

# Notes and Queries, Number 44, August 31, 1850 eBook

## Notes and Queries, Number 44, August 31, 1850

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## NOTES

*Gravesend boats.*

While so much has been said of coaches, in the early numbers of "Notes and Queries" and elsewhere, very little notice has been taken of another mode of conveyance which has now become very important. I think it may amuse some of your readers to compare a modern Gravesend boat and passage with the account given by Daniel Defoe, in the year 1724: and as it is contained in what I believe to be one of his least known works, it may probably be new to most of them. In his *Great Law of Subordination*, after describing the malpractices of hackney coachmen, he proceeds:

"The next are the watermen; and, indeed, the insolence of these, though they are under some limitations too, is yet such at this time, that it stands in greater need than any other, of severe laws, and those laws being put in speedy execution." "Some years ago, one of these very people being steersman of a passage-boat between London and Gravesend, drown'd three-and-fifty people at one time. The boat was bound from Gravesend to London, was very full of passengers and goods, and deep loaden. The wind blew very hard at south-west, which being against them, obliged them to turn to windward, so the seamen call it, when they tack from side to side, to make their voyage against the wind by the help of the tide." "The passengers were exceedingly frighted when, in one tack stretching over the stream, in a place call'd Long-Reach, where the river is very broad, the waves broke in upon the boat, and not only wetted them all, but threw a great deal of water into the boat, and they all begg'd of the steersman or master not to venture again. He, sawey and impudent, mock'd them, ask'd some of the poor frighted women if they were afraid of going to the Devil; bid them say their prayers and the like, and then stood over again, as it were, in a jest. The storm continuing, he shipp'd a great deal of water that time also. By this time the rest of the watermen begun to perswade him, and told him, in short, that if he stood over again the boat would founder, for that she was a great deal the deeper for the water she had taken in, and one of them begg'd of him not to venture; he swore at the fellow, call'd him fool, bade him let him alone to his business, and he would warrant him; then used a vulgar sea-proverb, which such fellows have in their mouths, 'Blow Devil, the more wind, the better boat.'" "The fellow told him in so many words he would drown all the passengers, and before his face began to strip, and so did two more, that they might be in condition to swim for their lives. This extremely terrify'd the passengers, who, having a cloth or tilt over them, were in no condition to save their lives, so that there was a dreadful cry among them, and some of the men were making way to come at the steersman to make



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him by force let fly the sail and stand back for the shore; but before they could get to him the waves broke in upon the boat and carried them all to the bottom, none escaping but the three watermen that were prepar'd to swim. {210}“It was but poor satisfaction for the loss of so many lives, to say the steersman was drown'd with them, who ought, indeed, to have died at the gallows, or on the wheel, for he was certainly the murderer of all the rest. “I have many times pass'd between London and Gravesend with these fellows in their smaller boats, when I have seen them, in spite of the shrieks and cries of the women and the persuasions of the men passengers, and, indeed, as if they were the more bold by how much the passengers were the more afraid; I say, I have seen them run needless hazards, and go, as it were, within an inch of death, when they have been under no necessity of it, and, if not in contempt of the passengers, it has been in meer laziness to avoid their rowing; and I have been sometimes oblig'd, especially when there has been more men in the boat of the same mind, so that we have been strong enough for them, to threaten to cut their throats to make them hand their sails and keep under shore, not to fright as well as hazard the passengers when there was no need of it. “One time, being in one of these boats all alone, coming from London to Gravesend, the wind freshen'd and it begun to blow very hard after I was come about three or four mile of the way; and as I said above, that I always thought those fellows were the more venturous when their passengers were the most fearful, I resolv'd I would let this fellow alone to himself; so I lay down in the boat as if I was asleep, as is usual. “Just when I lay down, I call'd to the waterman, 'It blows hard, waterman,' said I; 'can you swim?' 'No, Sir,' says he. 'Nor can't your man swim neither?' said I. 'No, Sir,' says the servant. 'Well then,' says I, 'take care of yourselves, I shall shift as well as you, I suppose:' and so down I lay. However, I was not much disposed to sleep; I kept the tilt which they cover their passengers with open in one place, so that I could see how things went. “The wind was fair, but over-blow'd so much, that in those reaches of the river which turn'd crossway, and where the wind by consequence was thwart the stream, the water went very high, and we took so much into the boat, that I began to feel the straw which lay under me at the bottom was wet, so I call'd to the waterman, and jesting told him, they must go all hands to the pump; he answered, he hop'd I should not be wet; 'But it's bad weather, master,' says he, 'we can't help it.' 'No, no,' says I, 'tis pretty well yet, go on.' “By and by I heard him say to himself, 'It blows very hard,' and every now and then he repeated it, and sometimes thus: "Twill be a dirty night, 'twill



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be a terrible night,' and the like; still I lay still and said nothing. "After some time, and his bringing out several such speeches as above, I rous'd as if I had but just wak'd; 'Well, waterman,' says I, 'how d'ye go on?' 'Very indifferently,' says he; 'it blows very hard.' 'Ay, so it does,' says I; 'where are we?' 'A little above Erith,' says he; so down I lay again, and said no more for that time. "By and by he was at it again, 'It blows a fret of wind,' and 'It blows very hard,' and the like; but still I said nothing. At last we ship'd a dash of water over the boat's head, and the spry of it wetted me a little, and I started up again as if I had been asleep; 'Waterman,' says I, 'what are you doing? what, did you ship a sea?' 'Ay,' says the waterman, 'and a great one too; why it blows a fret of wind.' 'Well, well,' says I, 'come, have a good heart; where are we now?' 'Almost in Gallions,' says he, 'that's a reach below Woolwich.' "Well, when we got into the Gallions reach, there the water was very rough, and I heard him say to his man, 'Jack, we'll keep the weather-shore aboard, for it grows dark and it blows a storm.' Ay, thought I, had I desir'd you to stand in under shore, you would have kept off in meer bravado; but I said nothing. By and by his mast broke, and gave a great crack, and the fellow cry'd out, 'Lord have mercy upon us!' I started up again, but still spoke cheerfully; 'What's the matter now?' says I. 'L—d, Sir,' say's he, 'how can you sleep? why my mast is come by the board.' 'Well, well,' says I, 'then you must take a goose-wing.' 'A goose-wing! why,' says he, 'I can't carry a knot of sail, it blows a storm.' 'Well,' says I, 'if you can't carry any sail, you must drive up under shore then, you have the tide under foot:' and with that I lay down again. The man did as I said. A piece of his mast being yet standing, he made what they call a goose-wing sail, that is, a little piece of the sail out, just to keep the boat stiddy, and with this we got up as high as Blackwall; the night being then come on and very dark, and the storm increasing, I suffer'd myself to be persuaded to put in there, though five or six mile short of London; whereas, indeed, I was resolv'd to venture no farther if the waterman would have done it. "When I was on shore, the man said to me, 'Master, you have been us'd to the sea, I don't doubt; why you can sleep in a storm without any concern, as if you did not value your life; I never carry'd one in my life that did so; why, 'twas a wonder we had not founderd.' 'Why,' says I, 'friend, for that you know I left it all to you; I did not doubt but you would take care of yourself;' but after that I told him my other reason for it, the fellow smil'd, but own'd the thing was true, and that he was the more cautious a great deal, for that I took no thought about it; and I am still of opinion, that the less frightened and timorous their passengers

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are, the more cautious and careful the watermen are, and the least apt to run into danger; whereas, if their passengers appear frightened, then the watermen grow sawcy and audacious, show themselves vent'rous, and contemn the dangers which they are really exposed to.”—p. 130.

We are not bound to suppose that this is plain relation of matter of fact, any more than the *History of Robinson Crusoe*; but it is a graphic sketch of life and manners worth the notice of those who study such things. It forms at least a little contribution to the history of travelling in England. A passenger who had just landed from a Gravesend boat, to pursue his journey by land, might well be thankful to “be received in a coach” like that which had been started at York near half a century before.

Alpha.

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*Notes on the second edition of Mr. Cunningham’s handbook of London.*

Mr. Cunningham’s work on London is a book of such general interest, that the additions and corrections, which I shall continue from time to time to offer to your readers, will not, I think, be deemed impertinent or trifling. Let it not be imagined, for one single instant, that I wish to depreciate Mr. Cunningham’s labours. On the contrary, his book is one of the most delightful publications relative to our great city which we possess. And let me candidly say, if I were to select only half-a-dozen volumes for my own reading, *Cunningham’s Handbook of London* would most assuredly be one of that number.

The quaint and learned old Fuller, in his address to the *Worthies of England*, says:

“The bare skeleton of time, place, and person, must be fleshed with some pleasant passages; and to this intent I have purposely interlaced (not as meat but as condiment) many stories, so that the reader, if he do not arise *religiosior* or *doctior*, with more piety or learning, at least he may depart *jucundior*, with more pleasure and lawful delight.”

This remark has been well understood by Mr. Cunningham, whose pleasant quotations, and literary and artistic recollections, have made his book a *readable* one to the many, and an instructive companion for the *initiated*.

The “bare skeleton” sometimes wants “fleshing,” and hence the following list of additions and corrections:

1. *Dobney’s*, or, more correctly, *D’Aubigney’s Bowling Green*, was a celebrated place of amusement “more than sixty years since.” It is now occupied by a group of houses called *Dobney’s Place*, near the bottom of Penton street, and almost opposite to the Belvidere Tavern and Tea Gardens.



2. *Bridge Street, Westminster.* The Long Wool-staple was on the site of this street. Henry VIII., in 1548, founded, "in the Long Wool-staple," St. Stephen's Hospital, for eight maimed soldiers, who had each a convenient room, and received an allowance of 5l. a year from the exchequer. It was removed in 1735, and eight almshouses rebuilt in St. Anne's Lane, bearing the inscription "Wool-staple Pensioners, 1741." In 1628, in the Overseer's books of St. Margaret's is rated in the Wool-staple "Orlando Gibbons ij d."



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3. *Campden House, Kensington*. Built by Sir Baptist Hicke in 1612; pulled down about 1827. Nicholas Lechmere, the eminent lawyer, was residing here when he was created a peer.

“Back in the dark, by Brompton Park,  
He turned up thro’ the Gore,  
So slunk to *Campden House* so high,  
All in his coach and four.”

Swift’s *Ballad of Duke and no Duke*.

4. *Finch’s Grotto*. A place of amusement, similar to Vauxhall Gardens, much in vogue at the end of the last century. The “Grotto Gardens,” as they were sometimes called, were situated partly in Winchester Park, or the Clink, and partly in the parish of St. George, Southwark.

5. *Leicester Square*. Mr. Cunningham does not mention the fine house of Sir George Savile, in this square. It was subsequently Miss Linwood’s *Exhibition of Needlework*; and has latterly been used as a concert-room, casino, &c. The statue in the centre of the square is George I., not George II.

6. *Thavie’s Inn*. A small brass plate fixed up against the first house on the west side, has the following inscription:

“Thavie’s Inn, founded by John Thavie, Esquire, in the reign of Edward the Third; Adjudged to be extra-parochial, in the Court of King’s Bench, Guild-hall, in the causes Fraser against the Parish of St. Andrew, Holborn, on the 7th day of July, 1823, and Marsden against the same parish, on the 17th day of October, 1826. This memorial of the antiquity and privileges of this inn, was erected during the Treasurership of Francis Paget Watson, Esq., Anno Dom. MDCCCXXVII.”

7. *Old Bailey*. Peter Bales, the celebrated writing master of Queen Elizabeth’s reign, was master of a school “at the upper end of the *Old Bailey*” in 1590. It was here he published his first work, entitled, *The Writing School Master*.

8. *Islington*. During the reign of James I. and Charles I., Islington was a favourite resort, on account of its rich dairies. In that part of the manor of Highbury at the lower end of Islington, there were, in 1611, eight inns principally supported by summer visitors. See *Nelson’s History of Islington*, p. 38, 4to., 1811.

“—Hogsdone, *Islington*, and Tothnam Court,  
For cakes and creame had then no small resort.”

Wither’s *Britain’s Remembrancer*, 12mo. 1628.



9. *Seven Dials*. The Doric column with its “seven dials,” which once marked this locality, now “ornaments” the pleasant little town of Walton-on-Thames.

10. *Mews (the King’s)*. The fore-court of the royal mews was used in 1829 for the exhibition of a “monstrous whale.” The *building* (which stood upon the site of the National Gallery) was occupied, at the same time, by the *Museum of National Manufactures*. The “Museum” was removed, upon the pulling down of the mews, to Dr. Hunter’s house in Leicester Square, and was finally closed upon the establishment of the *Royal Polytechnic Institution*.



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Mr. Cunningham, in his *Chronology*, says the mews was taken down in 1827. In the body of the book he gives the date, perhaps more correctly, 1830. {212}

11. *Brownlow Street, Holborn*. This should be "Brownlow Street, *Drury Lane*;" George Vertue the engraver was living here in 1748.

12. *White Conduit House*. The anonymous author of *The Sunday Ramble*, 1774, has left us the following description of this once popular tea-gardens:

"The garden is formed into several pleasing walks, prettily disposed; at the end of the principal one is a painting, which serves to render it much larger in appearance than it really is; and in the middle of the garden is a round fish-pond, encompassed with a great number of very genteel boxes for company, curiously cut into the hedges, and adorned with a variety of Flemish and other painting; there are likewise two handsome tea-rooms, one over the other, as well as several inferior ones in the dwelling-house."

"White Conduit Loaves" were for a long time famous, and before the great augmentation in the price of bread, during the revolutionary war with France, they formed one of the regular "London cries."

13. *Vauxhall Gardens*. A curious and highly interesting description of this popular place of amusement, "a century ago," was printed in 1745, under the title of *A Sketch of the Spring-Gardens, Vaux-hall, in a letter to a Noble Lord*, 8vo. My copy is much at Mr. Cunningham's service for any future edition of his *Handbook*.

Edward F. Rimbault.

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### DEVOTIONAL TRACTS BELONGING TO QUEEN KATHERINE PARR.

In your Number for August 10th, I observe an inquiry regarding a MS. book of prayers said to have belonged to Queen Katherine Parr. Of the book in question I know nothing, but there has lately come into my possession a volume of early English printed devotional works, which undoubtedly has belonged to this Queen. The volume is a small duodecimo, bound red velvet, with gilt leaves, and it has had ornamental borders and clasps of some metal, as the impressions of these are still distinctly visible upon the velvet covering. The contents of this volume are as follows:

1. "A sermon of Saint Chrysostome, wherein besyde that it is furnysshed with heuently wisdome and teachinge, he wonderfully proueth that No man is hurted but of hymselfe: translated into Englishe by the floure of lerned menne in his tyme, Thomas Lupsete, Londoner, 1534."

At the bottom of this title-page is written, in the well-known bold hand of Katherine Parr, —“Kateryn the Quene, K.P.,” with the equally well-known flourish beneath.

2. “A svvete and devovte sermon of Holy Saynet Ciprian of mortalitie of man. The rules of a Christian life made by Picus, erle of Mirandula, both translated into Englyshe by Syr Thomas Elyot, Knyght. Londini, Anno verbi incarnati MDXXXIX.

3. “An exhortation to yonge men, &c., by Thomas Lupsete, Londener, 1534.



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4. "A treatise of charitie, 1534.
5. "Here be the Gathered Counsaies of Sainete Isidorie, &c., 1539.
6. "A compendious and a very fruitful treatise teaching the waye of dyenge well, written to a frende by the floure of lerned men of his tyme, Thomas Lupsete, Londoner, late deceased, on whose sowle Jesu have mercy. 1541."

Almost all these treatises are printed by Thomas Berthelet. I know not if any of these treatises are now scarce. On the fly-leaf opposite the first page we find the following scriptural sentences, which are, in my opinion, and in that of others to whom I have shown the book, evidently written by the hand of the queen.

It will be only necessary to give the first and last of these sentences:

"Delyte not in þe multytude of ungodly men, and haue no pleasure in þem, for they feare not God.

"Refuse not þe prayer of one yt is in trouble, and turne not away thy face from the nedye."

We need not quote more; but on the opposite side of the fly-leaf are some verses of a different character, and which I suspect to be from the royal pen of Henry VIII. The writing is uncommonly difficult to decypher, but it bears a strong resemblance to all that I have seen of Henry's handwriting. A portion of the verses, as far as I can make them out, are here subjoined:

Respect.

"Blush not, fayre nimphe, tho (nee?) of nobell blod,  
I fain avouch it, and of manners good,  
Spottles in lyf, of mynd sencere and sound,  
In whoam a world of vertues doth abowend,  
And sith besyd yt ye lycens giv withall  
Set doughts asyd and to some sporting fall,  
Therefor, suspysion, I do banyshe thee"

Then follows a line I cannot decypher, and at the bottom of the page is

"You will be clear of my suspysion."

Are these verses from some old poet, or are they composed as well as written by the royal tyrant? for no other would, I think, have addressed such lines to "Katern the Quene."



I have only to add that the volume was given me by the sister of the late President of the English college at Valladolid, and that he obtained it during his residence in Spain. It is not unlikely it may have been carried thither by some of the English Catholics, who resorted to that country for education. In 1625 it seems to have belonged to John Sherrott.

I should be glad of any information about the verses.

E. Charlton, M.D.

Newcastle-upon-Tyne, August 18. 1850.

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#### SUGGESTIONS FOR CHEAP BOOKS OF REFERENCE.

Although your space is generally devoted to the higher and more curious inquiries respecting antiquities and literature, I am sure you will not grudge a little room for facilitating and improving the means of popular information and instruction.

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For every man, almost in any station in society, I submit that the followings works for reference are indispensable, in the most convenient corner or shelf of his library:—1. A Biographical Dictionary. 2. A Gazetteer. 3. A Statistical or Commercial Dictionary. With works of that description the public have been very indifferently supplied during the last thirty years: at least, at the *moderate prices* calculated to bring them within the reach of students in humbler life, forming the great mass of readers. Mr. Constable, of Edinburgh, published in 1817 an abridged Gazetteer, price 18s., but there has been no such work since. Mr. A.K. Johnston's *Geographical Dictionary*, at 36s., lately published, supplies to a certain class of readers one of the works wanted.

I beg to suggest a few observations for the improvement of works of this description through your valuable channel.

I. I submit that none of the dictionaries of reference now specified should be published without promise of a *periodical supplement* every five or seven years, containing later matter and intelligence. For example, how easily could this be given in the case of a Biographical Dictionary! Say that such a work has been published in 1830 (which, it is believed, is the date of Gorton's excellent *Biographical Dictionary*), the compiler of a supplement has only to collect and arrange monthly or annual obituaries of the common magazines since 1830 to make a good and useful supplemental volume.

II. I would suggest to skilful authors and booksellers publishing Biographical Dictionaries to follow the French and American custom of including in them the more eminent *contemporary* living characters. That would add greatly to the use of the book; and the matter could easily be collected from the current Books of Peerage and Parliamentary Companions, with aid from the numerous magazines as to distinguished literary men.

III. The supplements for Gazetteers could be easily compiled from the *parliamentary papers* and magazines of the day. I would refer particularly to the supplements published by Mr. McCulloch to his *Commercial Dictionary* as an example to be followed; while the conduct lately adopted in the new edition of Maunder's *Biographical Treasury* should be avoided. The old edition of that collection consisted of 839 pages, and it is believed it was *stereotyped*. A new edition, or a new issue, of the old 839 pages was lately published, the same as the original dictionary, with a supplement of 72 pages. That is not sold separately; so that the holders of the old edition must purchase the whole work a *second* time in 1850, at 10s., to procure the supplement. The public should not encourage such a style of publication. Any one might publish a supplemental dictionary since 1836, which would equally serve with the old edition. This hint is particularly addressed to Mr. Charles Knight.



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These hints are offered to the publishers and encouragers of *popular* works for general readers, at economical prices; and they might be extended. For example, dictionaries of medicine for family use have great sale. Sometimes, it is believed, they are stereotyped. Why should not later practice and discoveries be published in a cheaper *supplement*, to preserve the value of the original work? Thus, in my family, I use the excellent *Cyclopaedia of Popular Medicine* published by Dr. Murray in 1842; but on looking into it for "Chloroform" and "Cod Liver Oil," no such articles are to be found, as they were not known in 1842. The skilful will find many other omissions.

IV. There might be a greater difficulty in constructing a popular commercial or statistical dictionary, at a moderate price, to be supplied with supplements at later intervals. But even as to these, there is a good model in Waterston's *Small Dictionary of Commerce*, published in 1844, which, with a supplement, might afford, for a few shillings, to give all the later information derived from the free-trade measures and extension of our colonies. Waterston's original work is advertised often for sale at 10s. or 12s., and a supplement at 3s. would bring it within the reach of the great bulk of readers.

These suggestions are offered without the slightest intention to depreciate or disparage the greater and more elaborate works of Mr. McCulloch, and others who compile and publish works worthy of reference, and standards of authority among men of highest science. No man who can afford it would ever be without the latest edition (without the aid of supplements) of large works; but it is manifest that there has been a great neglect to supply the mass of readers in ordinary circumstances with books of common reference, at moderate prices; and I hope that some publishers of enterprise and sagacity will see it to be their interest to act on the advice now offered.

PHILANTHROPOS.

\* \* \* \* \*

RIB, WHY THE FIRST WOMAN FORMED FROM.

Allow me to request a place for the following curious and quaint exposition of the propriety of the selection of *the rib* as the material out of which our first mother Eve was formed; and the ingenious illustration which it is made to afford of the relation between wife and husband. {214}

"Thirdly, God so ordered the matter betwixt them, that this adhaesion and agglutination of one to the other should be perpetuall. For by taking a bone from the man (who was *nimum osseus*, exceeded and was somewhat monstrous, by one bone too much) to strengthen the woman, and by putting flesh in steede thereof to mollifie the man, he made a sweete complexion and temper betwixt them, like harmony in musicke, for their amiable cohabitation."Fourthly, that bone which God tooke from the man, was from out the midst of



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him. As Christ wrought saluation *in medio terrae*, so God made the woman *e medio viri*, out of the very midst of man. The *species* of the bone is exprest to be *costa*, a rib, a bone of the side, not of the head: a woman is not *domina*, the ruler; nor of any anterior part; she is not *praelata*, preferred before the man; nor a bone of the foote; she is not *serva*, a handmaid; nor of any hinder part; she is not *post-posita*, set behind the man: but a bone of the *side*, of a middle and indifferent part, to show that she is *socia*, a companion to the husband. For *qui junguntur lateribus, socii sunt*, they that walke side to side and cheeke to cheeke, walke as companions.

“Fifthly, I might adde, a bone from vnder the arme, to put the man in remembrance of protection and defense to the woman.

“Sixthly, a bone not far from his heart to put him in minde of dilection and loue to the woman. Lastly, a bone from the left side, to put the woman in minde, that by reason of her frailty and infirmity she standeth in need of both the one and the other from her husband.” “To conclude my discourse, if these things be duely examined when man taketh a woman to wife, *reparat latus suum*, what doth he else but remember the maim that was sometimes made in his side, and desireth to repaire it? *Repetit costam suam*, he requireth and fetcheth back the rib that was taken from him,” &c. &c.—From pp. 28, 30, of “*Vitis Palatina*, A sermon appointed to be preached at Whitehall, upon Tuesday after the marriage of the Ladie Elizabeth, her Grace, by the B. of London. London: printed for John Bill, 1614.”

The marriage actually took place on the 14th of February, 1612. In the dedication to the Prince of Wales, afterwards Charles I., the Bishop (Dr. John King) hints that he had delayed the publication till the full meaning of his text, which is Psalm xxviii. ver. 3, should have been accomplished by the birth of a son, an event which had been recently announced, and that, too, on the very day when this Psalm occurred in the course of the Church service.

The sermon is curious, and I may hereafter trouble you with some notices of these “Wedding Sermons,” which are evidently contemplated by the framers of our Liturgy, as the concluding homily of the office for matrimony is by the Rubric to be read “if there be no sermon.” It is observable that the first Rubric especially directs that the woman shall stand on the man’s left hand. Any notices on the subject from your correspondents would be acceptable.



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In the first series of Southey's *Common Place Book*, at page 226., a passage is quoted from Henry Smith's *Sermons*, which dwells much upon the formation of the woman from *the rib* of man, but not in such detail as Bishop King has done. Notices of the Bishop may be found in Keble's edition of *Hooker*, vol. ii. pp. 24, 100, 103. It appears that after his death it was alleged that he maintained Popish doctrines. This his son, Henry King, canon of St. Paul's, and Archdeacon of Colchester, satisfactorily disproved in a sermon at Paul's Cross, and again in the dedication prefixed to his "*Exposition upon the Lord's Prayer*," 4to., London, 1634. See Wood's *Athenae Oxon.*, fol. edit. vol. ii. p. 294.

As for the marriage of the Princess Elizabeth, afterwards celebrated for her misfortunes as Queen of Bohemia, it was celebrated in an epithalamium by Dr. Donne, *Works*, 8vo. edit. vol. vi. p. 550. And in the Somer's *Tracts*, vol. iii., pp. 35, 43., may be found descriptions of the "*shewes*," and a poem of Taylor the Water Poet, entitled "Heaven's Blessing and Earth's Joy," all tending to show the great contemporary interest which the event occasioned.

Balliolensis.

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## MINOR NOTES

*Cinderella, or the Glass Slipper.*—Two centuries ago furs were so rare, and therefore so highly valued, that the wearing of them was restricted by several sumptuary laws to kings and princes. Sable, in those laws called *vair*, was the subject of countless regulations: the exact quality permitted to be worn by persons of different grades, and the articles of dress to which it might be applied, were defined most strictly. Perrault's tale of *Cinderella* originally marked the dignity conferred on her by the fairy by her wearing a slipper of *vair*, a privilege then confined to the highest rank of princesses. An error of the press, now become inveterate, changed *vair* into *verre*, and the slipper of *sable* was suddenly converted into a *glass slipper*.

Jarltzberg.

*Mistletoe on Oaks.*—In Vol. ii., p. 163., I observed a citation on the extreme rarity of *mistletoe on oaks*, from Dr. Giles and Dr. Daubeny; and with reference to it, and to some remarks of Professor Henslow in the *Gardeners' Chronicle*, I communicated to the latter journal, last week, the fact of my having, at this present time, a bunch of that plant growing in great luxuriance on an oak aged upwards of seventy years.

I beg leave to repeat it for the use of your work, and to add, what I previously appended as likely to be interesting to the archaeologist of Wales or the Marches, that the oak bearing it stands about half a mile N.W. of my residence here, on the earthen mound of

Badamscourt, once a moated {215} mansion of the Herberts, or Ab-Adams, of Beachley adjacent, and of Llanllowell.



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George Ormerod.

Sedbury Park, Chepstow.

*Omnibuses.*—It may be interesting to your readers at a future time to know when these vehicles, the use of which is daily extending, were introduced into this country; perhaps, therefore, you will allow me to state how the fact is. Mr. C. Knight, in his *Volume of Varieties*, p. 178., observes:

“The Omnibus was tried about 1800, with four horses and six wheels; but we refused to accept it in any shape till we imported the fashion from Paris in 1830.”

And Mr. Shillibeer, of the City Road, the inventor of the patent funeral carriage, in his evidence before the Board of Health on the general scheme for extra-mural sepulture, incidentally mentions that he

“Had had much experience in cheapening vehicular transit, having originated and established the Omnibus in England.”—*Report*, p. 124., 8vo. ed.

Arun.

*Havock.*—Havock is a term in our ancient English military laws: the use of it was forbidden among the soldiery by the army regulations of those days; so in the Ordinances des Batailles in the ninth year of Richard II, art. x.:

“Item, que nul soit si hardi de crier havoick sur peine d’avoir la teste coupe.”

This was properly a punishable offence in soldiers; havock being the cry of mutual encouragement to general massacre, unlimited slaughter, that no quarter should be given, &c. A tract on “The office of the constable and Mareshall in the tyme of Warre,” contained in the black book of the Admiralty, has this passage:

“Also, that no man be so hardy to crye havock upon peyne that he that is begynner shall be deede therefore: and the remanent that doo the same, or follow, shall lose their horse and harneis ... and his body in prison at the king’s will.”

And this appears to answer well to the original term, which is taken from the ravages committed by a troop of wild beasts, wolves, lions, &c., falling on a flock of sheep. But some think it was originally a hunting term, importing the letting loose a pack of hounds. Shakspeare combines both senses:

“Cry havock! and let slip the dogs of war.”



In a copy of Johnson's *Dictionary* before me, I find

"HAVOCK (haroc, Sax.), waste; wide and general devastation."  
*Spenser.*

"HAVOCK, *interj.*, a word of encouragement to slaughter."  
*Shakspeare.*

"TO HAVOCK, *v. a.*, to waste; to destroy; to lay waste."  
*Spenser.*

Jarltzberg.

*Schlegel on Church Property in England.*—Fr. Schlegel, in his *Philosophy of History*, says, p. 403., "in England and Sweden church property remained inviolate:" what the case may be in Sweden I do not know, but it appears strange that a man of such general knowledge as F. Schlegel should make such an assertion as regards England.



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S.N.

\* \* \* \* \*

### QUERIES.

#### P. MATHIEU'S LIFE OF SEJANUS.

In a letter from Southey to his friend Bedford, dated Nov. 11, 1821 (*Life and Correspondence*, vol. v. p. 99.), he desires him to inform Gifford that

“In a volume of tracts at Lowther, of Charles I.'s time, I found a life of Sejanus by P.M., by which initials some hand, apparently as old as the book, had written Philip Massinger. I did not read the tract, being too keenly in pursuit of other game; but I believe it had a covert aim at Buckingham. I have not his Massinger, and, therefore, do not know whether he is aware that this was ever ascribed to that author; if he is not, he will be interested in the circumstance, and may think it worthy of further inquiry.”

As others may be led by this hint to enter on such an inquiry, I would suggest that it may save much trouble if they first satisfy themselves that the *Life of Sejanus* by P. Mathieu may not have been the tract which fell in Southey's way. It is to be found in a volume entitled

“*Unhappy Prosperity*, expressed in the History of Aelius Selanus and Philippa the Catanian, with observations upon the fall of Sejanus. Lastly, Certain Considerations upon the life and Services of *Monsieur* Villeroy, translated out of the original [French] by S'r T. H.[awkins], second edition, 12'o. London, 1639.”

This was just eleven years after Buckingham met his fate at the hands of Felton. How long the interval between the first and this, the second edition, may have been, I cannot tell. Nor do I know enough of the politics of the time to determine whether anything can be inferred from the fact that the translation is dedicated to William Earl of Salisbury, or to warrant me in saying that these illustrations of the fate of royal favourites may have been brought before the English public with any view to the case of George Villiers. A passage, however, in Mathieu's dedication of the original “to the king,” seems to render it not improbable, certainly not inapplicable:

“You (Sir) shall therein [in this history] behold, that a *prince ought to be very carefull to conserve his authority entire*. *Great ones* [court favourites] *here may learne*, it is not good to play with the generous {216} Lyon though he suffer it, and that *favours are precipices for such as abuse them*.”

Having referred to this work of Mathieu's, I shall feel obliged to any of your correspondents who will favour me with a notice of it, or of the author.



Balliolensis.

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THE ANTIQUITY OF SMOKING.

I feel much interested in the Query of your correspondent Z.A.Z. (Vol. ii., p. 41.) I had a "Query" something similar, with a "Note" on it, lying by me for some time, which I send you as they stand.—Was not smoking in use in England and other countries before the introduction of tobacco? Whitaker says, a few days after the tower of Kirkstall Abbey fell, 1779, he



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“Discovered imbedded in the mortar of the fallen fragments several little smoking pipes, such as were used in the reign of James I. for tobacco; a proof of a fact *which has not been recorded*, that, prior to the introduction of that plant from America, the practice of inhaling the smoke of some indigenous plant or vegetable prevailed in England.” (*Loidis and Elmete*.)

Allowing, then, pipes to have been coeval with the erection of Kirkstall, we find them to have been used in England about 400 years before the introduction of tobacco. On the other hand, as Dr. Whitaker says, we find *no record* of their being used, or of smoking being practised; and it is almost inconceivable that our ancestors should have had such a practice, without any allusion being made to it by any writers. As to the antiquity of smoking in Ireland, the first of Irish antiquaries, the learned and respected Dr. Petrie, says:

“The custom of smoking is of much greater antiquity in Ireland than the introduction of tobacco into Europe. Smoking pipes made of bronze are frequently found in our Irish *tumuli*, or sepulchral mounds, of the most remote antiquity; and similar pipes, made of baked clay, are discovered daily in all parts of the island. A curious instance of the *bathos* in sculpture, which also illustrates the antiquity of this custom, occurs on the monument of Donogh O’Brien, king of Thomond, who was killed in 1267, and interred in the Abbey of Corcumrac, in the co. of Clare, of which his family were the founders. He is represented in the usual recumbent posture, with the short pipe or *dudeen* of the Irish in his mouth.”

In the *Anthologia Hibernica* for May 1793, vol. i. p. 352., we have some remarks on the antiquity of smoking “among the German and Northern nations,” who, the writer says, “were clearly acquainted with, and cultivated tobacco, which they smoked through wooden and earthen tubes.” He refers to Herod. lib. i. sec. 36.; Strabo, lib. vii. 296.; Pomp. Mela 2, and Solinus, c. 15.

Wherever we go, we see smoking so universal a practice, and people “taking to it so naturally,” that we are inclined to believe that it was always so; that our first father enjoyed a quiet puff now and then; (that, like a poet, man “*nascitur non fit*” a smoker); and that the soothing power of this narcotic tranquillised the soul of the aquatic patriarch, disturbed by the roar of billows and the convulsions of nature, and diffused its peaceful influence over the inmates of the ark. Yes, we are tempted to spurn the question, When and where was smoking introduced? as being equal to When and where was *man* introduced? Yet, as some do not consider man as a smoking animal “*de natu et ab initio*,” the question may provoke some interesting replies from your learned correspondents.

Jarltzberg.

\* \* \* \* \*

SIR GREGORY NORTON, BART.



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I am desirous to be informed of the date and particulars of the above baronetcy having been created. In *The Mystery of the good old Cause briefly unfolded* (1660), it is stated, at p. 26., that Sir Gregory Norton, Bart. (one of the king's judges), had Richmond House, situated in the *Old Park*, and much of the king's goods, for an inconsiderable value. Sir Gregory Norton has a place also in *The Loyal Martyrology* of Winstanley (1665), p. 130.; and also in *History of the King-killers* (1719), part 6. p. 75. It is unnecessary to refer to Noble's *Regicides*, he having simply copied the two preceding works. Sir Gregory died before the Restoration, in 1652, and escaped the vindictive executions which ensued, and was buried at Richmond in Surrey. There was a Sir *Richard* Norton, Bart., of Rotherfield, *Hants* (Query Rotherfield, *Sussex*, near Tunbridge Wells), who is mentioned by Sylvanus Morgan in his *Sphere of Gentry*; but he does not record a Sir Gregory. Nor does the latter occur in a perfect collection of the knights made by King James I., by J.P. (Query John Philipot?), London, Humphrey Moseley, 1660, 8vo. I have examined all the various works on extinct and dormant baronetcies ineffectually. In the *Mercurius Publicus* of Thursday, 28th June, 1660, it appears that on the preceding Saturday the House of Commons settled the manor of Richmond, with house and materials, purchased by Sir Gregory Norton, Bart., on the queen (Henrietta Maria) as part of her jointure.

D.N.

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### MINOR QUERIES.

*City Offices*.—Can any of your correspondents recommend some book which gives a good history of the different public offices of the city of London, with their duties and qualifications, and in whom the appointments are vested?

A Citizen.

*Harefinder, Meaning of*.—Can any of your readers kindly give a feasible explanation of {217} phrase *harefinder*, as it occurs in *Much Ado about Nothing*, Act i. Sc. 1.? A reference to any similar term in a contemporary would be very valuable.

B.

*Saffron-bag*.—Having lately read Sir E.B. Lytton's novel of *The Caxtons*—to which I must give a passing tribute of admiration—I have been a good deal puzzled, first, to ascertain the meaning, and, second, the origin of the *saffron-bag* of which he speaks so much. I have asked many persons, and have not been able to obtain a satisfactory solution of my difficulty. Should you or any of your contributors be able, I wish you would enlighten not only me but many of my equally unlearned friends.



W.C. Luard.

*Bishop Berkley's successful Experiments.*—I have somewhere read that Bishop Berkley succeeded in increasing the stature of an individual placed in his charge. Will any of your correspondents give me the details of such process, with their opinions as to the practicability of the scheme?



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F.W.

*Portrait (Unknown).*—A very carefully painted portrait, on an oak panel, has been in the possession of my family for many years, and I should be much pleased if any of your correspondents could enable me to identify the personage.

The figure, which is little more than a head, is nearly the size of life, and represents an elderly man with grey hair and a long venerable beard: the dress, which is but little shown, is black. At the upper part of the panel, on the dexter side, is a shield, bearing these arms:—Argent on a fess sable between three crosses patees, Or, as many martlets of the last. Above the shield is written “In cruce glorior.” I have searched in vain for those arms. On the prints published by the Society of Antiquaries, of the funeral of Abbot Islip, is one nearly similar,—the field ermine on a fess between three crosses patees, as many martlets. The colours are not shown by the engraver. A manuscript ordinary, by Glover, in my possession, contains another, which is somewhat like that on the picture, being—Argent on a fess engrailed sable, bearing three crosses patees, Gules, as many martlets on the field. This is there ascribed to “Canon George.” It is very probable that the gold crosses on the white field was an error of the portrait painter.

The size of the oak panel, which is thick, is seventeen inches wide, and twenty-two in height. The motto is in a cursive hand, apparently of about the time of Edward VI.

T.W.

*Wives, Custom of Selling.*—Has there ever been any foundation in law for the practice of selling of wives, which our neighbours the French persist in believing to be perfectly legal and common at the present day? What was the origin of the custom? An amusing series of “Notes” might be made, from instances in which the custom is introduced as characteristic of English manners, by French and other foreign writers.

G.L.B.

*Hepburn Crest and Motto.*—Can some of your numerous readers give me the origin of the crest and motto of the family of Hepburn, namely, a horse argent, furnished gules, passant, and tied to a tree proper. Motto, “Keep Traist.”

I should also be glad to know the name of any book containing the legends, or authentic stories, relating to the heraldic bearings of various families?

R.E.

*Concolinel.*—I have recently met with a curious manuscript which contains numerous tunes of the time of Queen Elizabeth, one of which is stated in a recent hand to be the “tune of *Concolinel* mentioned by Shakspeare;” but the old index, if there was one that indicated this, is now missing. My reason for writing to you is to ask whether Dr.

Rimbault, or any of your other correspondents, can refer me to any information that will enable me to ascertain whether my MS. really contains that tune. It certainly does contain several others noticed by Shakspeare.



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R.

“*One Holy, Catholic, and Apostolic Church.*”—Can any of your correspondents inform me how, or why, the word “holy” is omitted in the above article of the Nicene (Constantinopolitan) Creed, in all our Prayer-books? It is not omitted in the original Greek and Latin.

J.M.W.

*The Norfolk Dialect.*—Mr. Dickens’ attempt to give interest to his new novel by introducing this dialect would have been even more successful had he been more familiar with the curious peculiarities of that east-coast language. Many of the words are, I believe, quite peculiar to Norfolk and Suffolk, such as, for instance, the following:

*Mawther*, a girl, a wench. *Gotsch*, a stone jug. *Holl*, a dry ditch. *Anan? An?* an interrogation used when the speaker does not understand a question put to him. *To be muddled*, to be distressed in mind. *Together*, an expletive used thus: where are you going *together?* (meaning several persons)—what are you doing *together?*

Perhaps some reader can explain the origin of these words.

Icenus.

*Sir John Perrot.*—Sir John Perrot, governor of Ireland in the reign of Henry VIII., was one of the few rulers over that most unfortunate country who have ruled it wisely. I believe that he was beheaded in the reign of Elizabeth. Will any of your readers kindly inform me whether his life has {218} ever been published, or where I can meet with the best account of him?

E.N.W.

“*Antiquitas saeculi juvenus mundi.*”—Mr. Craik in his admirable little work on *Bacon; his Writings and his Philosophy*, after quoting the paragraph containing this fine aphoristic expression, remarks that,

“From the manner in which it is here introduced as a Latin phrase, there would seem to be some reason for doubting whether it be an original thought of Bacon’s. It has much the appearance of some aphorism or adage of the schools.” (Vol. ii. p. 55.)

Mr. Craik adds in a note,

“A friend, however, who, if we were to name him, would be recognised as one of the first of living authorities on all points connected with the history of learning and philosophy, informs us that he feels certain of having never met with the expression or the thought in any writer previous to Bacon.”



In Basil Montagu's edition of *The Advancement of Learning* it is marked as a quotation. Query. Has the expression, or the thought, been traced to any writer previous to Bacon?

J.M.B.

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## REPLIES.

### DERIVATION OF NEWS.

I have no wish to prolong the controversy on this word, in which I feel I, at least, have had my share. I beg room, however, for an observation on one or two very pertinent remarks by Mr. Singer.



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In the course of this argument I have seen that if *news* were originally a plural noun, it might be taken for an ellipsis of *new-tidings*. My objection to this would be twofold. First, that the adjective *new* is of too common use, and, at the same time, too general and vague to form an ellipsis intelligible on its first application; and, secondly, that the ellipsis formed of *new-tidings* would be found to express no more than *tidings*, still requiring the *new*, if the idea of *new* were required, as in the instance Mr. Singer cites of *new newes*.

I would not pretend to determine whether the word were taken from the High German or the Dutch; but Mr. Singer's remark, that our language has derived scarcely anything from the former, brings back the question to the point from which I originally started. That there was a political and commercial connexion between the two countries, I suppose there can be no doubt and such, I imagine, never existed without leaving its marks on languages so near akin.

Taking up Bailey's *Dictionary* by accident a day or two ago, I turned to the word, which I there find as derived from *Newes*, *Teut.*; Bailey using the term *Teutonic* for German.

I think I shall express the feelings of the majority of your readers in saying that nothing could be more acceptable or valuable to the consideration of any etymological question than the remarks of Mr. Singer.

Samuel Hickson.

I have read with much interest the respective theories of the derivation of *news*, and it seems to me that Mr. Hickson's opinion must give way to an excellent authority in questions of this kind, Dr. Latham, who says,

Some say, *this news* IS good in which case the word is singular. More rarely we find the expression, *these news* ARE good; in which case the word "news" is plural. In the word "news", the -s (unlike the -s in *alms* and *riches*) is no part of the original singular, but the sign of the plural, like the -s in "trees." Notwithstanding this, we cannot subtract the s, and say "new," in the same way that we *can* form "tree" from "trees." Hence the word "news" is, in respect to its original form, plural; in respect to its meaning, either singular or plural, most frequently the former.—*Eng. Grammar*, p. 62.

The above extract will probably suffice to show the true state of the case, and for information on similar points I would refer your readers to the work from which the above extract is taken, and also to that on *The English Language*, by the same author.

T. C.

\* \* \* \* \*

REPLIES TO MINOR QUERIES.



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*Swords worn in public* (Vol. i., p. 415.; vol. ii. p. 110.).—I am surprised that the curious topic suggested by the Query of J.D.A. has not been more satisfactorily answered. Wedsecuarf's reply (Vol. ii., p. 110.) is short, and not quite exact. He says that "Swords ceased to be worn as an article of dress through the influence of Beau Nash, and were consequently first out of fashion at Bath;" and he quotes the authority of Sir Lucius O'Trigger as to "wearing no swords *there*." Now, it is, I believe, true that Nash endeavoured to discountenance the wearing swords at Bath; but it is certain that they were commonly worn twenty or thirty years later.

Sir Lucius O'Trigger talks of Bath in 1774, near twenty years after Nash's reign, and, even at that time, only says that swords were "not worn *there*"—implying that they were worn elsewhere; and we know that Sheridan's own duel at Bath was a *rencontre*, he and his adversary, Mathews, both wearing swords. I remember my father's swords hung up in his dressing-room, and his telling me that he had worn a sword, even in the streets, so late as about 1779 or 1780. In a set of characteristic sketches of eminent persons about the year 1782, several wear swords; and one or two members of the House of Commons, evidently represented in the attitude of speaking, have swords. I have seen a picture of the Mall in {219} St. James's Park, of about that date, in which all the men have swords.

I suspect they began to go out of common use about 1770 and were nearly left off in ordinary life in 1780; but were still occasionally worn, both in public and private, till the French Revolution, when they totally went out, except in court dress.

If any of your correspondents who has access to the Museum would look through the prints representing out-of-doors life, from Hogarth to Gilray, he would probably be able to furnish you with some precise and amusing details on this not unimportant point in the history of manners.

### C.

*Quarles' Pension* (Vol. ii., p. 171.).—There should have been added to the reference there given, *viz.* "Vol. i., p. 201." (at which place there is no question as to Quarles' *pension*), another to Vol. i., p. 245., where that question is raised. I think this worth noting, as "Quarles" does not appear in the Index, and the imperfect reference might lead inquirers astray. It seems very curious that the inquiry as to the precise meaning of Pope's couplet has as yet received no explanation.

### C.

*Franz von Sickingen* (Vol. i., p. 131.).—I regret that I cannot resolve the doubt of H.J.H. respecting Albert Durer's allegorical print of *The Knight, Death, and the Devil*, of which I

have only what I presume is a copy or retouched plate, bearing the date 1564 on the tablet in the lower left-hand corner, where I suppose the mark of Albert Durer is placed in the original.



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I should, however, much doubt its being intended as a portrait of Sickingen, and I can trace no resemblance to the medal given by Luckius. I believe the conjecture originated with Bartsch, in his *Peintre Graveur*, vol. vii. p. 107. Schoeber, in his *Life of Durer*, p. 87., supposes that it is an allegory of the nature of a soldier's life.

It was this print that inspired La Motte Fouque with the idea of his *Sintram* as he thus informs us in the postscript to that singularly romantic tale:

“Some years since there lay among my birth-day presents a beautiful engraving of Albert Durer. A harnessed knight, with an oldish countenance, is riding upon his high steed, attended by his dog, through a fearful valley, where fragments of rock and roots of trees distort themselves into loathsome forms; and poisonous weeds rankle along the ground. Evil vermin are creeping along through them. Beside him Death is riding on a wasted pony; from behind the form of a devil stretches over its clawed arm toward him. Both horse and dog look strangely, as it were infected by the hideous objects that surround them; but the knight rides quietly along his way, and bears upon the tip of his lance a lizard that he has already speared. A castle, with its rich friendly battlements, looks over from afar, whereat the desolateness of the valley penetrates yet deeper into the soul. The friend who gave me this print added a letter, with a request that I would explain the mysterious forms by a ballad.... I bear the image with me in peace and in war, until it has now spun itself out into a little romance.”

S.W. Singer.

Mickleham Aug. 13. 1850.

“*Noli me tangere*” (Vol. ii., p. 153.).—B.R. is informed, that one of the finest paintings on this subject is the altar-piece in All Souls College Chapel, Oxford. It is the production of Raphael Mengs, and was purchased for the price of three hundred guineas of Sir James Thornhill, who painted the figure of the founder over the altar, the ceiling, and the figures between the windows. There may be other paintings by earlier masters on so interesting subject, but none can surpass this of Raphael Mengs in the truthfulness of what he has here delineated. The exact size of the picture I do not recollect, but it cannot be less than ten feet high.

There is a beautiful engraving of it by Sherwin.

J.M.G.

Worcester.

*Dr. Bowring's Translations* (Vol. ii. p. 152.).—Besides the anthologies mentioned by Jarltzberg, Dr. Bowring has published *Poets of the Magyars*, 8vo. London, 1830;



*Specimens of Polish Poets, 1827; Servian popular Poetry, 1827; and a Cheskian Anthology, 1832.*

H.H.W.

“*Speak the Tongue that Shakspeare spoke*” (Vol. ii., p. 135.).—The lines about which X. asks, are

“We must be free or die, who speak the tongue  
That Shakspeare spake; the faith and morals hold  
Which Milton held,” &c.



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They are in one of Wordsworth's glorious "Sonnets to Liberty" (the sixteenth), and belong to *us*, and not to the New-Englanders.

G.N.

*Countess of Desmond* (Vol. ii., pp. 153. 186.).—In reply to K., I have an impression that Horace Walpole has a kind of dissertation on the *Old Countess of Desmond*, to whom his attention was directed by her being said to have danced with Richard III. Having no books at hand, I cannot speak positively; but if K. turns to Walpole's *Works*, he will see whether my memory is correct. I myself once looked, many years ago, into the subject, and satisfied myself that the great age attributed to *any* Countess of Desmond must be a fable; and that the portrait of her (I think, at Windsor) was so gross an imposition as to be really that of an old man. I made a "Note"—indeed many—of the circumstances which led me to this conclusion; but they are at this moment inaccessible to me. I venture however, now that the question is revived, to offer these vague suggestions. By and by, if the subject be not exhausted, I shall endeavour to find my "Notes," and communicate them to you. I wonder the {220} absurdity of the kind of death imputed to the imaginary lady did not reflect back a corresponding incredulity as to the length of her life.

C.

*Yorkshire Dales* (Vol. ii., p. 154.).—No guide or description has been published that would serve as a handbook to the dales in the West Riding of Yorkshire between Lancashire and Westmoreland. Should A PEDESTRIAN wish to explore the beauties of Teesdale he will find a useful handbook in a little work, published anonymously in 1813, called *A Tour in Teesdale, including Rokeby and its Environs*. The author was Richard Garland, of Hull, who died several years ago.

[Greek: Delta].

*The Yorkshire Dales* (Vol. ii., p. 154.).—In answer to a recent inquiry, I beg to state that a guide to the above dales is in preparation. It will be edited by your humble servant, illustrated by a well-known gentleman, and published by Mr. Effingham Wilson.

J.H. DIXON.

Tollington Villa, Hornsey.

[We are glad to hear that such a Guide is preparing by Mr. Dixon, whose knowledge of the locality peculiarly fits him for the work he has undertaken.]



*Sir Thomas Herbert's Memoirs* (Vol. ii., p. 140.)—The information MR. GATTY wishes for, he will find in Dr. Bliss's edition of the *Athenae*, vol. iv. p. 18. He will perform an acceptable service to historical inquirers, if he will collate the printed memoir with the MS. in the possession of his friend, and give to the world such passages, if any, as have not been hitherto published.

[Greek: Delta].



## Page 22

*Alarum* (Vol. ii., pp. 151. 183.).—There can be no doubt that the word *alarm* (originally French) comes from the warning war-cry *a l'arme*. So all the French philologists agree; and the modern variance of *aux armes* does not invalidate so plain an etymology. When CH. admits that there can be no doubt that *alarm* and *alarum* are identical, it seems to one that *cadit questio*,—that all his doubts and queries are answered. I will add, however, that it appears that in the words' original sense of an *awakening cry*, Shakspeare generally, if not always, spelled it *alarum*. Thus—

“Ring the *alarum* bell!”—*Macbeth*.

“—Murder

“*Alarum'd* by his sentinel the wolf.”  
*Macbeth*.

“When she speaks, is it not an *alarum* to love?”  
*Othello*.

“But when he saw my *best-alarum'd* spirits roused  
to the encounter.”—*Lear*.

In all these cases *alarum* means incitement, not *alarm* in the secondary or metaphorical sense of the word, which has now become the ordinary one. In truth, the meanings, though of identical origin, have become almost contradictions: for instance, in the passage from *Othello*, an “alarum to love”—incitement to love—is nearly the reverse of what an “alarm to love” would be taken to mean.

### C.

*Practice of Scalping among the Scythians, &c.* (Vol. ii., p. 141.).—Your correspondent T.J. will find in Livy, x. 26., that the practice of scalping existed among the Kelts.

“Nec ante ad consules ... famam ejus cladis perlatam, quam in conspectu fuere Gallorum equites pectoribus equorum suspensa gestantes capita, et lanceis infixas ovantesque moris sui carmine.”

W.B.D.

*Gospel Tree* (Vol. ii., p. 56.).—In reply to W.H.B., I may mention that there is a “Gospel Tree” near Leamington. I do not know of one so called in Gloucestershire.

GRIFFIN.

*Martinet* (Vol. ii., p. 118.).—There is no doubt the term *martinet* is derived from the general officer *M. de Martinet* indicated by MR. C. FORBES, and who was, as Voltaire



states, celebrated for having restored and improved the discipline and tactics of the French army; whence very strict officers came to be called *martinets*: but is it also from this restorer of discipline that the name of what we call *cat-o'-nine-tails* is in French *martinet*? This is rather an interesting Query, considering how severely our neighbours censure our use of that auxiliary to discipline.

## C.

"Yote" or "Yeot" (Vol. ii., p. 89).—You may inform B. that *Yote* or *Yeot* is only provincial pronunciation of *Yate* or *Gate*, a way or road. The channel made to conduct melted metal into the receptacle intended for it, is called a gate.



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GRIFFIN.

*Map of London* (Vol. ii., p. 56.).—The map of London, temp. Edw. VI., in the Sutherland collection, has been recently engraved. It is of singular curiosity. I do not know the name of the publisher.

R.

*Wood-carving, Snow Hill* (Vol. ii., p. 134.).—The carving alluded to by A.C. is, I believe, of artificial stone, and represents AEsop attended by a child, to whom he appears to be narrating his fables. It is or rather *was*, a work of some merit, and is, as A.C. observes, “worth preserving;” but, alas! of this there is but little chance. The house in question (No. 41. Skinner Street), and also the one adjoining, have been tenantless for many years; they belong to two old ladies, who also own the two deserted houses at the corner of Stamford Street, Blackfriars Road. It is scarcely necessary to speak of the now somewhat picturesque condition of the houses alluded to in either locality, for the pitifully dilapidated condition of them all must have been matter of remark for many years past to any one at all acquainted with London. {221} The house, 41. Skinner Street, is also worthy of remark from another circumstance. It was formerly occupied by William Godwin, the well-known author of *Caleb Williams*, *Political Justice*, &c. It was here he opened a bookseller’s shop, and published his numerous juvenile works, under the assumed name of Edward Baldwin.

E.B. PRICE.

*Waltheof* (Vol. ii, p. 167.).—I believe that Waltheof (or Wallef, as he is always styled in Doomsday Book) never appeared at the court of William the Conqueror in the character of an envoy; but in 1067, little better than six months after the first landing of the Normans, we find him, in conjunction with Edgar Atheling and others, accompanying the Conqueror in his triumphal return to Normandy, as a hostage and guarantee for the quiescence of his countrymen. At this period, it is probable he might have first become acquainted with Judith; but this must rest on conjecture. At all events, we have the authority of William of Malmsbury for saying that Waltheof’s marriage did not take place until the year 1070, soon after his reconciliation with the king on the banks of the Tees. Your correspondent errs in ascribing 1070 as the date of Waltheof’s execution; the *Saxon Chronicle* distinctly states May 31st, 1076, as the date of his death; while the chronicle of Mailros, and Florence of Worcester, assign it to the preceding year: in which they are followed by Augustin Thierry. T.E.L.L. has also fallen into an error as to the cause of Waltheof’s execution, which he states arose from his participation in a conspiracy at York. Now the crime for which he was accused, and condemned (on the evidence of his wife), was his inviting over the Danes to the invasion of England. This was the primary cause; although his being present at the celebrated marriage-feast at Norwich was doubtless a secondary one. According to Thierry, he left two children by Judith.



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DAVID STEVENS.

Godalming.

*The Dodo* (Vol. i., pp. 261. 410.).—I have the pleasure to supply Mr. Strickland with the elucidation he desires in his Query 7., by referring to Hyde, *Historia Religionis Vet. Persarum*, p. 312.

“Et ut de Patre (Zoroastris) conveniunt, sic inter omnes convenit Matris ejus nomen fuisse Doghdu, quod (liquescente *gh* ut in vocibus Anglicis, *high*, *mighty*, &c.) apud eos plerumque sonat Dodu; nam sonus Gain in medio vocum fere evanescere solet. Hocque nomen innuit quasi foecunditate ea similis esset ejusdem nominis Gallinae Indicae, cujus Icon apud Herbertum in Itinerario extat sub nomine Dodo, cujus etiam exuviae farctae in Auditorio Anatomico Oxoniensi servantur. Reliqua ex Icone dignoscantur. Plurima parit ova, unde et commodum foecunditatis emblema.”

T.J.

“*Under the Rose*” (Vol. i., p. 214.).—I find the three following derivations for this phrase in my note-book:—

I. “The expression, ‘under the rose,’ took its origin,” says Jenoway, “from the wars between the Houses of York and Lancaster. The parties respectively swore by the red or the white rose, and these opposite emblems were displayed as the *signs of two taverns*; one of which was by the side of, and the other opposite to, the Parliament House in Old Palace Yard, Westminster. Here the retainers and servants of the noblemen attached to the Duke of York and Henry VI. used to meet. Here also, as disturbances were frequent, measures either of defence or annoyance were taken, and every transaction was said to be done ‘under the rose;’ by which expression the most profound secrecy was implied.”

II. According to others, this term originated in the fable of Cupid giving the rose to Harpocrates, the god of silence, as a bribe to prevent him betraying the amours of Venus, and was hence adopted as the emblem of silence. The rose was for this reason frequently sculptured on the ceilings of drinking and feasting, rooms, as a warning to the guests that what was said in moments of conviviality should not be repeated; from which, what was intended to be kept secret was said to be held “under the rose.”

III. Roses were consecrated as presents from the Pope. In 1526, they were placed over the goals of confessionals as the symbols of secrecy. Hence the origin of the phrase “Under the Rose.”

JARLTZBERG.



*Ergh, Er, or Argh.*—Might not these words (queried by T.W., Vol. ii. p 22.) be corruptions of “*burgh*,” aspirated *wurgh*, and the aspirate then dropped; or might not *ark, argh, &c.*, be corruptions of “*wark*,” thus Southwark, commonly pronounced *Southark*? I merely offer this as a conjecture.

JARLTZBERG.



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*Royal Supporters* (Vol. ii., p. 136.).—E.C. asks when and why the unicorn was introduced as one of the royal supporters. It was introduced by James VI. of Scotland when he ascended the throne of England, on account of the Scottish royal supporters being two unicorns rampant argent, crowned with imperial, and gorged with antique, crowns, with chains affixed to the latter passing between their forelegs and reflexed over their backs, unguled, armed, and crined, all or; the dexter one embracing and bearing up a banner of gold charged with the royal arms; the sinister, another banner azure, charged with the cross of St. Andrew, argent. Queen Elizabeth had used as supporters, dexter, a lion rampant gardant, crowned; and sinister, a dragon rampant, both or. She also used a lion ramp. gardant crowned, and a greyhound, both or. James adopted as supporters, dexter, a lion ramp. gardant, {222} crowned with the imperial crown, or; sinister, an unicorn argent, armed, crined, unguled, gorged with a coronet composed of crosses patees, and fleurs-de-lis, a chain affixed thereto passing between its forelegs, and reflexed over the back, all or. These have been used as the royal supporters ever since their first adoption, with but one exception, and that is in the seal of the Exchequer, time of Charles I., where the supporters are an antelope and stag, both ducally collared and chained.

E.K.

*The Frog and the Crow of Ennow.*—In answer to M. (Vol. ii., p. 136.), I send you the edition of “the frog and the crow” which I have been familiar with since childhood. I can give you no history of it, save that it is tolerably well known in Lancashire, and that the *point* consists in giving a scream over the last “oh!” which invariably, if well done, elicits a start even in those who are familiar with the rhyme, and know what to expect.

*The Frog and the Crow.*

“There was a jolly fat frog lived in the river Swimmo,  
And there was a comely black crow lived on the  
river Brimmo;  
Come on shore, come on shore, said the crow to the  
frog, and then, oh;  
No, you’ll bite me, no, you’ll bite me, said the frog  
to the crow again, oh.

“But there is sweet music on yonder green hill, oh,  
And you shall be a dancer, a dancer in yellow,  
All in yellow, all in yellow, said the crow to the frog,  
and then, oh;  
Sir, I thank you, Sir, I thank you, said the frog to  
the crow again, oh.



“Farewell, ye little fishes, that are in the river Swimmo,  
For I am going to be a dancer, a dancer in yellow;  
Oh, beware, Oh, beware, said the fish to the frog  
again, oh;  
All in yellow, all in yellow, said the frog to the fish,  
and then, oh.



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“The frog he came a-swimming, a-swimming, to  
land, oh,  
And the crow, he came a-hopping to lend him his  
hand, oh;  
Sir, I thank you; Sir, I thank you, said the frog to  
the crow, and then, oh;  
Sir, you’re welcome; Sir, you’re welcome, said the  
crow to the frog again, oh.

“But where is the music on yonder green hill, oh;  
And where are the dancers, the dancers in yellow,  
All in yellow, all in yellow? said the frog to the  
crow, and then, oh;  
Sir, they’re here; Sir, they’re here, said the crow to  
the frog, and eat him all up, *Oh*,” (screamed.)

The moral is obvious, and the diction too recent for the song to have any great antiquity. I have never seen it in print.

T.I.

\* \* \* \* \*

## MISCELLANEOUS.

### NOTES ON BOOKS, SALES, CATALOGUES, ETC.

It would, we think, be extremely difficult to find any subject upon which persons, otherwise well informed, were so entirely ignorant, until the appearance of Mrs. Jameson’s *Sacred and Legendary Art*, as the one upon which that lady treated in those ably written and beautifully illustrated volumes. It seemed as if the Act of Henry VIII., which declared that the name and remembrance of Thomas a Becket should be erased from all documents, had had the effect of obliterating from all memories not only the often puerile, often offensive stories of the legend-mongers, but, with them, all remembrance of those holy men of old, whose piety towards God, and love for their fellow men, furnished example for all succeeding ages. To readers of all classes Mrs. Jameson opened up a new and most interesting subject: to lovers of Art almost a new world, from the light which her learning and criticism threw upon its master-pieces. What wonder is it, then, that the success of her *Sacred and Legendary Art*, confined as the two volumes necessarily were to legends of angels and archangels, evangelists and apostles, the Fathers, the Magdalene, the patron saints, the virgin patronesses, the martyrs, bishops and hermits, and the patron saints of christendom, should have led Mrs. Jameson to continue her labours? The first part of such continuation is now before



us, under the title of *Legends of the Monastic Orders*: and most fitting it is that the three great divisions of the regular ecclesiastics should be thus commemorated, since of them Mrs. Jameson aptly remarks, that while each had a distinct vocation, there was one vocation common to all:—"The Benedictine Monks instituted schools of learning; the Augustines built noble cathedrals; the Mendicant Orders founded hospitals: *all* became patrons of the Fine Arts on such a scale of munificence, that the protection of the most renowned princes has been mean and insignificant in comparison." Nor

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is this their only claim; for the earliest artists of the Middle Ages were monks of the Benedictine Order. "As architects, as glass painters, as mosaic workers, as carvers in wood and metal, they were the precursors of all that has since been achieved in Christian Art: and if so few of these admirable and gifted men are known to us individually and by name, it is because they worked for the honour of God and their community, not for profit, nor for reputation." The merits of Mrs. Jameson's first series were universally acknowledged. The present volume may claim as high a meed of praise. If possible, it exceeds its predecessors in literary interest, and in the beauty of the etchings and woodcuts which accompany it. As a handbook to the traveller who wanders through the treasures of Art, it will be indispensable; while to those who are destined not to leave their homes it will be invaluable, for the light it throws upon the social condition of Europe in those ages in which the monastic orders had their origin. It is a volume highly suggestive both of Notes and Queries, and in such forms we shall take occasion to return to it.

Messrs. Puttick and Simpson (191. Piccadilly) will commence, on Monday next, a four-days sale of the {223} library of the late Rev. Dr. Johnson, Rector of Perranuthnoe, consisting of a good collection of theological and miscellaneous books.

We have received the following Catalogues:—John Leslie's (58. Great Queen Street, Lincoln's Inn) Catalogue of English and Foreign Theology, including several works of very rare occurrence, and forming the largest portion of the valuable library of the Rev. W. Maskell, M.A.; C. Gancia's (73. King's Road, Brighton,) Second Catalogue of a Choice Collection of Foreign Books, MSS., Books printed upon vellum, many of them great rarities, and seldom to be met with; J. Miller's (43. Chandos Street, Trafalgar Square,) Catalogue No. X. for 1850 of Books Old and New.

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## BOOKS AND ODD VOLUMES

WANTED TO PURCHASE.

DAVIS, T., SOME INSTRUCTIONS FOR COLLECTING AND PRESERVING PLANTS, ANIMALS, 8vo., London, 1798.

THOMPSON'S REPORT ON THE FAUNA OF IRELAND, 8vo. London, 1844.

FORBES ON THE MOLLUSCA AND RADIATA OF THE AEGEAN SEA. 1844.

WHITECHURCH'S HISPANIOLA, (A POEM), 12mo. London, 1805.



RICKMAN'S ODE ON THE BLACKS, 4to. London, 1804.

REEVES' HISTORY OF THE ENGLISH LAW.

COSTARD'S HISTORY OF ASTRONOMY, 4to. London, 1767.

MUNCHHAUSEN'S TRAVELS, PLATES BY RIEPENHAUSEN, 1786.

A CATALOGUE OF THE ROYAL AND NOBLE AUTHORS OF ENGLAND, 2 vols.  
Edinburgh, 1792.

## **ODD VOLUMES**

JOHNSON'S LIVES OF THE POETS, 4 vols. 8vo. London, Longman, 1794. Vol.  
IV.

GIBBON'S DECLINE AND FALL OF THE ROMAN EMPIRE, 11 vols. sm. 12mo. Tegg,  
1827. Vol. I.



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Letters, stating particulars and lowest price, *carriage free*, to be sent to Mr. BELL, Publisher of "NOTES AND QUERIES," 186. Fleet Street.

\* \* \* \* \*

NOTICES TO CORRESPONDENTS.

P.S.W.E. *We did not insert his reply to the Query of MATFELONESIS, because we do not regard a newspaper paragraph as an authority. The story of Lord Stair being the executioner of Charles I. is related, we believe, in Cecil's Sixty Curious Narratives, an interesting compilation made by the late W. Hone, who does not, however, give his authorities.*

J.W.H., *Downpatrick. His letter has been forwarded as he suggested. The Life of Walsh is not in the Museum.*

G.L.B. *A Translation of Count Hamilton's Fairy Tales has lately been published by Bohn.*

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