNAY, 63. Oxford Street; London. All Chemists and Perfumers will procure them.

---

ROSS & SONS' INSTANTANEOUS HAIR DYE, without Smell, the best and cheapest extant.—ROSS & SONS have several private apartments devoted entirely to Dyeing the Hair, and particularly request a visit, especially from the incredulous, as they will undertake to dye a portion of their hair, without charging, of any colour required, from the lightest brown to the darkest black, to convince them of its effect.

Sold in cases at 3s. 6d., 5s. 6d., 10s., 15s., and 20s. each case. Likewise wholesale to the Trade by the pint, quart, or gallon.

Address, ROSS & SONS, 119. and 120. Bishopsgate Street, Six Doors from Cornhill, London.

---

ALLEN'S ILLUSTRATED CATALOGUE, containing Size, Price, and Description of upwards of 100



articles, consisting of PORTMANTEAUS, TRAVELLING-BAGS, Ladies' Portmanteaus, DESPATCH-BOXES, WRITING-DESKS, DRESSING-CASES, and other travelling requisites, Gratis on application, or sent free by Post on receipt of Two Stamps.

MESSRS. ALLEN'S registered Despatch-box and Writing-desk, their Travelling-bag with the opening as large as the bag, and the new Portmanteau containing four compartments, are undoubtedly the best articles of the kind ever produced.

J. W. & T. ALLEN, 18. & 22. West Strand.

---

ONE THOUSAND BEDSTEADS TO CHOOSE FROM.—HEAL & SON'S Stock comprises handsomely Japanned and Brass-mounted Iron Bedsteads, Children's Cribs and Cots of new and elegant designs, Mahogany, Birch, and Walnut-tree Bedsteads, of the soundest and best Manufacture, many of them fitted with Furnitures, complete. A large Assortment of Servants' and Portable Bedsteads. They have also every variety of Furniture for the complete furnishing of a Bed Room.

HEAL & SON'S ILLUSTRATED AND PRICED CATALOGUE OF BEDSTEADS AND BEDDING, sent Free by Post.

HEAL & SON, 196. Tottenham Court Road.

---

{604}

PHOTOGRAPHIC APPARATUS, MATERIALS, and PURE CHEMICAL PREPARATIONS.

KNIGHT & SONS' Illustrated Catalogue, containing Description and Price of the best forms of Cameras and other Apparatus. Voightlander and Son's Lenses for Portraits and Views, together with the various Materials, and pure Chemical Preparations required in practising the Photographic Art. Forwarded free on receipt of Six Postage Stamps.

Instructions given in every branch of the Art.

An extensive Collection of Stereoscopic and other Photographic Specimens.

GEORGE KNIGHT & SONS, Foster Lane, London.

---

PHOTOGRAPHIC INSTITUTION.

THE EXHIBITION OF PHOTOGRAPHS, by the most eminent English and Continental Artists, is OPEN DAILY from Ten till Five. Free Admission.

	£	s.	d.
A Portrait by Mr. Talbot's Patent Process	1	1	0
Additional Copies (each)	0	5	0
A Coloured Portrait, highly finished (small size)	3	3	0
A Coloured Portrait, highly finished (larger size)	5	5	0

Miniatures, Oil Paintings, Water-Colour, and Chalk Drawings, Photographed and Coloured in imitation of the Originals. Views of Country Mansions, Churches, &c., taken at a short notice.

Cameras, Lenses, and all the necessary Photographic Apparatus and Chemicals, are supplied, tested, and guaranteed.

Gratuitous Instruction is given to Purchasers of Sets of Apparatus.

PHOTOGRAPHIC INSTITUTION,  
168. New Bond Street.

---

THE LONDON SCHOOL OF PHOTOGRAPHY, 78. Newgate Street.—At this Institution, Ladies and Gentlemen may learn in One Hour to take Portraits and Landscapes, and purchase the necessary Apparatus for Five Pounds. No charge is made for the Instruction.

---

IMPROVEMENT IN COLLODION.—J. B. HOCKIN & CO., Chemists, 289. Strand, have, by an improved mode of Iodizing, succeeded in producing a Collodion equal, they may say superior, in sensitiveness and density of Negative, to any other hitherto published; without diminishing the keeping properties and appreciation of half-tint for which their manufacture has been esteemed.

Apparatus, pure Chemicals, and all the requirements for the practice of Photography. Instruction in the Art.

THE COLLODION AND POSITIVE PAPER PROCESS. By J. B. HOCKIN. Price 1*s.*, per Post, 1*s.* 2*d.*

---

WHOLESALE PHOTOGRAPHIC DEPOT: DANIEL M'MILLAN, 132. Fleet Street, London. The

Cheapest House in Town for every Description of Photographic Apparatus, Materials, and Chemicals.

\*\* Price List Free on Application.

---

COCOA-NUT FIBRE MATTING and MATS, of the best quality.—The Jury of Class 28, Great Exhibition, awarded the Prize Medal to T. TRELOAR, Cocoa-Nut Fibre Manufacturer, 42. Ludgate Hill, London.

---

COLLODION PORTRAITS AND VIEWS obtained with the greatest ease and certainty by using BLAND & LONG'S preparation of Soluble Cotton; certainty and uniformity of action over a lengthened period, combined with the most faithful rendering of the half-tones, constitute this a most valuable agent in the hands of the photographer.

Albumenized paper, for printing from glass or paper negatives, giving a minuteness of detail unattained by any other method, 5s. per Quire.

Waxed and Iodized Papers of tried quality.

Instruction in the Processes.

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

\*\* Catalogues sent on application.

---

THE SIGHT preserved by the Use of SPECTACLES adapted to suit every variety of Vision by means of SMEE'S OPTOMETER, which effectually prevents Injury to the Eyes from the Selection of Improper Glasses, and is extensively employed by

BLAND & LONG, Opticians, 153. Fleet Street, London.

---

## PHOTOGRAPHIC CAMERAS.

OTTEWILL AND MORGAN'S

Manufactory, 24. & 25. Charlotte Terrace, Caledonian Road, Islington.

OTTEWILL'S Registered Double Body Folding Camera, adapted for Landscapes or Portraits, may be had of A. ROSS, Featherstone Buildings, Holborn; the Photographic Institution, Bond Street; and at the Manufactory as above, where every description of Cameras, Slides, and Tripods may be had. The Trade supplied.

---

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.

---

PIANOFORTES, 25 Guineas each.—D'ALMAINE & CO., 20. Soho Square (established A.D. 1785), sole manufacturers of the ROYAL PIANOFORTES, at 25 Guineas each. Every instrument warranted. The peculiar advantages of these pianofortes are best described in the following professional testimonial, signed by the majority of the leading musicians of the age:—"We, the undersigned members of the musical profession, having carefully examined the Royal Pianofortes manufactured by MESSRS. D'ALMAINE & CO., have great pleasure in bearing testimony to their merits and capabilities. It appears to us impossible to produce instruments of the same size possessing a richer and finer tone, more elastic touch, or more equal temperament, while the elegance of their construction renders them a handsome ornament for the library, boudoir, or drawing-room. (Signed) J. L. Abel, F. Benedict, H. R. Bishop, J. Blewitt, J. Brizzi, T. P. Chipp, P. Delavanti, C. H. Dolby, E. F. Fitzwilliam, W. Forde, Stephen Glover, Henri Herz, E. Harrison, H. F. Hassé, J. L. Hatton, Catherine Hayes, W. H. Holmes, W. Kuhe, G. F. Kiallmark, E. Land, G. Lanza, Alexander Lee, A. Leffler, E. J. Loder, W. H. Montgomery, S. Nelson, G. A. Osborne, John Parry, H. Panofka, Henry Phillips, F. Praegar, E. F. Rimbault, Frank Romer, G. H. Rodwell, E. Rockel, Sims Reeves, J. Templeton, F. Weber, H. Westrop, T. E. Wright", &c.

D'ALMAINE & CO., 20. Soho Square. Lists and Designs Gratis.

---

# WESTERN LIFE ASSURANCE AND ANNUITY SOCIETY.

3. PARLIAMENT STREET, LONDON.

Founded A.D. 1842.

## Directors.

H. E. Bicknell, 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. H. Goodhart, Esq.	J. Carter Wood, Esq.

*Trustees.*—W. Whateley, Esq., Q.C.; George Drew, Esq.,  
T. Grissell, 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 10*s.* 6*d.*, 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.

ALLSOPP'S PALE or BITTER ALE.—MESSRS. S. ALLSOPP & SONS beg to inform the TRADE that they are now registering Orders for the March Brewings of their PALE ALE in Casks of 18 Gallons and upwards, at the BREWERY, Burton-on-Trent; and at the under-mentioned Branch Establishments:

LONDON, at 61. King William Street, City.  
LIVERPOOL, at Cook Street.  
MANCHESTER, at Ducie Place.  
DUDLEY, at the Burnt Tree.  
GLASGOW, at 115. St. Vincent Street.  
DUBLIN, at 1. Crampton Quay.  
BIRMINGHAM, at Market Hall.  
SOUTH WALES, at 13. King Street, Bristol.

MESSRS. ALLSOPP & SONS take the opportunity of announcing to PRIVATE FAMILIES that their ALES, so strongly recommended by the Medical Profession, may be procured in DRAUGHT and BOTTLES GENUINE from all the most RESPECTABLE LICENSED VICTUALLERS, on "ALLSOPP'S PALE ALE" being specially asked for.

When in bottle, the genuineness of the label can be ascertained by its having "ALLSOPP & SONS" written across it.

CHUBB'S LOCKS, with all the recent improvements. Strong fire-proof safes, cash and deed boxes. Complete lists of sizes and prices may be had on application.

CHUBB & SON, 57. St. Paul's Churchyard, London; 28. Lord Street, Liverpool; 16. Market Street, Manchester; and Horseley Fields, Wolverhampton.

No. 5. New Street Square, in the Parish of St. Bride, in the City of London; and published by GEORGE BELL, of No. 186. Fleet Street, in the Parish of St. Dunstan in the West, in the City of London, Publisher, at No. 186. Fleet Street aforesaid.—Saturday, June 24. 1854.

\*\*\* END OF THE PROJECT GUTENBERG EBOOK NOTES AND QUERIES, NUMBER 243, JUNE 24, 1854 \*\*\*

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](http://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](http://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](http://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](http://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](http://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](http://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](http://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](http://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.