

Notes and Queries, Number 53, November 2, 1850 eBook

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NOTES

Shakspeare and Marlowe.

A special use of, a use, indeed, that gives a special value to your publication, is the communication through its means of facts and conclusions for the information or assistance of editors or intending editors. I do not suppose that any gentleman occupying this position would be guilty of so much disrespect to the many eminent names which have already appeared in your columns, as would be implied in not giving all the attention it deserved to any communication you might see fit to publish; and with this feeling, and under this shelter, I return to the subject of Marlowe, and his position as a dramatic writer relative to Shakspeare. I perceive that a re-issue of Mr. Knight's *Shakspeare* has commenced, and from the terms of the announcement, independently of other considerations, I conclude that the editor will take advantage of this opportunity of referring to doubtful or disputed points that may have made any advance towards a solution since his previous editions. I have read also an advertisement of an edition of Shakspeare, to be superintended by Mr. Halliwell[1], which is to contain the plays of "doubtful authenticity, or in the composition of which Shakspeare is supposed only to have taken a part." Neither of these gentlemen can well avoid expressing an opinion on the subject I have adverted to, and to them more especially I would address my observations.

I think I have observed that the claims of Marlowe have been maintained with something very like party spirit. I have seen latterly several indications of this, unmistakable, though expressed, perhaps, but by a single word. Now it is true both Mr. Collier and Mr. Dyce are committed to a positive opinion on this subject; and it would be unreasonable to expect either of those gentlemen to change their views, except with the fullest proof and after the maturest consideration. But who, besides these, is interested in maintaining the precedence of Marlowe? These remarks have been called forth by an article in the *Athenaeum*, containing the following passages:—

"All Marlowe's works were produced prior, we may safely assert, to the appearance of Shakspeare as a *writer for the stage*, or as an author, in print.

"It is now universally admitted among competent critics, that Shakspeare commenced his career as a dramatic author, by remodelling certain pieces written {370} either separately or conjointly by Greene, Marlowe, Lodge, and Peele."

An anonymous writer commits himself to nothing, and I should not have noticed the above but that they illustrate my position. In the passage first cited, if the writer mean "as a writer for the stage *in print*," it proves nothing; but if the words "in print" are not

intended to be so connected, the assertion cannot be proved, and *many* “competent critics” will

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tell him it is most improbable. The assertion of the second quotation is simply untrue; Mr. Knight has not admitted what is stated therein, and if I recollect right, an Edinburgh Reviewer has concurred with him in judgment. Neither of these, I presume, will be called incompetent. I cannot suppose that either assertion would have been made but for the spirit to which I have alluded; for no cause was ever the better for allegations that could not be maintained.

In some former papers which you did me the honour to publish, I gave it incidentally as my opinion that Marlowe was the author of the *Taming of a Shrew*. I have since learned, through Mr. Halliwell, that Mr. Dyce is confident, from the style, that he was not. Had I the opportunity, I might ask Mr. Dyce "which style?" That of the passages I cited as being identical with passages in Marlowe's acknowledged plays will not, I presume, be disputed; and of that of such scenes as the one between Sander and the tailor, I am as confident as Mr. Dyce; it is the style rather of Shakspeare than Marlowe. In other respects, I learn that the kind of evidence that is considered by Mr. Dyce good to sustain the claim of Marlowe to the authorship of the *Contention* and the *True Tragedy*, is not admissible in support of his claim to the *Taming of a Shrew*. I shall take another opportunity of showing that the very passages cited by Mr. Dyce from the two first-named of these plays will support my view of the case, at least as well as his; doing no more now than simply recording an *opinion* that Marlowe was a follower and imitator of Shakspeare. I do not know that I am at present in a position to maintain this opinion by argument; but I can, at all events, show on what exceedingly slight grounds the contrary opinion has been founded.

I have already called attention to the fact, that the impression of Marlowe's being an earlier writer than Shakspeare, was founded solely upon the circumstance that his plays were printed at an earlier date. That nothing could be more fallacious than this conclusion, the fact that many of Shakspeare's earliest plays were not printed at all until after his death is sufficient to evince. The motive for withholding Shakspeare's plays from the press is as easily understood as that for publishing Marlowe's. Thus stood the question when Mr. Collier approached the subject. Meanwhile it should be borne in mind, that not a syllable of evidence has been advanced to show that Shakspeare could not have written the *First part of the Contention* and the *True Tragedy*, if not the later forms of *Henry VI.*, *Hamlet* and *Pericles* in their earliest forms, if not *Timon of Athens*, which I think is also an early play revised, *Love's Labour's Lost*, *The Two Gentlemen of Verona*, &c., all of which I should place at least seven years distance from plays which I think were acted about 1594 or 1595. I now proceed to give the kernel of Mr. Collier's argument, omitting nothing that is really important to the question:—

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“Give me the man’ (says Nash) ‘whose extemporal vein, in any humour, will excel our greatest *art masters*’ deliberate thoughts.’

“Green, in 1588, says he had been ‘had in derision’ by ‘two gentlemen poets’ because I could not make my verses get on the stage in tragical buskins, every word filling the mouth like the faburden of Bow-bell, daring God out of heaven with that atheist tamburlane, or blaspheming with the mad priest of the sun. Farther on he laughs at the ‘prophetical spirits’ of those ‘who set the end of scholarism in an *English blank-verse*.’

“Marlowe took his degree of *Master of Arts* in the very year when Nash was unable to do so, &c.

“I thus arrive at the conclusion, that Christopher Marlowe was our first poet who used blank-verse in dramatic compositions performed in public theatres.”—*Hist. of Dramatic Poetry*, vol. iii. pp. 110, 111, 112.

This is literally all; and, I ask, can any “conclusion” be much more inconclusive? Yet Mr. Collier has been so far misled by the deference paid to him on the strength of his unquestionably great services, and appears to have been so fully persuaded of the correctness of his deduction, that he has since referred to as a *proved fact* what is really nothing more than an exceedingly *loose conjecture*.

Of the two editors whose names I have mentioned, Mr. Knight’s hitherto expressed opinions in reference to the early stage of Shakspeare’s career in a great measure coincide with mine; and I have no reason to suppose that it is otherwise than an open question to Mr. Halliwell. For satisfactory proof in support of my position, time only, I firmly believe, is required; but the first stage in every case is to remove the false conclusion that has been drawn, to weaken its impression, and to reduce it to its true value; and that I have endeavoured to do in the present paper. In conclusion, I take the opportunity of saying, as the circumstance in some degree bears upon the present question, that the evidence in support of the priority of Shakspeare’s *Taming of the Shrew* to the so-called older play which I withheld, together with what I have collected since my last paper on the subject, is I think stronger even than that which I communicated.

SAMUEL HICKSON.

October, 1850.

[Footnote 1: This communication was written and in our hands before the appearance of Mr. Halliwell’s advertisement and letter to *The Times*, announcing that the edition of Shakspeare advertised as *to be* edited by him and published by the Messrs. Tallis, is



only a reprint of an edition, with Notes and Introductions by Mr. Halliwell, which was commenced at New York some months ago.—ED.]

* * * * * {371}

A PLAN FOR A CHURCH-HISTORY SOCIETY.

The formation of a Society, having for its object any special literary service, is a matter so closely connected with the very purpose for which this paper was established, that we shall only be carrying out that purpose by calling the attention of our readers to a small pamphlet in which our valued correspondent DR. MAITLAND offers a few suggestions to all who may be interested in the formation of a "CHURCH-HISTORY SOCIETY, and willing to co-operate in such a design."

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DR. MAITLAND'S suggestions are:

1. The collection of a library containing the books particularly required for the objects of the proposed society: and those who have not paid attention to the subject will perhaps be surprised to learn that in DR. MAITLAND'S opinion (and few higher authorities can be found on this point), "A moderate-sized room would hold such a library, and a very few hundred pounds would pay for it." On the advantage of this plan to the editors of the works to be published by the Society, it can scarcely be necessary to insist; but other benefits would result from the formation of such a library, for which we may refer, however, to the pamphlet itself.

The next points treated of are the works to be undertaken by the Society; which may briefly be described as

2. New and corrected editions of works already known and esteemed; critical editions, for instance, of such well-known writers as Fox, Fuller, Burnet, and Strype: and the completion, by way of "posting up," of such as have become defective through lapse of time, like Le Neve's *Fasti*, Godwin's *De Presulibus*, &c.

3. The compilation of such original works as may be considered desiderata. A General Church-History on such a scale, and so far entering into details as to interest a reader, is not to be found in our language; nor has the Church of England any thing like the *Gallia Christiana* or *Italia Sacra*. We mention these merely as instances, referring, of course, for further illustration to the pamphlet itself, merely quoting the following paragraph:—

"But on the subject of publication, I must add one thing more, which appeals to me to be of vital importance to the respectability and efficiency of such a Society. It must not build its hopes, and stake its existence, on the cupidity of subscribers—it must not live on appeals to their covetousness—it must not be, nor act as if it were, a joint-stock company formed to undersell the trade. It must not rest on the chance of getting subscribers who will shut their eyes, and open their mouths, and take what is given them, on a mere assurance that it shall be more in quantity for the money, than a bookseller can afford to offer."

DR. MAITLAND'S fourth section, on the *Discovery of Materials*, tempts us to further extracts. After remarking that

"It would be a most important and valuable part of the Society's work to discover in various ways—chiefly by the employing fit persons to look for, inspect, and make known—such materials for Church-History as remain unpublished."

And



“That no person, not wholly illiterate and ignorant of Church-History, could go about the metropolis only, seeking after such matters during one month, without gathering into his note-book much valuable matter.”

The Doctor proceeds:

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“By those who have not been led to consideration or inquiry upon the subject, this may be deemed a mere speculation; but those who are even slightly acquainted with the real state of things, will, I believe agree with me that if men, respectable and in earnest and moderately informed, would only set about the matter, they would soon be astonished at the ease and rapidity with which they would accumulate interesting and valuable matter. Transcribing and printing, it is admitted, are expensive processes, and little could be effected by them at first; but merely to make known to the world by hasty, imperfect, even blundering, lists or indexes, that things unsought and unknown *exist*, would be an invaluable benefit.”

We pass over the section on *Correspondence*, and that on the establishment of *Provincial Societies*; but from the last, *On the Privileges of Members*, we quote at even greater length.

“It is but honest to confess in plain terms, that the chief and most obvious privilege of members at first, is likely to be little more than a satisfactory belief that they are doing a good work, and serving their generation. In a word, the nicely-balanced *quid pro quo* is not offered. It might be prudent for the present to confine one’s self to a positive assurance that the Society will, at the worst, make as good a return as several other societies formed for the promotion and cultivation of other branches of knowledge. If subscribers will only be content to pay as much, and receive as little, as the fellows of the Royal and Antiquarian Societies, the Church-History Society will thrive. But considering the nature and object of the proposed Society, I cannot help expressing my confidence that there are many Christian people who will give their money freely, and no more wish to have part of it returned, than if they had put it into a plate at a church-door—let them only be satisfied that it will not be embezzled or turned into waste paper.“At the same time, the members of the Society might derive some legitimate benefits. They would have constantly increasing advantages from the use of their library, which would gradually become, not only rich in books, but in transcripts, catalogues, indexes, notices, &c., not to be found together elsewhere. Of all these they would have a right to as much use and advantage as joint-proprietors could enjoy without hindrance to each other. With regard to works published by the Society, they might reasonably expect to be supplied {372} with such as they should choose to possess, on the same terms as if they were the authors, or the owners of the copyright. These, however, are details which, with many others, must be settled by the managers; they are not mentioned as matters of primary importance or inducement.”

DR. MAITLAND concludes by observing, that he should not have ventured to publish his plan, had he not

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been encouraged to do so by some whose judgment he respected; and by inviting all who may approve or sanction the plan, to make known (either by direct communication to himself, or in any other way) their willingness to support such a Society, and the amount of contribution, or annual donation, which, if the design is carried out, may be expected from them. Of course such expressions of opinion would be purely conditional, and would not pledge the writers to support the Society if, when organised, they did not approve of the arrangements; but it is clear no such arrangements can well be made until something, is known as to the amount of support which may be expected.

We have entered at some length upon this *Plan of a Church-History Society*, and have quoted largely from DR. MAITLAND's pamphlet, because we believe the subject to be one likely to interest a large body of our readers, who might otherwise not have their attention called to a proposal calculated to advance one of the most important branches of historical learning.

* * * * *

BURNET AS A HISTORIAN.

The following extract from Charles Lamb ought to be added to the *testimonia* already given by "NOTES AND QUERIES" (Vol. i., pp. 40. 181. 341. 493.):—

"*Burnet's Own Times*.—Did you ever read that garrulous, pleasant history? He tells his story like an old man past political service, bragging to his sons on winter evenings of the part he took in public transactions when his 'old cap was new.' Full of scandal, which all true history is. So palliative; but all the stark wickedness that actually gives the *momentum* to national actors. Quite the prattle of age and outlived importance. Truth and sincerity staring out upon you perpetually *in alto relievo*. Himself a party-man, he makes you a party-man. None of the cursed philosophical Humeian indifference, 'so cold and unnatural and inhuman.' None of the cursed Gibbonian fine writing, so fine and composite. None of Dr. Robertson's periods with three members. None of Mr. Roscoe's sage remarks, all so apposite and coming in so clever, lest the reader should have had the trouble of drawing an inference. Burnet's good old prattle I can bring present to my mind; I can make the Revolution present to me."—*Charles Lamb: Letters*.

GUSTAVE MASSON.

Hadley, near Barnet.

Bishop Burnet.—An Epigram on the Reverend Mr. Lawrence Eachard's and Bishop Gilbert Burnet's Histories. By MR. MATTHEW GREEN, of the Custom-House.



“Gil’s History appears to me
Political anatomy,
A case of skeletons well done,
And malefactors every one.
His sharp and strong incision pen,
Historically cuts up men,
And does with lucid skill impart
Their inward ails of head and heart.
Lawrence proceeds another way,
And well-dressed figures does display:
His characters are all in flesh,
Their hands are fair, their faces fresh;
And from his sweet’ning art derive
A better scent than when alive;
He wax-work made to please the sons,
Whose fathers were Gil’s skeletons.”



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From a *Collection of Poems by several hands*. London: Dodsley, 1748.

J.W.H.

* * * * *

EPIGRAMS FROM BUCHANAN.

A beautiful nymph wish'd Narcissus to pet her;
But he saw in the fountain one *he* loved much better.
Thou hast look'd in his mirror and loved; but they tell us
No rival will tease thee, so never be jealous.

J.O.W.H.

* * * * *

There's a lie on thy cheek in its roses,
A lie echo'd back by thy glass,
Thy necklace on greenhorns imposes,
And the ring on thy finger is brass.
Yet thy tongue, I affirm, without giving an inch back,
Outdates the sham jewels, rouge, mirror and pinchbeck.

J.O.W.H.

* * * * *

MISTAKES ABOUT GEORGE CHAPMAN THE POET.

Dr. W. Cooke Taylor, in the introduction to his elegant reprint of *Chapman's Homer*, says of George Chapman, that "he died on the 12th of May, 1655, and was buried at the south side of St. Giles's Church." The date here is an error; for 1655 we should read 1634.

Sir Egerton Brydges, in his edition of Phillip's *Theatrum Poetarum* (Canterbury, 1800, p. 252.), says of the same poet, "A monument was erected over his grave by Inigo Jones, which was destroyed with the old church." Here also is an error. Inigo Jones's altar-tomb to the memory of his friend is still to be seen in the churchyard, against the south wall of the church. The inscription, {373} which has been imperfectly re-cut, is as follows:—

"Georgius Chapman
Poeta
MDCXX



Ignatius Jones,
Architectus Regius
ob honorem
bonarum Literarum
familiari
suo hoe mon
D.S.P.F.C.”

There is no proof that Inigo Jones’s tomb now occupies its original site. The statement that Chapman was studied on the south side of the church is, I believe, mere conjecture.

EDWARD F. RIMBAULT.

* * * * *

MINOR NOTES

Shakspeare and George Herbert.—Your correspondent D.S. (Vol. ii., p. 263.) has pointed out two illustrations to Shakspeare in George Herbert’s poems. The *parallel passages* between the two poets are exceedingly numerous. There are one or two which occur to me on the instant:—

The Church Porch:

“In time of service, seal up both thine eyes,
And send them to thy heart; that, spying sin,
They may weep out the stains, by them did rise.”

Cf. *Hamlet*, III. 4.:

“O Hamlet, speak no more;
Thou turnst mine eyes into my very soul,
And there I see such black and grained spots
As will not leave their tinct.”

* * * * *



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Gratefulness:

“Thou, that hast given so much to me,
Give one thing more, a grateful heart.”

Cf. *Second Pt. Henry Sixth*, I. i.:

“O Lord, that lends me life,

Lend me a heart replete with thankfulness;
For Thou hast given me, in this beauteous face,
A world of earthly blessings to my soul.”

* * * * *

The Answer:

“All the thoughts and ends

Which my fierce youth did bandy, fall and flow
Like leaves about me, or like summer friends,
Flies of estate and sunshine.”

Cf. *Troil. and Cressida*, III. S.:

“Men, like butterflies,

Show not their mealy wings but to the summer;
And not a man, for being simply man,
Hath any honour.”

Also, *Third Pt. Henry Sixth*, II. 6.:

“The common people swarm like summer flies,
And whither fly the gnats, but to the sun?
And who shines now, but Henry’s enemies?”

S.A.Y.

Old Dan Tucker.—In a little book entitled *A Thousand Facts in the Histories of Devon and Cornwall*, p. 50., occurs the following passage:

“The first governor [of Bermuda] was a Mr. Moore, who was succeeded by Captain Daniel Tucker.”



Does this throw any light on the popular negro song—

“Out o’ de way, old Dan Tucker,” &c.?

H.G.T.

Lord John Townsend.—I have a copy of the *Rolliad*, with the names of most of the contributors, taken from a copy belonging to Dr. Lawrence, the editor of the volume, and author of many of the articles. In the margin of “Jekyll,” lines 73. to 100. are stated to be “inserted by Tickle;” and lines 156. to the end, as “altered and enlarged by Tickle:” and at the end is the following note:—

“There are two or three other lines in different parts of the foregoing eclogue, which were altered, or inserted by Tickle—chiefly in the connecting parts. The first draft (which was wholly Lord John Townsend’s) was a closer parody of Virgil’s 18th eclogue; especially in the beginning and conclusion, in the latter of which only Jekyll was introduced as ‘the poet.’“Tickle changed the plan, and made it what it is. The title (as indeed the principal subject of the eclogue) was in consequence altered from ‘Lansdown’ to ‘Jekyll.’ The poetry and satire are certainly enriched by Tickle’s touches; but I question whether the humour was not more terse and classical, and the subject more just, as the poem originally stood.”—L.

Probationary Odes No. XII. is by “Lord John Townsend.”

“Three or four lines in the last stanza, and perhaps one or two in some of the former, were inserted by Tickle.”—L.



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Dialogue between a certain Personage and his Minister (p. 442. of the 22nd edition) is by "Ld. J.T."

A new ballad, Billy Eden, is by "Ld. J.T., or Tickle."

Ode to Sir Elijah Impey (p. 503.):

"Anonymous—I believe L'd. J.T."—L.

Ministerial undoubted Facts (p. 511.):

"Lord J. Townsend—I believe."—L.

W.C. TREVELYAN.

Croker's Boswell (Edit. 1847, p. 721.).—Mr. Croker cannot discover when a good deal of intercourse could have taken place between Dr. Johnson and the Earl of Shelburne, because "in 1765, when Johnson engaged in politics with Hamilton, {374} Lord Shelburne was but twenty." In 1765 Lord Shelburne was twenty-eight. He was born in 1737; was in Parliament in 1761; and a Privy Councillor in 1763.

L.G.P.

Misquotation—"He who runs may read."—No such passage exists in the Scriptures, though it is constantly quoted as from them. It is usually the accompaniment of expressions relative to the clearness of meaning or direction, the supposititious allusion being to an inscription written in very large characters. The text in the prophet Habakkuk is the following: "Write the vision and make it plain upon tables, that he may run that readeth it." (Ch. ii. 2.) Here, plainly, the meaning is, that every one reading the vision should be alarmed by it, and should fly from the impending calamity: and although this involves the notion of legibility and clearness, that notion is the secondary, and not the primary one, as those persons make it who misquote in the manner stated above.

MANLEIUS.

Tindal's New Testament.—The following Bibliographical Note, by the late Mr. Thomas Rodd, taken from a volume of curious early Latin and German Tracts, which will be sold by Messrs. Sotheby and Wilkinson on Friday next, deserves a more permanent record than the Sale Catalogue.

"I consider the second tract of particular interest and curiosity, as it elucidates an important point in English literature, viz., the place (Worms) where Tindal printed the edition of the New Testament commonly called the first, and generally ascribed to the Antwerp Press.

“This book is printed in a Gothic letter, with woodcuts and Initial Letters (in the year 1518).

“I have carefully examined every book printed at Antwerp, at the period, that has fallen in my way; but in no one of them have I found the same type or initial letters as are used therein.

“In the present tract I find the same form of type and woodcuts, from the same school; and also, what is more remarkable, an initial (D) letter, one of the same alphabet as a P used in the Testament. These initial letters were always cut in alphabets, and in no other books than these two have I discovered any of the letters of this alphabet.

“The mistake has arisen from the circumstance of there having been a piratical reprint of the book at Antwerp in 1525, but of which no copy is known to exist.”



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The following is the title of the tract referred to by Mr. Rodd:—

“Eyn wolgeordent und nuetzlich buchlin, wie man Bergwerck suchen un finden sol, von allerley Metall, mit seinen figuren, nach gelegenheytt dess gebirgs artlich angezeygt mit enhangendon Berchnamen den anfahanden” and the colophon describes it as *“Getruckt zu Wormbs bei Peter Schoerfern un volendet am funfften tag Aprill, M.D.XVIII.”*

The Term “Organ-blower.”—In an old document preserved among the archives of the Dean and Chapter of Westminster, is an entry relative to the celebrated composer and organist HENRY PURCELL, in which he is styled “our *organ-blower*.” What is the meaning of this term? It certainly does not, in the present case, apply to the person whose office it was to fill the organ with wind. Purcell, at the time the entry was made, was in the zenith of his fame, and “organist to the king.” Possibly it may be the old term for an organist, as it will be remembered that in the fifteenth century the organ was performed upon by *blows* from the fist.

At the coronation of James II., and also at that of George I., two of the king’s musicians walked in the procession, clad in scarlet mantles, playing each on a sackbut, and another, drest in a similar manner, playing on a double curtal, or bassoon. The “*organ-blower*” had also a place in these two processions, having on him a short red coat, with a badge on his left breast, *viz.* a nightingale of silver, gilt, sitting on a sprig.

In a weekly paper, entitled the *Westminster Journal*, Dec. 4. 1742, is a letter subscribed “Ralph Courtevil, *Organ-blower*, Essayist, and Historiographer.” This person was the organist of St. James’s Church, Piccadilly, and the author of the *Gazetteer*, a paper written in defence of Sir Robert Walpole’s administration. By the writers on the opposite side he was stigmatized with the name of “Court-evil.”

At the present time, as I am given to understand, the organist of St. Andrew’s Church, Holborn, is styled in the vestry-books, the “*organ-blower*.”

EDWARD F. RIMBAULT.

“Singular” and “Unique.”—The word *singular*, originally applied to that of which there is no other, gradually came to mean extraordinary only, and “rather singular,” “very singular indeed,” and such like phrases, ceased to shock the ear. To supply the vacancy occasioned by this corruption, the word *unique* was introduced; which, I am horror-struck to see, is beginning to follow its predecessor. The Vauxhall bills lately declared Vauxhall to be the “most *unique* place of amusement in the world.” Can anything be done to check this ill-fated word in its career? and, if not, what must we look to for a successor?

M.



QUERIES.



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EARLY POETRY, ETC., FIVE BIBLIOGRAPHICAL QUERIES RESPECTING.

1. Who was the author of—

“A Poeme on the King’s most excellent maiesties happy progress into Scotland and much desired returne. May, 1685. Imprinted at London, MDCXXXIII.” {375}

It consists of ten leaves, exclusive of title-page, and is signed with the initials J.R. No copy has been traced in any public or private library.

2. How many leaves does *Nich. Breton’s Fantastiques* contain? I have a copy, apparently of a more recent date than the one alluded to in “NOTES AND QUERIES” (Vol. i., p. 410.), wanting the title, and probably introductory leaf; the text, however, is quite complete. Where can a perfect copy be found?

3. There is in my possession a poetical collection, of which I can find no trace in any library public or private. It is dedicated to “Edmond Lord Sheffield, Lord President of his Maiesties Council established in the north parts,” and the following is a copy of the title-page:—

“Northerne Poems congratulating the King’s Maiesties most happy and peaceable entrance to the crowne of England.

’Sorrowe was ouer night
But joy came in the morning.’

’Sero, quamvis serio,
Sat cito, si sat bene.’

’These come too late, though they import they love,
Nay, soone enough, if good enough they prove.’

Printed at London by John Windet for Edmund Weaver, and are to be solde at the Great North doore of Paules, 1604. Small 4to.”

Four leaves not numbered, and twenty-two pages numbered.

4. Can any account be given of a sort of autobiography by an individual whom Lord Orford sneers at in his *Anecdotes of Painting*; it is entitled:

“A Manifestation by Sir Balthazar Gerbier, K’t. Job. xiii., ver. 18.; ’Behold now, I have ordered my cause, I know that I shall bee justified.’ London, Printed for the author, 1651.” 12mo. 36 leaves and title.



This very singular production does not appear to have been published, and I cannot trace it in any catalogue. It gives the author's descent, which is noble, and contains many interesting personal details of Sir Balthazar, which cannot be found elsewhere.

5. In the *Bibliographer's Manual*, by Lowndes, there occurs this entry: "Life and death of Major Clancie, the grandest cheat in this age," 1680, and the full catalogue of the Hon. Mr. Nassau is referred to. Can any of your readers state where a copy of this production may be found? A brief account of Clancie is contained in the *Memoirs of Gamesters and Sharpers*, by Theophilus Lucas. He wrote, or there was written, under this name, various other works not noticed by Lowndes. Can any information be given as to the assumed or real author of these works?

Lowndes also mentions *Clancie's Cheats, or the Life and Death of Major Clancie*, 1687. Where can access to this work be obtained?



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J. MT.

Edinburgh.

* * * * *

MINOR QUERIES.

History of Newspapers.—

“The materials for a satisfactory history of newspapers, lie scattered in facts known one to this person, and one to that. If each London or provincial journalist, each reader, and each critic, who has an anecdote and a date, would give it publicity, some future volume might be prepared from the combined supply, much more complete than any to be fairly expected from a comparatively unaided writer who ventures upon an almost untrodden ground.”

The foregoing extract from the interesting volumes recently published by Mr. Knight Hunt, under the unpretending title of *The Fourth Estate: Contributions towards a History of Newspapers, and of the Liberty of the Press*, has been very kindly recommended to our attention by *The Examiner*. We gladly avail ourselves of the suggestion, and shall be pleased to record in our columns any facts of the nature referred to by Mr. Hunt.

Steele's Burial-place.—Sir Richard Steele died in the house now the “Ivy Bush” Inn, at Carmarthen, on the 1st of September, 1729.

Where was he buried?

Is there a monument or inscription to his memory in any church in or near Carmarthen?

LLEWELLYN.

Socinian Boast.—In an allocution recently held by Dr. Pusey, to the London Church Union, in St. Martin's Hall, reported in *The Times* of Oct. 17, the following passage occurs:

“The Socinian boast might be a warning to us against such declarations. The Socinian pictured Calvin as carrying on the protest against Rome more vigorously than Luther, himself than Calvin:

“Tota jacet Babylon; destruxit tecta Lutherus,
Calvinus muros, sed fundamenta Socinus.”

Query, By what Socinian writer are these two hexameter verses used?

**L.**

Descent of Edward IV.—Professor Millar, in his *Historical View of the English Government* (ii. 174.), in discussing the claim of Edward IV. to the English throne, speaks of “a popular though probably a groundless tradition, that by his mother he was descended from Henry III. by an elder brother of Edward I., who, on account of his personal deformity, had been excluded from the succession to the crown.” Where may I find this tradition? or where meet with any information on the subject?

S.A.Y. {376}

Viscount Castlecomer.—Sir Christopher Wanderforde, who succeeded poor Strafford as Lord Deputy of Ireland, in April, 1640, was created, between that date and his death, which occurred in December of the same year, Baron Mowbray and Musters, and Viscount Castlecomer. I should be glad to know the date of the patent of his creation, whether Sir Christopher himself ever took up the title, and what became of the title afterwards?



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S.A.Y.

Judge Cradock, afterwards Newton.—MR ELLACOMBE (Vol. ii., p. 249.), in his notice of a monument in Yatton Church to “Judge Newton, *alias* Cradock,” says, “the arms of Cradock are *Arg. on chevron az. three garbs or.*” Richard Cradock, he adds, “was the first of his family who took the name of Newton.” Does MR. ELLACOMBE mean that the above arms were those of the *Cradock family*, or that this Richard Cradock assumed the coat as well as the name of *Newton*? The above was the bearing of the family of Newton, of East Newton, in the North Riding of York. The eldest daughter and coheir of John Newton of East Newton was married to William Thornton, which family thus became possessed of the estate of East Newton, and quartered the coat assigned by MR. ELLACOMBE to Cradock. I should be glad to know the occasion on which Richard Cradock assumed the name and arms of Newton, as well as the connexion between these Newtons and those settled at East Newton.

S.A.Y.

Totness Church.—In Totness Church, the N. angle of the chancel is cut off in the lower part of the building, in order to allow an arched passage from one side of the church to the other outside.

The upper part of the building is supported by a very strong buttress or pier, leaving the diagonal passage between it and the internal wall. Can any one tell whether this was done merely to afford a gangway for want of room outside?

The graveyard has been recently enlarged in that direction, for all the tombstones beyond the line of the chancel appear to be of late date. An old woman informed me, with an air of solemn authenticity, that this arched passage was reserved as a place of deposit for the bodies of persons seized for debt, which lay there till they were redeemed.

H.G.T.

Meaning of “Harissers.”—It is customary in the county of Dorset, after carrying a field of corn, to leave behind a sheaf, to intimate to the rest of the parish that the families of those who reaped the field are to have the first lease. After these gleaners have finished, the sheaf is removed, and other parties are admitted, called “barissers.” I have been told that the real title is “arishers,” from “arista.” I should feel obliged if any of your correspondents could inform me whether this name is known in any other county, and what is the derivation of the word.

CLERICUS RUSTICUS.



Ringelbergius—Drinking to Excess.—Ringelbergius, in the notes to his treatise *De Ratione Studii*, speaking of great drinkers, has this passage:

“Eos qui magnos crateras haustu uno siccare possunt, qui sic crassum illud et porosum corpus vino implent, ut per cutem humor erumpat (nam tum se satis inquit potasse, cum, positus quinque super mensam digitis, *quod ipse aliquando vidi*, totidem guttae excidunt) laudant; hos viros esse et homines dicunt.”

He says that he himself *has seen this*. Does any reader of the “NOTES AND QUERIES” know of *any other author* who says that he *has seen* such an exhibition? Or can Ringelbergius’s assertion be confirmed from any source?



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J.S.W.

Stockwell, Oct. 15.

Langue Pandras.—In the Life of Chaucer prefixed to the Aldine edition of his poetical works, there is published, for the first time, “a very interesting ballad,” “addressed to him by Eustache Deschamps, a contemporary French poet,” of which I beg leave to quote the first stanza, in order to give me the opportunity of inquiring the meaning of “*la langue Pandras*,” in the ninth line:

“O Socrates, pleins de philosophie,
Seneque en moeurs et angles en pratique,
Ovides grans en ta poeterie,
Bries en parier, saiges en rethorique,
Aigles tres haulte qui par ta theorique
Enlumines le regne d’Eneas
L’isle aux geans, ceulx de Bruth, et qui as
Seme les fleurs et plante le rosier
Aux ignorans de *la langue Pandras*;
Grant translateur, noble Geoffroy Chaucier.”

May I ask, further, whether any particulars are known of this contemporary and admirer of Chaucer?

I hope I shall not be deemed presumptuous if I add that I should have doubted of the *genuineness* of the poem quoted from, if Sir Harris Nicolas had not stated that it had been communicated to him by “Thomas Wright, Esq., who received it from M. Paulin Paris,” gentlemen in every way qualified to decide on this point, and being sanctioned by them, I have no wish to appeal from their judgment.

J.M.B.

The Coptic Language.—I read in *The Times* of this morning the following:

“The Coptic is an uncultivated and formal tongue, with monosyllabic roots and *rude inflexions*, *totally different* from the neighbouring languages of Syria and Arabia, *totally opposite* to the copious and polished Sanscrit.”

Do you think it worth while to try if some Coptic scholar among your learned correspondents can give us some clearer account of the real position of that tongue, historically so interesting? {377} The point is this, Is it *inflected*, or, does it employ *affixes*, or is it absolutely without inflections and affixes?

If the first, it cannot be “totally opposite” to the Sanscrit: if the second, it cannot be “totally different” from Syriac and Arabic: if the third, it cannot have “rude inflections.”



J.E.

Oxford, October 23. 1850.

Cheshire Cat.—Will some of your correspondents explain the origin of the phrase, “grinning like a Cheshire cat?” The ingenious theory of somebody, I forget who, that Cheshire is a county palatine, and that the cats, when they think of it, are so tickled that they can’t help grinning, is not *quite* satisfactory to

K.I.P.B.T.

Mrs. Partington.—Where may I find the original Mrs. Partington, whose maltreatment of the Queen’s English maketh the newspapers so witty and merry in these dull days?

IGNORANS.

Cognition of the Jews and Lacedemonians.—In the 12th chapter of the 1st Book of Maccabees the letter of Jonathan, the High Priest, to the Lacedemonians is given, in which he claims their amity. This is followed by a letter of Arcus, the Spartan king, in answer, and which contains this assertion:



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“It is found in writing that the Lacedemonians and Jews are brethren, and that they are of the stock of Abraham.”

Have critics or ethnographers commented on this passage, which, to say the least, is remarkable?

As I am quoting from the Apocrypha, I may point out the anomaly of these books being omitted in the great majority of our Bibles, whilst their instructive lessons are appointed to be read by the Church. Hundreds of persons who maintain the good custom of reading the proper lessons for the day, are by this omission deprived, during the present season, of two chapters out of the four appointed.

MANLEIUS.

* * * * *

REPLIES.

FAIRFAX’S TRANSLATION OF TASSO.

On referring to my memoranda, I find that the copy of Fairfax’s translation of the *Gerusalemme Liberata* of Tasso, containing the *third* variation of the first stanza, noticed in my last, has the *two* earliest pages reprinted, in order that the alteration might be more complete, and that the substitution, by pasting one stanza over another (as the book is usually met with) might not be detected. A copy with the reprinted leaf is, I apprehend, still in the library of the late William Wordsworth; and during the last twenty years I have never been able to procure, or even to see, another with the same peculiarity.

The course with the translator was, no doubt, this: he first printed his book as the stanza appears under the pasted slip; this version he saw reason to dislike, and then he had the slip printed with the variation, and pasted over some copies not yet issued. Again he was dissatisfied, and thinking he could improve, not only upon the first stanza, but upon “The Argument” by which it was preceded, he procured the two pages to be reprinted. It is, however, by no means clear to me that, after all, Fairfax liked his third experiment better than his two others: had he liked it better, we should, most probably, have found it in more copies than the single one I have pointed out.

As your readers and contributors may wish to see “The Argument” and first stanza as they are given in Mr. Wordsworth’s exemplar, I transcribe them from my note-book, because, before I gave the book away, I took care to copy them exactly:—

THE ARGUMENT.



“God sends his angell to Tortosa downe:
Godfrey to counsell cald the Christian Peeres,
Where all the Lords and Princes of renowne
Chuse him their general: he straight appeeres
Mustring his royall hoast, and in that stowne
Sends them to Sion, and their hearts upcheeres.
The aged tyrant, Judaies land that guides,
In feare and trouble to resist provides.



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“I sing the sacred armies and the knight
 That Christ’s great tombe enfranchis’d and set free.
 Much wrought he by his witte, much by his might,
 Much in that glorious conquest suffred hee:
 Hell hindered him in vaine: in vaine to fight
 Asia’s and Africk’s people armed bee;
 Heav’n favour’d him: his lords and knights misgone
 Under his ensigne he reduc’d in one.”

I own that, to my ear and judgment, this is no improvement upon what we may consider the author’s second attempt, although I think that the slip pasted over some (if not most) copies is better than the first experiment.

THE HERMIT OF HOLYPORT.

* * * * *

SMALL WORDS.

I stand convicted by the critical acumen of your correspondent [Greek: Ph]. of having misquoted the line from Pope which heads my “note” at p. 305. I entirely agree with [Greek: Ph]. that the utmost exactness is desirable in such matters; and as, under such circumstances, I fear I should be ready enough to accuse others of “just enough of learning to misquote,” I have not a word to say in extenuation of my own carelessness.

But I entirely dispute [Greek: Ph].’s inference, and am unable to see that the difference detracts in any substantial degree from the applicability of my remarks, such as they were. {378}

What does Pope’s epithet “low” mean? Is it used for “vulgar” (as I presume [Greek: ph]. intends us to infer), or simply for “small, petty, of little size or value”?

To me it appears impossible to read the line without seeing that Pope had in his mind the latter idea, that of poor, little, shabby, statureless monosyllables, as opposed to big, bouncing, brave, sonorous polysyllables, such as Aristophanes called [Greek: hraemata hippokraemna]. After all, however, it would do me very little damage to concede that he intended the meaning which [Greek: ph]. appears to attribute to the epithet “low”, for *if he did* mean “vulgar” words, it is evident that he considered vulgarity in such matters inseparable from littleness, as the “low” words must, if his line is not to lose its point altogether, have been *ten* in number, that is, *every one a monosyllable*, a “small” word.

Take it which way you will, the leading idea is that of “littleness;” moreover, there is no propriety in the word “creep” as applied to *merely vulgar* words, while words petty in



size may, with great justice, be said to “creep” in a “petty pace,” requiring no less than ten steps to walk the length of a line.

Pope was criticising compositions intended to pass as poetry of the best kind. Will [Greek: ph]. point out in any existing poem of such profession and character, a single heroic line, consisting of *ten* words, *all* which *ten* words shall be “low” in the sense of “vulgar”? Can even the Muses of burlesque and slang furnish such an instance?



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Has not [Greek: ph]. suffered himself to be carried too far by his exultation in being “down” (the last-named Muse has kindly supplied me with the expression) upon a piece of verbal carelessness on the part of

K.I.P.B.T.?

* * * * *

REPLIES TO MINOR QUERIES.

Concolinel (Vol. ii., pp. 217. 317.).—As *Calen O Custore me*, after sorely puzzling the critics, was at length discovered to be an Irish air, or the burthen of an Irish song, is it not possible that the equally outlandish-looking “*Concolinel*” may be only a corruption of “*Coolin*”, that “far-famed melody,” as Mr. Bunting terms it in his *last* collection of *The Ancient Music of Ireland* (Dublin, 1840), where it may be found in a style “more Irish than that of the sets hitherto published?” And truly it is a “sweet air,” well fitted to “make passionate *the* sense of hearing,” and melt the soul of even Don Adriano de Armado. The transmutation of “*Coolin*” into “*Concolinel*”, is hardly more strange than that of “*Cailin og astore mo*” [*chree*] (=my dear young girl, my [heart’s] darling) into *Callino castore me*.

J.M.B.

DR. RIMBAULT’S communication is very interesting, but not quite satisfactory, not affording me any means of identifying the air. It would under most circumstances, have given me much pleasure to have lent DR. R. the MS., for I know no one so likely to make good use of it; but the fact is, that without pretending to compete with DR. RIMBAULT in the knowledge of old music, I have also meditated a similar work on the ballads and music of Shakspeare, and my chief source is the volume which is said to contain the air of *Concolinel*. It will be some time before I can execute the work alluded to, and I would prefer to see the Doctor’s work published first. Whichever first appears will most likely anticipate much that is in the other, for, although Dr. R. says he has spent “many years” on the subject, the accidental possession of several MS. volumes has given me such singular advantages, I am unwilling to surrender my project. I have the music to nearly twenty jigs, and two have some of the words, which are curious.

R.

Wife of the Poet Bilderdijk—Schweickhardt the Artist (Vol. ii., pp. 309. 349.).—JANUS DOUSA will find a very sufficient account of Southey’s visit to the Dutch poet Bilderdijk, in vol. v. of the *Life and Correspondence of Southey*, now publishing by his son. To the special inquiry of JANUS DOUSA I can say nothing, but I would fain ask who was Katherine Wilhelmina Schweickhardt? I have in my possession a series of eight etchings of studies of cattle, by H.W. Schweickhardt, published in 1786, and dedicated



to Benjamin West. My father was very intimate with Schweickhardt, and I think acted in some sort as his executor. I do not know when he died but it must be thirty years since I heard my father speak



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of his friend, who was then deceased, but whether recently or not I cannot say. I am rather disposed to think the event was comparatively a remote one: he left a widow. Was Mrs. Bilderdijk his daughter? The etchings are exceedingly clever and artistical; my copy has the artist's name in his own handwriting. If I am not mistaken, Schweickhardt lived, when my father knew him, at Lambeth, then a picturesque suburb very unlike the "base, common, and popular" region which it has since become. B.T. Pouncy, another clever artist of that day, and a friend of my father's, resided there also. Pouncy published some etchings which, although not professedly views of Lambeth, were in reality studies in that locality. When I was a boy I remember my father pointing out to me the Windmill, which was the subject of one of them.

The Mrs. Bilderdijk who translated Roderick, was, according to Southey, the second wife of her husband. How did JANUS DOUSA learn that her maiden name was Schweickhardt?

G.J. DE WILDE. {379}

Noli me tangere (Vol. ii., p. 153.).—In addition to the list of artists given by J.Z.P. (p. 253.), BR. will find that the subject has also been treated by—

Duccio, in the Duomo at Siena. *Taddeo Gaddi*, Rinnucini Chapel. *Titian*, Mr. Roger's Collection. *Rembrandt*, Queen's Gallery. *Barroccio*. An altar piece which came to England with the Duke of Lucca's paintings, but I cannot say where it is now; it is well known by the engraving from it of Raphael Morgen.

B.N.C.

Chimney Money (Vol. ii., pp. 120. 174. 269. 344.).—There is a church at Northampton upon which is an inscription recording that the expense of repairing it was defrayed by a grant of chimney money for, I believe, seven years, temp. Charles II.

There is also a tombstone in Folkestone churchyard curiously commemorative of this tax. The inscription runs thus—

"In memory of Rebecca Rogers, who died August 29. 1688, Aged 44 years.

"A house she hath, it's made of such good fashion,
The tenant ne'er shall pay for reparation,
Nor will her landlord ever raise her rent,
Or turn her out of doors for non-payment;
From chimney money, too, this cell is free,
To such a house, who would not tenant be."



E.B. PRICE.

Passage from Burke (Vol. ii., p. 359.)—Q.(2) will find the passage he refers to in Prior's *Life of Burke*, vol. i. p. 39. It is extracted from a letter addressed by Burke to his old schoolfellow Matthew Smith, describing his first impressions on viewing Westminster Abbey, and other objects in the metropolis. Mr. Prior deserves our best thanks for giving us a letter so deeply interesting, and so characteristic of the gifted writer, then barely of age.

I.H.M.
Bath.



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Nicholas Assheton's Journal (Vol. ii., pp. 331-2.).—If T.T. WILKINSON will turn to pp. 45, 6, 7, of this very amusing journal, published by the Chetham Society (vol. xiv., 1848), he will find some account of the Revels introduced before James the First at Hoghton Tower, in the copious notes of the editor, the Rev. F.R. Raines, M.A., F.S.A., elucidating the origin and history of these “coarse and indecorous” dances—the *Huckler*, *Tom Bedlo*, and the *Cowp Justice of Peace*.

J.G.
Manchester.

Scotch Prisoners, 1651 (Vol. ii., pp. 297. 350.).—Heath's *Chronicle* (p. 301. edit. 1676) briefly notices these unhappy men, “driven like a herd of swine, through Westminster to Tuttle Fields, and there *sold* to several merchants, and sent in to the Barbadoes.”

The most graphic account, however, is given in *Another Victory in Lancashire, &c.*, 4to. 1651, from which the parts possessing *local* interest were extracted by me in the *Civil War Tracts of Lancashire*, printed by the Chetham Society, with references to the *other matters* noticed, namely, Cromwell's entry into London, and the arrival of the four thousand “*Scots, Highlands, or Redshanks*.”

These lay on Hampstead Heath, and were thence guarded through Highgate, and behind Islington to Kingsland and Mile End Green, receiving charity as they went, and having “a cart load or two of biskett behind them.” Thence they proceeded by Aldgate, through Cheapside, Fleetstreet, and the Strand, and on through Westminster.

“Many of them brought their wives and bernes in with them, yet were many of our scotified citizens so pitifull unto them, that as they passed through the city, they made them, though prisoners at mercy, masters of more money and good white bread than some of them ever see in their lives. They marched this night [Saturday, Sept. 13.] into Tuttle Fields. Some Irishmen are among them, but most of them are habited after that fashion.”

The contemporary journals in the British Museum would probably state some epidemic which may have caused the mortality that followed.

GEO. ORMEROD
Sedbury Park, Clepstow.

Long Friday (Vol. ii., p. 323.).—T.E.L.L. is not correct in his supposition that “Long Friday” is the same as “Great Friday”. In Danish, Good Friday is Langfredag; in Swedish, Laengfredag. I have always understood the epithet had reference to the length of the services.

COLL. ROYAL SOC.



The Bradshaw Family (Vol. ii., p. 356.).—The president of the pretended high court of justice, a Cheshire man, had no connexion with Haigh Hall, in Lancashire. E.C.G. may satisfy himself by referring to Mr. Ormerod's *History of Cheshire* (vol. iii. p. 408.) for some valuable information respecting the regicide and his family, and to Wotton's *Baronetage* (vol. iii. P. 2. p. 655.) for the descent of the loyal race of Bradshaigh.



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J.H.M.
Bath.

Julin, the drowned City (Vol. ii., pp. 230. 282.).—I am sorry I did not state more clearly the inquiry respecting the fate of *Julin*, which DR. BELL has been so good as to notice. This is partly the printer's fault. I spoke of the *drowned*, not the *doomed* city.

The *drowning* was what I desired some account of. "A flourishing emporium of commerce", extant {380} in 1072, and now surviving only in tradition, and in "records" of ships wrecked on its "submerged ruins," does not sink into the ocean without exciting wonder and pity. I knew of the tradition, and presumed there was some probability of the existence of a legend (*legendum*, something to be *read*) describing a catastrophe that must have been widely heard of when it happened.

This I conjectured might be found in Adam of Bremen; to whose mention of *Julin* DR. BELL referred. But it seems that in his time the city was still existing, and flourishing ("urbs locuples").

The "excidium civitatis," if the *Veneta* of Helmold were *Julin*, must have taken place, therefore, between 1072 and 1184, when the latter account was written. If *Veneta* was *Julin*, and "aquarum aestu absorpta," there must, I suppose, be some account of this great calamity: and as I have seen in modern German works allusions to the drowning of the great city, and to the ruins still visible at times under water, I hoped to find out the *where* of its site, and the *when* of its destruction—as great cities do not often sink into the waves, like exhalations, without some report of their fate.

V.
Belgravia.

Dodsley's Poems (Vol. ii., pp. 264. 343).—THE HERMIT OF HOLYPORT is informed that the first edition of *Dodsley's Collection of Poems, by several Hands*, was published in 1748, 3 vols. 12mo. A fourth volume was added in 1749, containing pieces by Collins, Garrick, Lyttelton, Pope, Tickell, Thomson, &c. Those by Garrick and Lyttelton are anonymous. The four volumes were reprinted uniformly in 1755. The fifth and sixth were added in 1758.

AMICUS CURIAE.

Shunamitis Poema (Vol. ii., p. 326.).—The titlepage to the volume of poems inquired after by E.D. is as follows:

"Latin and English Poems, by a Gentleman of Trinity College,
Oxford.

'Nec luisse pudet sed non incidere ludum.' HOR.

London: printed for L. Bathurst over against St. Dunstan's Church, in Fleet Street, MDCCXLI."

I know not the author; but I suspect either that the title of an Oxford man was assumed by a Cantab, who might fairly wish not to be suspected as the author of several of the poems; or that the author, having been rusticated at Cambridge, vide at p. 84. the ode "Ad Thomam G." (whom I take to be Thomas Gilbert of Peterhouse), transferred himself and his somewhat licentious muse to Oxford.



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COLL. ROYAL SOC.

Jeremy Taylor's Works (Vol. ii., p. 271.).—It seems desirable that an advance should occasionally be made in *editing*, beyond the mere verification of authorities, in seeing, that is, whether the passages cited are *applicable* to the point in hand, and properly apprehended. Bp. Taylor, in his *Liberty of Prophecy*, sect. vi., for instance, seems incorrect in stating that Leo I., bishop of Rome, *rejected* the Council of Chalcedon; whereas his reproofs are directed against Anatolias, bishop of Constantinople, an unwelcome aspirant to ecclesiastical supremacy. (See *Concilia Studio Labbei*, tom. iv., col. 844, &c.)

A passage from Jerome's *Epistle to Evangelus* is often quoted in works on church government, as equalising, or nearly so, the office of bishop and presbyter; but the drift of the argument seems to be, to show that the *site* of a bishop's see, be it great or small, important or otherwise, does not affect the episcopal *office*. Some readers will perhaps offer an opinion on these two questions.

NOVUS.

Ductor Dubitantium.—The Judge alluded to by Jeremy Taylor in the passage quoted by A.T. (Vol. ii., p. 325.), was Chief-Justice Richardson; but the place where the outrage was committed was not Ludlow, as stated by the eloquent divine, but Salisbury, as appears from the following marginal note in *Dyer's Reports*, p. 1886—a curious specimen of the legal phraseology of the period:—

“Richardson, C.J. de C.B. at Assizes at Salisbury in Summer 1631 fuit assault per Prisoner la condempne pur Felony; que puis son condemnation ject un Brickbat a le dit Justice, que narrowly mist. Et pur ceo immediately fuit Indictment drawn pur Noy envers le Prisoner, et son dexter manus ampute et fixe al Gibbet, sur que luy mesme immediatement hange in presence de Court.”

EDWARD FOSS.

Aerostation (Vol. ii., p. 317.).—The account published by Lunardi of his aerial voyage, alluded to by M., is, in the copy I have seen, entitled

“An Account of the First Aerial Voyage in Britain, in a series of letters to his guardian, the Chevalier Gherardo Compagni, written under the impressions of the various events that affected the undertaking, by Vicent Lunardi, Esq., Secretary to the Neapolitan Ambassador. 'A non esse nec fuisse non datur argumentum ad non posse.' Second edition, London: printed for the Author, and sold at the Panther; also by the Publisher J. Bell, at the British Library, Strand, and at Mr. Molini's, Woodstock Street, MDCCLXXXIV.”



The book contains printed copies of the depositions of witnesses who beheld Lunardi's descent; and Mr. Baker, who, as a magistrate, took those depositions on oath, to establish what he thought so wonderful a fact, erected on the spot where the balloon descended, in a field near Colliers End, in the parish of Standon, Herts, on the left of the high road from London to Cambridge, a stone with the following inscription on a copper plate. It is still {381} legible, though somewhat defaced. It is engraved in lines of unequal length, but to save your space I have not adhered to those divisions.



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“Let posterity know, and knowing, be astonished, that on the fifteenth day of September, 1784, Vincent Lunardi of Lucca, in Tuscany, the first aerial traveller in Britain, mounting from the Artillery Ground in London, traversing the regions of the air for two hours and fifteen minutes, in this spot revisited the earth. On this rude monument for ages be recorded, that wondrous enterprise, successfully achieved by the powers of chemistry and the fortitude of man, that improvement in science, which the great Author of all knowledge, patronising by His providence the inventions of mankind, hath graciously permitted to their benefit and His own eternal glory.”

COLL. ROYAL SOC.

Gwyn's London and Westminster (Vol. ii., p. 297.).—A reference to Mr. Croker's *Boswell* (last edit. 1847, p. 181.) may best satisfy Sec. N. “Gwyn,” says Mr. Croker, “proposed the *principle*, and in many instances the *details*, of the most important improvements which have been made in the metropolis in our day.” Was this copied into the *Literary Gazette*?

Mr. Sydney Smirke speaks favourably of Gwyn's favourite project, “the formation of a permanent Board or Commission for superintending and controlling the architectural embellishments of London.” (*Suggestions, &c.*, 8vo. 1834, p. 23.)

J.H.M.
Bath.

Gwyn's London and Westminster (Vol. ii., p. 297.).—Under this head Sec. N. inquires, “Will you permit me, through your useful publication, to solicit information of the number and date of the *Literary Gazette* which recalled public attention to this very remarkable fact:” namely, that stated by Mr. Thomas Hunt, in his *Exemplars of Tudor Architecture* (Longmans, 1830), to the effect that the *Literary Gazette* had referred to the work entitled *London and Westminster Improved, by John Gwynn*. London, 1766, 4to., as having “pointed out almost all the designs for the improvement of London which have been *devised* by the civil and military architects of the present day.”

In answer to the above, your correspondent will find two articles in the *Literary Gazette* on this interesting subject; the first in No. 473., Feb. 11. 1826, in which it is mentioned that *Mr. Gwynn*, founding himself in some degree upon the plan of *Sir C. Wren*, proposed

“To carry a street from Piccadilly through Coventry Street, Sydney's Alley, Leicester Fields, Cranbourn Alley, and so to Long Acre, Queen Street, and Lincolns Inn Fields, and thus afford an easy access to Holborn; he also recommends *the widening the Strand* in its narrow parts,” &c.



I need hardly notice that by the removal of Exeter Change, the alterations near Charing Cross, and the more recent openings from Coventry Street, along the line suggested by Mr. Gwynn, his designs have been so far carried out.

The second paper in the *Literary Gazette* was rather a long one, No. 532., March 31. 1827. In it Mr. Gwynn's publication is analysed, and all the leading particulars bearing on the "*old novelties* of our modern improvements" are brought to light.



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The whole is worth your reprinting, and at your service, if you will send a copyist to the *Literary Gazette* office to inspect the volume for 1827.

W.J., ED.

“*Regis ad Exemplum totus componitur Orbis*” (Vol. ii., p. 267.).—This hexameter verse, which occurs in collections of Latin apophthegms, is not to be found in this form, in any classical author. It has been converted into a single proverbial verse, from the following passage of Claudian:

“Componitur orbis Regis ad exemplum: nec sic inflictere sensus Humanos edicta valent, ut vita regentis.” *De IV. Consul. Honor.*, 299.

L.

St. Uncumber (Vol. ii., pp. 286. 342.).—Sir Thomas More details in his *Dialogue*, with his usual quaintness, the attributes and merits of many saints, male and female, highly esteemed in his day, and, amongst others, makes special mention of *St. Uncumber*, whose proper name, it appears, was *Wylgeforte*. Of these saints he says—

“Some serve for the eye onely, and some for a sore breast. *St. Germayne* onely for children, and yet will he not ones loke at them, but if the mother bring with them a white lofe and a pot of good ale: and yet is he wiser than *St. Wylgeforte*, for she, good soule, is, as they say, served and contented with otys. Whereof I cannot perceive the reason, but if it be bycause she sholde provyde an horse for an evil housebonde to ride to the Devyll upon; for that is the thing that she is so sought for, as they say. In so much that women hath therefore chaunged her name, and in stede of *St. Wylgeforte* call her *St. Uncumber*, bycause they reken that for a pecke of otys she will not fayle to uncumber them of theyr housbondys.”—(Quoted in Southey’s *Colloquies*, vol. i. p. 414.)

St. Wylgeforte is the female saint whom the Jesuit Sautel has celebrated (in his *Annus Sacer Poeticus*) for her *beard*—a mark of Divine favour bestowed upon her in answer to her prayers. She was a beautiful girl, who wished to lead a single life, and that she might be suffered to do so free from importunity, she prayed earnestly to be rendered disagreeable to look upon, either by wrinkles, a hump on the back, or in any other efficacious way. Accordingly the beard was given her; and it is satisfactory to know that it had the desired {382} effect to the fullest extent of her wishes. (Vid. Southey’s *Omniana*, vol. ii. p. 54., where Sautel’s lines are quoted.)

J.M.B.

West (James), President of Royal Society (Vol. ii., p. 289.).—T.S.D. states there “has certainly never been a president or even a secretary of the Royal Society, of the name of James West.” Your readers will remember that West is mentioned by Mr.

Cunningham in his *London*, as having filled the former distinguished office: his statement, which T.S.D. thus contradicts, is perfectly correct.



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Mr. West's election took place 30th of November, 1768, and he filled the chair until his death in July, 1772.

J.H.M.

[Mr. Cooper, of Cambridge, J.G.N., and other correspondents, have called our attention to this oversight.]

* * * * *

MISCELLANEOUS.

NOTES OF BOOKS, SALES, CATALOGUES, ETC.

The idea of selecting from the *Spectator* those papers in which the refined taste of Addison, working on the more imaginative genius of Steele, has embodied that masterpiece of quiet thorough English humour which is exhibited in the portrait of Sir Roger de Coverley, is a most happy one,—so excellent indeed, and when done, it is so obviously well that it is done, that we can only wonder how it is, that, instead of having now to thank Messrs. Longman for the quaintly and beautifully got up volume entitled *Sir Roger de Coverley. By the Spectator. The Notes and Illustrations by Mr. Henry Wills: the Engravings by Thompson, from Designs by Fred. Tayler*,—as a literary novelty—such a selection has not been a stock book for the last century. Excellent, however, as is the idea of the present volume, it has been as judiciously carried out as happily conceived. Mr. Tayler's designs exhibit a refined humour perfectly congenial with his subject, and free from that tendency to caricature which is the prevailing fault of too many of the comic illustrators of the present day; while the pleasant gossiping notes of Mr. Wills furnish an abundance of chatty illustration of the scenes in which Sir Roger is placed, and the localities he visited, and so enable us to realise to ourselves, in every respect, Addison's admirable picture of the worthy knight, "in his habit as he lived." May we add that, on looking through these amusing notes, we were much gratified to find Mr. Wills, in his illustration of the passage, "his great-grandfather was inventor of that famous country-dance called after him," speaking of "the real sponsor to the joyous conclusion of every ball" as having "only been recently revealed, after the most vigilant research," since that revelation, with other information contained in the same note, was procured by that gentleman through the medium of "NOTES AND QUERIES."

Messrs. Sotheby and Wilkinson are now selling the last portion of the Miscellaneous Stock of the late Mr. Thomas Rodd. This sale, which will occupy eleven days, will close on Friday next: and on Saturday they will sell the last portion of Mr. Rodd's, books, which will consist entirely of works relating to Ireland, including several of great curiosity and rarity.

Messrs. Puttick and Simpson will sell on Monday next a Collection of Books from the library of the late well-known and able antiquary, Dr. Bromet, together with his Bookcases, Drawing Materials, &c.



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We have received the following Catalogues:—W. Brown's (No. 130. and 131. Old Street) List of English and Foreign Theological Books; W. Nield's (46. Burlington Arcade) Catalogue, No. 4., of very Cheap Books; W. Pedder's (18. Holywell Street) Catalogue Part IX., for 1850, of Books Ancient and Modern; J. Rowwell's (28. Great Queen Street, Lincoln's Inn) Catalogue, No 39., of a Select Collection of Second-hand Books; W. L. Lincoln's (Cheltenham House, Westminster Road) Sixty-second Catalogue of English, Foreign, Classical, and Miscellaneous Books.

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NOTICES TO CORRESPONDENTS.

As we again propose this week to circulate a large number of copies of "NOTES AND QUERIES" among members of the different provincial Literary Institutions, we venture, for the purpose of furthering the objects for which our paper has instituted, to repeat the following passage from our 52nd Number:—

It is obvious that the use of a paper like "NOTES AND QUERIES," bears a direct proportion to the extent of its circulation. What it aims at doing is, to reach the learning which lies scattered not only throughout every part of our own country but all over the literary world, and to bring it all to bear upon the pursuits of the scholar; to enable, in short, men of letters all over the world to give a helping hand to one another. To a certain extent, we have accomplished this end. Our last number contains communications not only from all parts of the metropolis, and from almost every country in England, but also from Scotland, Ireland, Holland, and even from Demerara. This looks well. It seems as if we were in a fair way to accomplish our design. But much yet remains to be done. We have recently been told of whole districts in England so benighted as never to have heard of "NOTES AND QUERIES;" and after an interesting



question has been discussed for weeks in our columns, we are informed of some one who could have answered it immediately if he had seen it. So long as this is the case the advantage we may confer upon literature and literary men is necessarily imperfect. We do what we can to make known our {383} existence through the customary modes of announcement, and we gratefully acknowledge the kind assistance and encouragement we derive from our brethren of the public press; but we would respectfully solicit the assistance of our friends upon this particular point. Our purpose is aided, and our usefulness increased by every introduction which can be given to our paper, either to a Book Club, to a Lending Library, or to any other channel of circulation amongst persons of inquiry and intelligence. By such introductions scholars help themselves as well as us, for there is no inquirer throughout the kingdom who is not occasionally able to throw light upon some of the multifarious objects which are discussed in our pages.



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OXONIENSIS is thanked. His inclosure shall be made use of.

Volume the First of "NOTES AND QUERIES," with very copious Index, price 9s. 6d. bound in cloth, may still be had by order of all Booksellers.

The Monthly Part for October, being the Fifth of Vol. II., is also now ready, price 1s. 3d.

In the quotation from Jacob Behmen, p. 356., for "Gate of Deep" read "Gate of the Deep."

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JOURNAL FRANCAIS, Publie a Londres.—Le COURRIER de l'EUROPE, fonde en 1840, paraissant le Samedi, donne dans chaque numero les nouvelles de la semaine, les meilleurs articles de tous les journaux de Paris, la Semaine Dramatique par Th. Gautier ou J. Jauin, la Revue de Paris par Pierre Durand, et reproduit en entier les romans, nouvelles, etc., en vogue par les premiers ecrivains de France. Prix 6d. London: JOSEPH THOMAS, 1. Finch Lane.

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