

# Notes and Queries, Number 62, January 4, 1851 eBook

## Notes and Queries, Number 62, January 4, 1851

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# Page 1

## NOTES.

*Old ballad upon the "Winter's tale."*

Some of your correspondents may be able to give me information respecting an old ballad that has very recently fallen in my way, on a story similar to that of Shakspeare's *Winter's Tale*, and in some particulars still more like Greene's novel of *Pandosto*, upon which the *Winter's Tale* was founded. You are aware that the earliest known edition of Greene's novel is dated 1588, although there is room to suspect that it had been originally {2} printed before that year: the first we hear of the *Winter's Tale* is in 1611, when it was acted at court, and it was not printed until it appeared in the folio of 1623.

The ballad to which I refer has for title *The Royal Courtly Garland, or Joy after Sorrow*: it is in ordinary type, and was "Printed and sold in Aldermay Churchyard, London." It has no date, and in appearance does not look older than from perhaps, 1690 to 1720; it may even be more recent, as at that period it is not easy to form a correct opinion either from typography or orthography: black-letter has a distinguishing character at various periods, so as to enable a judgment to be formed within, perhaps, ten years, as regards an undated production: but such is not the case with Roman type, or white-letter. What I suspect, however, is that this ballad is considerably older, and that my copy is only a comparatively modern reprint with some alterations; it requires no proof, at this time of day, to show that it was the constant habit of our old publishers of ephemeral literature to reprint ballads without the slightest notice that they had ever appeared before. This, in fact, is the point on which I want information, as to *The Royal Courtly Garland, or Joy after Sorrow*. Can any of your correspondents refer me to an older copy, or do they know of the existence of one which belongs to a later period? I cannot be ignorant of Dr. RIMBAULT'S learning on such matters, and I make my appeal especially to him.

It is very possible that it may bear a different title in other copies, and for the sake of identification I will furnish a few extracts from the various "parts" (no fewer than six) into which the ballad is divided; observing that they fill a closely printed broadside, and that the production is entirely different from Jordan's versification of the *Winter's Tale*, under the title of *The Jealous Duke and the injured Duchess*, which came out in his *Royal Arbor of Loyal Poesie*, 8vo. 1664. It is singular that two ballads, hitherto wholly unknown, should have been written upon the same incidents of the same drama, although we are yet without evidence that Jordan's effusion was ever published as a broadside.

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Not a single name is given to any of the persons in my *Royal Courtly Garland*, but the places of action are reversed exactly in the same way as in Greene's novel of *Pandosto*, where what Shakspeare represents as passing in Sicily occurs in Bohemia, and *vice versa*; moreover, the error of representing Bohemia as a maritime country belongs to my ballad, as well as to the novelist and the dramatist. The King of Bohemia, jealous of an "outlandish prince," who he suspected had intrigued with his queen, employs his cup-bearer to poison the prince, who is informed by the cup-bearer of the design against his life.

"For fear of the king the prince dare not stay:  
The wind being fair, he sailed away,  
Saying, I will escape from his blood-thirsty hand  
By steering away to my native land."

Not long after his departure, the queen, "who had never conceived before" (which varies both from Greene and Shakspeare), produces a daughter, which the king resolves to get rid of by turning it adrift at sea in "a little boat." He so informs the queen, and she in great grief provides the outfit for the infant voyager:

"A purse of rare jewels she placed next her skin,  
And fasten'd it likewise securely within;  
A chain round her neck, and a mantle of gold,  
Because she her infant no more should behold."

It is revealed to the king in a dream that his wife is innocent, but she soon dies of a broken-heart. Meanwhile, the prince, on his return to his own dominions, marries, and has a son. The infant princess is driven on shore in his kingdom, and is saved by an old shepherd, and brought up by him and his wife as their own child, they carefully concealing the riches they had found in the "little boat."

"This child grew up, endued with grace,  
A modest behaviour, a sweet comely face;  
And being arrived at the age of fifteen,  
For beauty and wisdom few like *her* were seen."

"Her" is misprinted *him* in the original, and the whole, as may be expected, is not a first-rate specimen of typography. The son of the prince sees and falls in love with the supposed shepherd's daughter, and, to avoid the anger of the prince his father, he secretly sails away with her and the old shepherd. By a storm they are driven on the coast of Bohemia:

"A violent storm on the sea did arise,  
Drove them to Bohemia; they are took for spies;



Their ship was seized, and they to prison sent:  
To confine them a while the king's fully bent."

Here we arrive at an incident which is found in Greene, but which Shakspeare had the judgment to avoid, making the termination of his drama as wonderful for its art, as delightful for its poetry. Greene and my ballad represent the king of Bohemia falling in love with his own daughter, whom he did not recognise. She effectually resisted his entreaties, and he resolves "to hang or burn" the whole party; but the old shepherd, to save himself, reveals that she is not his daughter, and produces "the mantle of gold" in which he had found her:



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“He likewise produced the mantle of gold.  
The king was amazed the sight to behold;  
Though long time the shepherd had used the same,  
The king knew it marked with his own name.”

This discovery leads directly to the unwinding of the plot: the young prince makes himself known, and his father being sent for, the lovers are {3} “married in triumph” in Bohemia, and the old shepherd is made “a lord of the court.”

If any of your readers can inform me of another copy of the above ballad, especially unmodernised (the versification must have suffered in the frequent reprints) and in black-letter of an early date, they will do me a favour. At present I am unable to decide whether it was founded upon Greene’s novel, Shakspeare’s play, or upon some independent, possibly foreign, narrative. I am by no means satisfied that Greene’s novel was not a translation, and we know that he was skilful in Italian, Spanish, and French.

J. PAYNE COLLIER.

I cannot find the particular Number of NOTES AND QUERIES, but unless I am greatly mistaken, in one of them, a correspondent gave praise (I am the last to say it was not deserved) to DR. MAGINN for suggesting that *miching mallecho*, in *Hamlet*, Act III. Sc. 2., was from the Spanish *mucho malhecho*. I never heard of DR. MAGINN’s opinion until I saw it in your pages; but if you happen to be able to refer to the Shakspeare I superintended through the press in 1843, vol. vii. p 271., note 9., you will see that I propose the Spanish word *malhecho* as the origin of “mallecho.” I did not think this point worth notice at the time, and I doubt whether it is worth notice now. If you leave out this postscript, as you are at perfect liberty to do, I shall conclude that you are of my opinion.

J.P.C.

[The passage to which our valued correspondent refers is in our Second Volume, p. 358., where J.M.B. points out that the suggestion of a writer in the *Quarterly Review* for March 1850, that Shakspeare’s *miching mallecho* was a mere misprint of the Spanish words *mucho malhecho*, had been anticipated by DR. MAGINN. It now appears that he had also been anticipated by MR. COLLIER.]

\* \* \* \* \*

CROSSING RIVERS ON SKINS.

The mode of crossing a river on skins, mentioned by Layard (*Nineveh and its Remains*, 5th edition, vol. i. p. 129., vol. ii. p. 381.) is also referred to in the works of the following

ancient writers. I quote *Facciolati Lexicon Totius Latinitatis*, in vocibus *Uter* et *Utricularius*. [Edit. *Furlanetto*, 4to.]



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“Frequens fuit apud veteres utrium usus ad flumina trananda, *Liv.* 21. 27. Hispani, sine ulla mole, in utres vestimentis coniectis, ipsi cetris suppositis incubantes, flumen tranavere, *Caes. B.G. i.* 48. Lusitani, peritique earum regionum cetrati citerioris Hispaniae, consecabantur, quibus erat proclive transnare flumen, quod consuetudo eorum omnium est, ut sine utribus ad exercitum non eant, (Cf. *Herzog.*, qui longam huic loco adnotationem adscripsit), *Curt.* 7. 5. Utres quam plurimos stramentis refertos dividit; his incubantes transnavere amnem, *Plin.* 6. 29. 35. Arabes Ascitae appellati, quoniam bubulos utres binos sternentes ponte piraticam exercent, *h.e.* utribus junctis tabulas instar pontis sternentes. Adde *Front. Strat.* 3. 13., et *Ammian.* 30. 1. *med.*”

“Utricularii vocabantur qui utriculos, seu utres inflatos ratibus ita subjiciebant, ut iisdem flumina transnare possent. Eorum collegium in quibusdam urbibus ad flumen aliquod sitis habebatur, ideoque utricularii saepe cum nautis junguntur, *Inscr. ap. Mur.* 531, n. 4. Ex voto a solo templum ex suo fecerunt collegio utriculariorum.”

JANUS DOUSA.

Manpadt House, near Haarlem.

\* \* \* \* \*

FOLK LORE OF SOUTH NORTHAMPTONSHIRE, NO. 3.

*Hedgehog.*—Among other animals looked upon in a superstitious light, we have the hedgehog, who, in addition to his still credited attribute of sucking cows, is looked upon by our rustics as the emblem of craft and cunning; playing the same part in our popular stories as Reynard in the more southern *fabliaux*. They tell concerning him, the legend given by M.M. Grimm, of the race between the Hare and Hedgehog. The Northamptonshire version makes the trial of speed between a fox and hedgehog. In all other respects the English tale runs word for word with the German.

*Hares.*—Besides the ancient superstition attached to the crossing of the path by one of these animals, there is also a belief that the running of one along the street or mainway of a village, portends fire to some house in the immediate vicinity.

*Toads.*—Belief in their venomous nature is yet far from being extinct. This, added to the ill-defined species of fascination which they are supposed to exercise, has caused them here, as elsewhere, to be held in great abhorrence. I have heard persons who ought to have known better, exclaim on the danger of gazing upon one of the harmless reptiles. The idea respecting the fascinating powers of the toad, is by no means confined to our district. Witness the learned Cardan:



“Fascinari pueros fixo intuitu magnorum bufonum et maxime qui e subterraneo specu aut sepulchris prodierint, utque ob id occulto morbo perire, haud absurdum est.”—*De Rerum Varietate*, lib. xvi. c. 90.

*Crickets*, contrary to the idea prevailing in the western counties, are supposed to presage good luck, and are therefore most carefully preserved. Their presence is believed to be a sure omen of prosperity; while, on the other hand, their sudden departure from a hearth which has long echoed with their cry, betokens approaching misfortune, and is regarded as the direst calamity that can happen to the family.



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*Magpies.*—To see one magpie alone bodes bad luck; two, good luck; three, a “berrin;” four, a wedding. This is our version of the saying: Grose gives it differently.

*Spiders.*—When a spider is found upon your {4} clothes, or about your person, it signifies that you will shortly receive some money. Old Fuller, who was a native of Northamptonshire, thus quaintly moralises this superstition:

“When a spider is found upon our clothes, we use to say, some money is coming towards us. The moral is this: such who imitate the industry of that contemptible creature may, by God’s blessing, weave themselves into wealth and procure a plentiful estate.”—*Worthies*, p.58. Pt. 2. ed. 1662.

Omens of death and misfortune are also drawn from the howling of dogs—the sight of a trio of butterflies—the flying down the chimney of swallows or jackdaws; and swine are sometimes said to give their master warning of his death by giving utterance to a peculiar whine, known and understood only by the initiated in such matters. Gaule, in his *Mag-astromancers Posed and Puzzled*, Lond. 1652, p. 181, ranks among evil omens “the falling of swallows down the chimney” and “the grunting of swine.”

T.S.

\* \* \* \* \*

### MINOR NOTES.

*Kentish Town in the last Century*—

“Thursday night some villains robbed the Kentish Town Stage, and stripped the passengers of their money, watches, and buckles. In the hurry they spared the pockets of Mr. Corbyn, the druggist; but he, content to have neighbour’s fare, called out to one of the rogues, ‘Stop, friend, you have forgot to take my money’.”—*Morning Chron. and Land Advertiser*, Jan. 9. 1773.

*Murray’s Hand-book for Devon and Cornwall.*—The author does not mention Haccombe Chapel or the Oswell Rocks, both near Newton; the latter is a most picturesque spot, and the view near and far most interesting!—A notice of the tiles, and of the 2ft. 2in effigy at Haccombe, appears in the *Arch. Journal*, iii. 151. 237.—The monuments are in fine preservation up to the last of the “Haccombes” ante 1342, which is *perfect*. The chapel would be improved by the removal of the two pews and of the family arms from the velvet cloth on the communion-table!—Tavistock Church has an east window by Williment; pattern, and our Saviour in the centre.—The church by Dartmouth Castle contains a brass and armorial gallery; the visitor should sail round the rock at the harbour entrance, it’s appearance from seaward is fine.—Littleham Church has a



decorated wooden screen, very elegant.—A work on the Devonshire pulpits and screens would be valuable.

A.C.

*Judges Walk, Hampstead.*—A friend of mine, residing at Hampstead, has communicated to me the following information, which I forward to you as likely to instruct your readers.



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He states that the oldest inhabitant of Hampstead, Mr. Rowbotham, a clock and watchmaker, died recently, at the age of ninety. He told his son and many other persons, that in his youth the *Upper Terrace Avenue*, on the south-west side of Hampstead Heath was known by the name of "The Judges' Walk," from the circumstance of prisoners having been tried there during the plague of London. He further stated, that he had received this information from his grandmother.

### C.R. WELD

Somerset House.

*Gray's Alcaic Ode.*—A question asked in Vol. i., p. 382, whether "Gray's celebrated Latin Ode is actually to be found entered at the Grande Chartreuse?" is satisfactorily answered in the negative at p. 416. of the same volume, and its disappearance traced to the destructive influence of the first French Revolution.

It may not, however, be without interest to some of your readers to know, that this elegant "Alcaic" was to be found at the Chartreuse not very long before the outbreak of that great political tempest, proof of which will be found in the following extract taken from the 9th volume of Malte-Brun's *Annales des Voyages*, Paris, 1809. It is found in a paper entitled "Voyage a la Grande Chartreuse en 1789. Par M. T\*\*\*\*\*," and is in p. 230:

"L'Album, ou le grand livre dans lequel les etrangers inscrivent leurs noms, presente quelquefois une lecture interessante. Nous en copiames quelques pages. Le morceau le plus digne d'etre conserve est sans doute l'Ode latine suivante du celebre poete anglais Gray. Je ne crois pas qu'elle ait ete publiee encore."

Then follows the ode, as usually printed, excepting that in the third line,

"Nativa nam certe fluentia,"

the words "nam certe" are transposed.

G.B.

*Fleet Marriages.*—*The General Evening Post*, June 27-29, 1745, contains the following singular Note of a Fleet Marriage:—

"Yesterday came on a cause at Doctors' Commons, wherein the plaintiff brought his action against the defendant for pretending to be his wife. She in her justification pleaded a marriage at the Fleet the 6th of February, 1737, and produced a Fleet certificate, which was not allowed as evidence: she likewise offered to produce the minister she pretended married them, but he being excommunicate for clandestine



marriages, could not be received as a witness. The court thereupon pronounced against the marriage, and condemned her in 28l., the costs of the suit.”

Y.S.

\* \* \* \* \*

## QUERIES.

### *HISTORIE DES SEVARAMBES.*

The authorship of *Gaudentio di Lucca* has recently been discussed by some of your correspondents, and it has been shown that this *Voyage Imaginaire* {5} was written by Simon Berington, a Catholic priest, and the member of a family resident for many years in Herefordshire. The following Query will relate to another work of the same class, but of an earlier date.

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The *Histoire des Sevarambes* is a fictitious account of a nation in the Southern Ocean, visited by a supposed navigator named Siden. It's first appearance was as an English work, with this title:

“The History of the Sevarites or Sevarambi, a nation inhabiting part of the third continent, commonly called Terrae Australes Incognitae; with an account of their admirable government, religion, customs, and language. Written by one Captain Siden, a worthy person, who, together with many others, was cast upon those coasts, and lived many years in that country. London: printed for Henry Brome, at the Gun, at the west end of St. Paul's Churchyard, 1675. 12mo. pp. 114.” No preface.

There is a second part, “more wonderful and delightful than the first,” published in 1679 (pp. 140.). The licence by Roger Lestrangle bears date Feb. 25. 1678/9. There is a short preface, without signature, arguing that the country of the Sevarites is not fabulous.

A copy of the original edition of these two parts is in the British Museum.

Shortly after its publication in England, this work appeared in France with the following title:—

“Histoire des Sevarambes, peuples qui habitent une partie du troisieme continent ordinairement appelle Terre Australe, contenant un compte exact du gouvernement, des moeurs, de la religion et du langage de cette nation, jusques aujourd'hui inconnue aux peuples de l'Europe. Traduite de l'Anglois.” First Part, Paris, 1677. 2 vols. 12mo. Second Part, 1678-9. 3 vols. 12mo.

Both parts are dedicated to Monsieur Riquet, Baron de Bonrepos; and the dedications are both signed with the initials D.V.D.E.L.

The British Museum contains no French edition of this work earlier than an Amsterdam reprint of 1716. The above account of the early French edition is taken from the *Dictionnaire Historique* of Prosper Marchand (La Haye, 1758), tom. i. p. 11., art. ALLAIS. This article (which may be cited as a model of bibliographical research) attributes the authorship of the *Histoire des Sevarambes*, upon evidence, which, if not conclusive, is very strong, to Denis Vairasse, or Vayrasse. Marchand explains the initials appended to the dedications of the French edition to mean, *Denis Vairasse d'Allais en Languedoc*. He likewise considers *Siden* as the anagram of *Denis*; and *Sevarias*, the legislator of the Sevarambians, as the anagram of *Vairasse*. Some of the religious opinions expressed in this fiction were thought bold, and the authorship of the work was at one time much discussed: it was attributed both to Isaac Vossius and Leibnitz. It was translated into Dutch, German, and Italian; and there is an English edition, London, 1738, in 1 vol. 8vo., in which the preface from the French edition,

alluding to Plato's *Republic*, More's *Utopia*, and Bacon's *New Atlantis*, not to be found in the original English edition, is introduced. This volume is entitled—

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“The History of the Sevarambians, a people of the south continent, in five parts, containing, &c. Translated from the Memoirs of Capt. Siden, who lived fifteen years amongst them.”

The work is included in the collection of *Voyages Imaginaires*, tom. v., where the editor speaks of the distinguished place which it holds among the fictions of that class; but he says that its authorship was unknown or uncertain. An account of another fictitious voyage to the Terra Australis, with a description of an imaginary people, published in 1692, may be seen in Bayle’s *Dict.*, art. SADEUR, *Voyages Imaginaires*, tom. xxiv.

According to the account given by Marchand, Vairasse began life by serving in the army in Piedmont, and he afterwards studied the law. Subsequently he went to England, where he is stated to have attempted to penetrate the intrigues of the court, and to discover the maxims of the English Government. In 1665, he was in the ship commanded by the Duke of York against the Dutch; and some years afterwards, having been regarded as an accomplice in the designs of a public minister (apparently Lord Clarendon), he was forced to retire with him, and follow him to Paris. He re-entered the military service, and was with the French army which invaded Holland in 1672. Afterwards he taught English and French at Paris; he likewise published a French Grammar, and an abridgment of it in the English language (1683). He was of the reformed religion.

It is possible that Vairasse’s visit to England may have been connected with his religion. He appears, during his residence here, to have acquired the English language; but it is difficult to understand what are the designs of Lord Clarendon in which he was an “accomplice.” Lord Clarendon’s exile took place in 1667; which hardly accords with the expression “some years” after 1665. No person of the name of Vairasse is mentioned as having accompanied Lord Clarendon in his banishment.

The first part of the *History of the Sevarambians* was published in English in 1675, two years before the French edition of the first part. The second parts were published at London and Paris in the same year. Even if Vairasse did not leave England with Lord Clarendon, he had left it before the year in which the first part of this {6} work appeared in English: for he is stated to have been with the French army in Holland in 1672. It is therefore difficult to account for the publication of the English version of the *History of the Sevarambians* before its publication in France, upon the assumption that Vairasse was the author. The writer of the life of Vairasse (art. ALLAIS) in the *Biographical Dictionary of the Society of Useful Knowledge* thinks that he may have been only the translator: but the facts collected by Marchand show that he claimed the authorship; and there is no trace of its composition by any Englishman. Besides, its prior publication in England is just as inexplicable upon the assumption of his being the translator, as upon that of his being the author.



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Query, Is Vairasse's residence in England mentioned by any English writer? And can any light be thrown upon the authorship of the *History of the Sevarambians* from any English source?

L.

\* \* \* \* \*

### ORIGINS OF PRESENT PENNY POSTAGE.

Many of your readers have, I doubt not, perused with interest the vivid sketch of the origin of the Penny Postage System, given by Miss Martineau in her *History of England during the Thirty Years' Peace*, vol. ii. p. 425., and have seen in the incident of the shilling letter delivered to the poor cottager, somewhere in the Lake district—refused by her from professed inability to pay the postage—paid for by Mr. Rowland Hill, who happened most opportunely to be passing that way—and, when opened, found to be blank (this plan being preconcerted between the woman and her correspondent, to know of each other's welfare without the expense of postage). A remarkable instance of “how great events from little causes spring,” and have bestowed much admiration on the penetration of Mr. Hill's mind, which “wakened up at once to a significance of the fact,” nor ever rested till he had devised and effected his scheme of Post-office Reform; though all the while an uncomfortable feeling might be lurking behind as to the perfect credibility of so interesting a mode of accounting for the initiation of this great social benefit.

I confess to having had some suspicions myself as to the trustworthiness of this story; and a few days since my suspicions were fully confirmed by discovering that the real hero of the tale was not the Post-office Reformer, but the poet Coleridge; unless, indeed, which is surely out of the range of ordinary probabilities, the same event, *corresponding exactly as to place and amount of postage*, happened to two persons at separate times.

Coleridge relates the story himself, in one of his “conversations,” of which memoranda are preserved in the interesting volumes published by Moxon in 1836 (ii. 114.). “One day,”

“when I had not a shilling to spare, I was passing by a cottage at *Keswick* where a carter was demanding a *shilling* for a letter, which the woman of the house appeared unwilling to give, and at last declined to take. I paid the postage, and when the man was out of sight, she told me that the letter was from her son, who took that means of letting her know that he was well. The letter was not to be paid for. It was then opened and *found to be blank*.”

Now, while so many copies of "NOTES AND QUERIES" pass through the Post-office, it is to be hoped one at least may remain there, and be the means of inducing Mr. Hill to inform us whether Miss Martineau had any authority for fathering this story upon him; and whether the Post-office Reform is really indebted to any such trivial incident for its original idea.



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E. VENABLES.

\* \* \* \* \*

RED BOOK OF THE IRISH EXCHEQUER.

On one of the vellum leaves of which the Red Book of the Irish Exchequer is composed, there is depicted a pen and ink sketch of that court. In the centre of the picture is the table, which is covered (as it is at this day) with a chequered cloth, whereon are placed a bag upon which are the words "Baga cum rotulis," a book with a clasp, five large pieces of money, and a strip of parchment, upon which is written, "Ceo vous, &c." The table is surrounded on its four equal sides by thirteen human figures, namely, six at the top of the picture, three on the left hand, three on the right, and one at the bottom. Of the six figures at the top of the sketch, all of whom wear robes, he who is on the right hand holds a wand, bears upon his head a cap, and is in the act of leaving the court, exclaiming, "Ademayn." To the right of this man, who is probably the crier of the court, is one of the officers carrying a piece of parchment, upon which is written in contracted law Latin, "Preceptum fuit Vicecomiti per breve hujus Scaccarii." To the right of the last-named figure is another officer of the court, who is in the act of examining his pen by placing its nib at a short distance from his eyes; and this person carries in his left hand a piece of parchment upon which are written, in like character, the words "Memorandum quod x die Maii, &c." To the right of this officer, who is probably the Chief Remembrancer, is placed another officer, wearing a cap, who is in the act of writing upon a piece of parchment bearing the words "Henricus dei gratia." The two remaining figures at the top of the picture are apparently conversing together: to one of them are applied the words, "Eynt bre vic.," with another word following the last which {7} is scarcely decypherable; and to the other the word "Elgyn" seems to have reference; such word being placed upon the ample sleeve of his gown. The three figures on the left of the picture are probably the three Barons. The head-dress of the judge who is sitting at the extreme right of the bench, varies in its form from that which is worn by the baron who is seated in the centre; and the third baron, who is sitting at the left, has his head uncovered. The first-named baron seems in the act of counting or reckoning the pieces of coin which are placed before him upon the table, and says "xx d.;" the baron in the centre, who wears a cap similar in form to the night-cap now commonly used, says "Voyr dire;" and the third baron says "Soient forfez." Opposite to the judges, and to the right of the picture, are three persons wearing gowns, and standing at the bar of the court. One of these points towards his face with the first finger of his right hand, and says, "Oy de brie;" the figure to his left extends his right arm towards the bench, and exclaims, "Soit oughte;" and the third figure says, "Chalange." This man,



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the handle of whose sword is distinctly visible on his right side, whose outer sleeves are wide and flowing, whose under garment is buttoned tightly at the wrist, and whose boots are in shape similar to ladies' boots of modern times, closely laced to the leg, has placed the thumb of his left hand between the thumb and first finger of his right. And, lastly, at the bottom of the picture is seated the sheriff, bearing upon his head a hood or cap, upon which the words "Vic. tot & unit" are written. Query, Are the persons here represented the barons and officers of the Exchequer? and, more especially, who are the persons who exclaim "Oy de brie," "Soit oughte," and "Chalange"?

J.F.F.

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MINOR QUERIES.

*Abbey of Shapp, or Hepp.*—I shall be much obliged to any of your readers who can inform me whether the Chartulary of the Abbey of Shapp, or Hepp, in Westmoreland, is now in existence; and if so, where it is. In the *Monasticon*, vol. vi. p. 869., it is stated that in 1638 it was in the possession of Lord William Howard, of Naworth; but though a search has been made among Lord William's papers and MSS. in the possession of his descendant, the Earl of Carlisle, at Castle Howard, the Chartulary is not now to be found among them.

J.C.

"*Talk not of Love.*"—Do any of your musical correspondents know the author of the following song, and whether it has ever appeared in print? I have it in manuscript, set to a very fine tune, but have never seen or heard it elsewhere.

"Talk not of love, it gives me pain,  
For love hath been my foe;  
He bound me with an iron chain,  
And plunged me deep in woe.

"But friendship's pure and lasting joys  
My soul was form'd to prove,  
Then welcome, win, and wear the prize,  
But never talk of love."

A.M.

*Lucy and Colin.*—Can you tell me who was the author of "Lucy and Colin," so beautifully translated by Vincent Bourne, and by him entitled "Lucia et Corydon"?



In Southey's *Common-place Book*, 3d series, I found the following in p. 712.:—

“Of the wretched poem *Colin and Lucy* (Tickel?) published as a fragment of Elizabeth's age, the reviewer says, 'Is this the language of Q. Elizabeth's time, or something better? But to whatever age, or to whatever author we are indebted for this beautiful piece, it must be allowed an honour to both, and therefore worth contending for on behalf of our own time.'”

I wonder whether this be the “Colin and Lucy” that V. Bourne translated.

I have not Tickel's works, and therefore cannot discover whether he be the author of that beautiful (whatever Southey may say) ballad beginning with—

“In Leinster famed for maidens fair,” &c.

A.B.

*Chapel, Printing-office.*—Is there any other authority than Creery's *Press* for the statement that printing-offices are called chapels? Whatever may have been the case, at present the word “chapel” is applied to the persons, or companionship, employed in the office, not to the office itself.



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GOMER.

[*Moxon*, in his *Mechanick Exercises*, vol. ii. p. 356. 4to. 1683, says: "Every printing-house is by the custom of time out of mind called a chappel; and all the workmen that belong to it are members of the chappel: and the oldest freeman is father of the chappel. I suppose the style was originally conferred upon it by the courtesie of some great Churchman, or men, (doubtless, when chappels were in more veneration than of late years they have been here in England), who, for the books of divinity that proceeded from a printing-house, gave it the reverend title of chappel."]

*Cockade* is a ribband worn in the hat, as defined by Dr. Johnson. Query, What is the origin of its use by officers of the army and navy; who are privileged to wear it; when was it first introduced; and by what authority, if any, is it sanctioned or confined to the army and navy?

A.E.

*Suem, Ferling, Grasson*—In a copy of Court Roll, dated the 40th year of Elizabeth, and relating {8} to the manor of Rotherfield, co. Sussex, these words occur:—

"R. K. cepit extra manus domini unam suem tr[e] nat' de ferling," &c.

I shall be obliged to any of your correspondents who will explain the words *suem* and *ferling*.

What is the etymology of *grasson*, a word used in some north-country manors for a fine paid on alienation of copyhold lands?

C.W.G.

*Cranmer's Descendants*.—Being much interested in everything that concerns the martyrs of the Reformation, and not the less so from being descended (in the female line) from the father of Archbishop Cranmer, I should be very glad if any of your correspondents could inform me whether there are any of his male descendants still in existence. Gilpin, in his *Lives of the Reformers*, says that the Archbishop's wife and children lived in great obscurity. This was probably on account of the prejudice, which had hardly passed away, against the marriage of the clergy; but surely the descendants of so great a man, if there be such, have not lost the records or pedigree by which their descent can be verified.

C.D.F.

*Collections of Pasquinades*.—Can any of your correspondents inform me whether a collection has ever been published of the satirical verses affixed to the *torso* of Menelaus, at the corner of the Palazzo Braschi at Rome, and commonly known as



*Pasquinades*, from the name of a tailor whose shop stood near the place of its discovery? (See Nibby *Itinerario di Roma*, ii. 409.) I send you a specimen which I do not remember to have seen in print. It was occasioned by the Pope Pius VI. (Braschi) having placed his own coat of arms in various parts of St. Peter's. They consisted of the double-headed eagle, two stars, a lily, and the head of a boy, puffing at it.

“Redde aquilam imperio; Gallorum lilia regi;  
Sidera redde polo; caetera Brasche tibi.”



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The eagle being restored to the Holy Roman Empire, the lily to the Most Christian King, and the stars to the firmament, there remained for the Pope himself—an empty puff.

MARFORIO.

*Portraits of Bishops.*—Can any of your correspondents inform me of portraits of John Williams, archbishop of York (previously bishop of Lincoln); John Owen, bishop of St. Asaph; George Griffith, bishop of St. Asaph; Lewis Bayley, bishop of Bangor; Humphrey Henchman, bishop of London (previously bishop of Salisbury); Lord Chief Justice Glynne; and Sir Thomas Milward, chief justice of Chester.

Cassan, in his *Bishops of Salisbury*, mentions one of Henchman; but I mean exclusively of this.

Y.Y.

*The Butcher Duke.*—Can any of your readers furnish me with the rest of a Scotch song of which I have heard these two couplets?

“The Deil sat girning in a nook,  
Breaking sticks to burn the duke.  
A' the Whigs sal gae to hell!  
Geordie sal gae there hissel.”

And who was the writer?

MEZZOTINTO.

*Rodolph Gualter.*—I think I have somewhere seen it stated that Rodolph Gualter (minister at Zurich, and well known as a correspondent of our divines in the age of the Reformation) was a Scotchman. Will any of your correspondents oblige me by supplying either a reference for this statement, or a disproof of it—or both?

J.C.R.

*Passage in St. Mark.*—What Fathers of the early Christian Church have annotated that remarkable text, Mark xiii. 32., “[Greek: oude ho hyios],” “Neither the Son?”

As this subject has certainly engaged the attention of many of your readers, it will be a great favour conferred on the present writer, if their replies should indicate the authors' names, the date and place of the edition, the page, and such other distinctive marks as shall lead to a prompt investigation of the subject: among them, whether the authors quoted are in the library of the British Museum.

CALMET.



“*Fronte Capillata,*” &c.—On the Grammar School at Guilsbro, in Northamptonshire, is inscribed the following hexameter:—

“Fronte capillata post est Occasio calva.”

I suppose it alludes to some allegorical representation of *Occasio*; and is intended to convey the same meaning as our English proverb, “Seize time by the forelocks.” From what author is this inscription taken?

E.H.A.

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## REPLIES.

“GOD SPEED THE PLOUGH.”

(Vol. i., p. 230.)

L.S. asks, in what rebellion was the banner carried with the motto “God speed the plough?”—(*Homily against Wilful Rebellion.*)

Probably in the rebellion of the Earls of Northumberland and Westmoreland in the north of England, during the autumn of A.D. 1569. In the passage of the homily which immediately follows the one quoted by L.S., occur these words:—



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“And though some rebels bear the picture of the five wounds painted, against those who put their only hope of salvation in the wounds of Christ ... and though they do bear the image of the cross painted in a rag ... yet let no good and godly subject ... follow such standard-bearers of rebellion.”

Again: just *before* the quotation cited by L.S. {9} is an allusion to the “defacing or deformation” which the rebels have made, “where through they tarry but a little while they make such reformation, that they destroy all places, and undo all men where they come.”

Collier, in his *Eccles. History*, vol. vi. p. 469. edit. Straker, 1840, part ii. b. vi., says,—

“However, the insurrection went on, and the rebels made their first march to Durham. And here going into the churches *they tore the English Bible* and the *Common Prayer*. They officiated in the service of the mass, *had the five wounds of Christ represented in some of their colours*, and a chalice in others. One Richard Norton, an ancient gentleman, carried the standard *with a cross in it*.”

In this passage we have three out of four facts enumerated: 1st. The defacing of places; 2d. The banner with the five wounds; 3d. The standard with the cross. It does not, therefore, seem unreasonable to infer, that the other fact alluded to, *viz.* the banner with the motto, is to be referred to the same rebellion.

It is not, however, impossible that the rebellion, which broke out A.D. 1549, first in the western counties, and then in Oxfordshire, Bucks, Norfolk, Suffolk, and Yorkshire, may be also alluded to in the homily. For Cranmer, in his answer to the Devonshire and Cornish rebels, urges this amongst other reasons:—

“Fourthly, for that they let the harvest, which is the chief sustentation of our life; and God of his goodness hath sent it abundantly. And they by their folly do cause it to be lost and abandoned.”—*Strype’s Mem. of C.*, ed. Oxf. 1840, vol. ii. p. 841.

An argument similar to the one used in the homily.

The insurrection, in fact, in the midland and north-eastern counties, began with an attempt to redress an agricultural grievance; according to Fox (*E.H.* vol. ii. p. 665. edit. 1641); “about plucking down of enclosures and enlarging of commons.” The date of the homily itself offers no objection; for though it is said (Oxf. ed. Pref. p. v.) not to occur in any collected edition printed before 1571, yet there exists a separate edition of it printed in 4to. by Jugge and Cawood, probably *earlier* than A.D. 1563. Collier does not quote his authority for the statement about the banners, but probably it was either Camden or Holinshed, and a reference to these authors, which I regret I have no means of making, might established the particular point in question.



E.A.D.

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“DEFENDER OF THE FAITH.”

(Vol. ii., pp. 442. 481.)

I regret that my Note, inserted in your paper of Nov. 30th, was so ambiguously written as to elicit such a reply as it has been favoured with by MR. GIBSON of Newcastle-upon-Tyne.

What I meant to say in my last Note was simply this—that two persons, *viz.* Messrs. Christopher Wren and Chamberlayne, have asserted that the title “Defender of the Faith” had been used by our monarchs anterior to 1521; and in support of their assertions, cite the Black Book of the order of the garter, and several charters granted to the University of Oxford: that is, each gives a distinct proof of his allegation.

Had MR. GIBSON understood my Note, as I trust he now will, he will see at once that the expression “untrue” is totally inapplicable to their statements, at least upon any showing upon his part; for he does not appear to me to have consulted either the Black Book or the charters, on which alone their assertions are based, to which alone we must in common honesty refer, and by which alone their veracity must be judged.

That their “startling” statements do not appear in Selden, nor in Luder’s brief paper in the 19th vol. of the *Archaeologia*, is conceded; but I think it might have occurred to the mind of one of less acumen than MR. GIBSON, that it was precisely because the allegations do not appear in these or any other writers or authorities that I considered them not unworthy of the attention of the readers of the “NOTES AND QUERIES”. I am at a loss to reconcile MR. GIBSON’S expression “startling,” as applied to the assertions of Messrs. Wren and Chamberlayne (and I need not add, that had they not been startling to myself as to him, they would never have found their way to your paper), with the following paragraph:

“In this sense, the sovereign and every knight became a sworn defender of the faith. Can this duty have come to be popularly attributed as part of the royal style and title?”

I do not allude to this statement in a critical point of view, but simply, as, from the general tenor of his communication, MR. GIBSON appears to labour under an impression, that, from ignorance of historical authorities, I have merely given utterance to a *popular* fallacy, unheard of by him and other learned men; and, like the “curfew,” to be found in no contemporaneous writer. I beg, however, to assure him, that before forwarding the note and question to your paper, I had examined not only the Bulls, and our best historians, but also the works of such writers as Prynne, Lord Herbert, Spelman, Camdem, and others, who have in any way treated of regal titles and prerogatives.

I have only to add, that beyond the investigation of the truth of the assertions of Messrs. Wren and Chamberlayne, I am not in any way interested. I care not for the result. I only seek for the elucidation of that which is at once “startling” and a “popular fallacy”.



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ROBERT ANSTRUTHER.

Bayswater.

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{10}

BEATRIX LADY TALBOT.

In reference to the Query of SCOTUS (Vol. ii., p 478.) respecting Beatrix Lady Talbot (so long confounded by genealogists with her more illustrious contemporary, Beatrix Countess of Arundel), perhaps I may be permitted to state, that the merit, whatever it may be, of having been the first to discover this error, belongs to myself; and that the whole of the facts and authorities to prove the non-identity of the two ladies were supplied by me to the late Sir H. Nicolas, to enable him to compile the article on the subject in the *Collectanea Topographica*, vol. i.; the notes to which also were almost entirely written by myself. From the note of SCOTUS, one would suppose that *he* had made the discovery that Lady Talbot belonged to the Portuguese family of *Pinto*; whereas he merely transcribes my words in p. 405. of the Addenda to vol. i. of the *Collectanea*.

I had originally supposed that this lady was a member of the house of *Sousa*, which bore a coat of four crescents, quartered with the arms of Portugal (without the border); and in that belief a paragraph was written by Sir H. Nicolas, accompanied by a pedigree, to show the connexion of Beatrix Lady Talbot, through her great-great-grandfather, with the royal line of Portugal, and, consequently, with Beatrix Countess of Arundel; but these were subsequently struck out. By an oversight, however, the note referring to some works on the genealogy of the house of *Sousa* has been allowed to remain at p. 87. of the *Collectanea*; and as it stands at present, it has no corresponding passage in the text. For the information that Lady Talbot bore the arms of *Pinto*, I was really indebted to a Portuguese gentleman, the Chevalier M.T. de Moraes Sarmiento, who published (anonymously) a small volume entitled *Russell de Albuquerque, Conto Moral, por um Portuguez*, 12mo. Cintra, 1833, at p. 331-2. of which work is a brief notice of the two Beatrixes, from memoranda furnished by myself. At the time I collected the information given to Sir H. Nicolas, I wrote to the Earl of Shrewsbury, to inquire whether among the family papers any evidence could be found, to clear up the history of his ancestress; but his lordship informed me he had no means of elucidating the difficulty, and that in the earliest pedigree in his possession (drawn up in the reign of Elizabeth), Beatrix Lady Talbot was not only described as daughter of the King of Portugal, but had the royal arms of Portugal assigned to her,—a proof, by the way, that even in pedigrees compiled and attested by heralds, there are statements which are not borne out by historic documents. I am still, therefore, like SCOTUS, anxious to know

more about this lady, and hope some of your correspondents versed in Portuguese genealogies may supply the required information.



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F. MADDEN.

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REPLIES TO MINOR QUERIES.

*Passage in Hamlet* (Vol. ii., p.494.).—The word *modern*, instead of *moderate*, in my editions of Shakspeare, is a printer's error, which shall be corrected in the edition I am now publishing. To a person unfamiliar with printing, it might appear impossible that any compositor, with this copy before him,—

“While one with moderate haste might tell a hundred,”

should substitute—

“While one with modern haste might tell a hundred.”

And yet such substitution of one word for another is a constant anxiety to every editor. Some may consider that a competent editor would detect such a gross blunder. Unfortunately, the more familiar the mind is with the correct reading, the more likely is such an error to escape the eye. Your correspondent who did me the favour to point out this blunder will, I trust, receive this explanation, as also your other readers, in a candid spirit. The error has run through three editions, from the circumstance that the first edition furnished the copy for the subsequent ones. The passage in question was not a doubtful text, and therefore required no special editorial attention. The typographical blunder is, however, an illustration of the difficulties which beset the editors of our old dramatists especially. Had the word *modern* occurred in an early edition of Shakspeare, it would have perplexed very commentator; but few would have ventured to substitute the correct word, *moderate*. The difficulty lies in finding the just mean between timidity and rashness. With regard to typographical errors, the obvious ones naturally supply their own correction; but in the instance before us, as in many others, it is not easy to detect the substitution, and the blunder is perpetuated. If a compositor puts *one* for *won*—a very common blunder—the context will show that the ear has misled the eye; but if he change an epithet in a well-known passage, the first syllable of the right and the wrong words being the same, and the violation of the propriety not very startling, the best diligence may pass over the mistake. It must not be forgotten that many gross errors in typography occur after the sheet is gone to press, through the accidents that are constantly happening to the movable types.

CHARLES KNIGHT.

*Passage in Tennyson* (Vol. ii., p. 479.)—The following extract from Sir James Mackintosh's *History of England* vol. ii. p. 185., will explain this passage:



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“The love of Margaret Roper continued to display itself in those outwardly unavailing tokens of tenderness to his (her father, Sir Thomas More’s) remains, by which affection seeks to perpetuate itself; ineffectually, indeed, for the object, but very effectually for {11} softening the heart and exalting the soul. She procured his head be taken down from London Bridge, where more odious passions had struggled in pursuit of a species of infernal immortality by placing it. She kept it during her life as a sacred relic, and was buried with that object of fondness in her arms, nine years after she was separated from her father.”

X.Z.

*Was Quarles pensioned?* (Vol. i., p. 201.).—I believe that no reply has been made to this Query. The following passage, transcribed from the *Epistle Dedicatory* to the surreptitious edition of Quarles’s *Judgment and Mercy*, affords a slight negative proof to the contrary;—

“And being so usefull, dare not doubt your patronage of this *child*, which survives a *father*, whose utmost abilities were (till death darkned that great light in his soule) sacrificed to your service.”

Now if Charles had conferred a pension on Quarles, is it not exceedingly probable that the publisher and dedicator, Richard Royston, would have recalled so honourable a circumstance to the memory of his “Most gracious sovereigne King Charles” in this *Epistle Dedicatory*, when he had so excellent an opportunity of doing so?

J.M.B.

*Old Hewson the Cobbler* (Vol. ii., p. 442.).—I remember that there was a low song sung at some wine parties in Oxford about fifteen years ago, which began with the words, “My name is old Hewson,” &c. I do not remember the words, but they were gross: the chief *fun* seemed to consist in the chorus,—a sort of *burring* noise being made with the lips, while the doubled fists were rubbed and thumped upon the thigh, as if the cobbler’s lapstone had been there.

Was Hewson, the Parliamentarian colonel, a cobbler?

C.P.

*The Inquisition* (Vol. ii., p. 358.).—The following reply to IOTA’S Queries is extracted from *Walchii Bibliotheca Theologica*, tom. iii. p. 739.:

“Auctor libri: Histoire de l’Inquisition et son origine. Coloniae MDCXCIII. 12. qui Jacob Marsollierus est.”[1]



Of the history of the Bohemians I can ascertain only that J. Amos Comenius was the author of the original. (See Walch, tom. iii. p. 265.)

[Footnote 1: *Journal des Savans*, MDCXCIV, p. 331.; *Niceronii Memoir.*, tom. vii. p. 64.]

T.J.



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*Mrs. Tempest* (Vol. ii., p. 407.).—In reply to your correspondent requesting information respecting this lady, I have much pleasure in sending you the following particulars, which I have obtained through the kindness of Colonel Tempest of Tong Hall, the present representative of the ancient family of Tempest of Tong. Henry Tempest, the oldest son of Sir John Tempest, Bart., of Tong Hall, by Henrietta his wife, daughter and heir of Sir Henry Cholmley of Newton Grange, married Alathea, daughter of Sir Henry Thompson of Marston, county of York, and had two daughters, Alathea and Henrietta; one of these ladies was celebrated as Pope's Daphne. Henry Tempest died very young, before his father Sir John; the next brother, George, succeeded to the title and Tong estates. Daphne was on the point of being married very highly, tradition says to the Duke of Wharton, but died of the small-pox before the celebration.

In the library at Tong Hall there is a painting, by Sir Godfrey Kneller, of Pope's Daphne.

OLIVER THOMLINSON WYNDOWE.

*Cardinal Allen's Declaration* (Vol. ii., p. 497.).—I am happy to inform H.P. that the *Declaration of the Sentence and Deposition of Elizabeth, the Usurper and pretended Queen of England*, alluded to in his note, is in the Bodleian Library; where, a few days since, I saw Dr. Cumming poring over it; and where, I have no doubt, he, or any friend, can easily obtain a sight of it by applying to any of the librarians.

Z.X.Z.

*Cardinal Allen's Admonition* (Vol. ii., p. 497.).—The *Declaration of the Sentence and Deposition of Elizabeth, the Usurper and pretended Queen of England*, will be found accurately reprinted in the Appendix to vol. iii. of *Dodd's Church History*, edited and enlarged by the Rev. M.A. Tierney, F.R.S., F.S.A., in whose possession a copy of the Declaration is stated to be.

D.

*Scandal against Queen Elizabeth* (Vol. ii., p. 393.).—Although many of your correspondents must be well able to reply to P.T.'s Query, I have seen no notice of it as yet. The note to Burton's *Diary*, in citing Osborn, ought to have begun with the word which precedes the words quoted. The note would then have run thus:—

“That Queen Elizabeth had a son, &c., I neglect to insert, as fitter for a romance than to mingle with so much truth and integrity as I profess.”

In the Add. MSS. 5524. is an apparently modern note, stated to be in the handwriting of Mr. Ives, to the following effect:—



“I have heard it confidently asserted, that Queen Elizabeth was with child by the Earl of Essex, and that she was delivered of a child at Kenilworth Castle, which died soon after its birth, was interred at Kenilworth, and had a stone put over it, inscribed ‘*Silentium.*’”

This is doubtless one of the many tales, which, as Osborn says, “may be found in the black relations



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of the Jesuits, and some French and Spanish Pasquilers.” These slanderers were chiefly, I believe, Parsons or Persons, and Sanders, who scrupled at nothing that would tend to blacken the character and reputation of Elizabeth. Thus besides the above, and other stories of Elizabeth {12} herself, it was stated by Sanders that her mother, Anne Boleyn, was Henry VIII.’s own daughter; and that he intrigued, not only with Anne’s mother, but with her sister. P.T. will find these points, and others which are hardly suited for public discussion, noticed in the article on ELIZABETH in Bayle’s *Dictionary*.

CUDYN GWYN.

*Church of St. Saviour, Canterbury* (Vol. ii., p. 478.).—I would submit to Sir Henry Ellis, that the church at Canterbury which is mentioned in the charter from which he quotes, is termed *Mater et Domina*, not on account of its greater antiquity, but by reason of its superior dignity; and that the church referred to is clearly the cathedral church. The charter is one of confirmation of privileges: it proceeded upon the “admonition of the most pious Archbishop Liuingus,” and “upon consideration of the liberties of *the monasteries* situated within Kent.” It granted that the church of the Saviour (*ecclesia Salvatoris*), situated in Canterbury, the mother and lady of all the churches in the kingdom of England, should be free, and that no one should have any right therein save *the archbishop and the monks there serving God*. The whole tenor of the charter, and more particularly the words last referred to, “archiepiscopum et monachos ibidem deo famulantes,” seem to me to indicate the cathedral church, and no other. If it be inquired, How then came it to pass that the cathedral, which is dedicated to Christ, should be described as *ecclesia Salvatoris*? some persons may answer, that this apparent blunder is an indication that the charter is not genuine. But that is not my opinion. The charter is printed from the register of the cathedral, and if it had been forged by the monks, they would scarcely have made a mistake upon such a point as the dedication of their own church. Coming out of such custody, the unusual designation, as we now esteem it, seems clear proof that the charter is genuine. I would suggest, either that the cathedral, or a part of it, was really dedicated to the Saviour; or that the words are to be understood not as indicating the church of St. Saviour, but the church of the Saviour, that is, Christ.

JOHN BRUCE.

*Pope Ganganelli* (Vol. ii., p. 464.).—In reply to the inquiry of CEPHAS, I give you the following anecdote, in the words of the Rev. Dr. Kirk, of Lichfield, who still survives (and long may he yet survive!) to bear testimony to its correctness:—



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“Charles Plowden travelled with Mr. Middleton; and when at Rome, he called with Mr. Thorpe to see me at the English college. We walked together for some time in St. George’s Hall, and he quite scandalised me with the manner in which he spoke of Ganganelli. There is no doubt that Mr. Plowden had a principal hand in the *Life of Ganganelli*, which was published in London in 1785. Father Thorpe supplied the materials (J.T. is subscribed to the letters printed), and Mr. Plowden arranged them. I brought a packet of letters from Mr. Thorpe to Mr. C. Plowden, and one or two other packets were brought from him to Mr. Plowden by other students. ‘The contents were so scandalous,’ said Bishop Milner in my hearing, at Oscott, ‘that Mr. Weld, with whom Mr. C. Plowden lived, insisted on the work being suppressed.’ The copies were all bought up, and I have never seen or heard of a copy since I saw it in Coghlan’s shop in 1785. Mr. Cordell, of Newcastle, wrote some observations upon it. Mr. Conolly, S.J., told me at Oxford, October 17, 1814, that he ‘once saw in a corner of Mr. C. Plowden’s room, a heap of papers, some torn, and put there apparently to be burnt. I took up one of them,’ he said, ‘which was torn in two.’ It contained anecdotes and observations *against Ganganelli*.”

It was doubtless from this collection that Mr. Keon was supplied with those papers, which he published in *Dolman’s Magazine* in 1846, concerning “The Preservation of the Society of Jesus in the Empire of Russia.”

M.A. TIERNEY.

Arundel.

*Pope Ganganelli* (Vol. ii., p. 464.).—The Rev. Charles Cordell, a priest of the Roman Catholic Church, who was stationed at Newcastle-upon-Tyne about the date mentioned by your correspondent CEPHAS (he was there in 1787), was the translator of the letters of Pope Clement XIV. (Ganganelli); but as I have not the book, I do not know whether it contained also a life of that pontiff. Mr. Cordell was editor of other works.

W.S.G.

*Nicholas Ferrar’s Digest* (Vol. ii., p.446.).—One of the copies of the *Gidding Digest of the History of our Saviour’s Life*, inquired after by J.H.M. (a most beautiful book), is in the library of the Marquis of Salisbury. I believe it to be the copy presented to Charles I.

W.H.C.

*Ferrar, Nicholas*.—The following extract from a very interesting paper on “Illustrated Books” in the *Quarterly Review*, vol. lxxiv. p. 173, will aid J.H.M. in his researches after the curious volumes arranged by the members of the Ferrar family:



## Page 22

“King Charles’s statues, pictures, jewels, and curiosities, were sold and dispersed by the regicide powers; from this fate, happily, the royal collection of manuscripts and books was preserved; neither was it, like the archiepiscopal library at Lambeth, doled out piecemeal to Hugh Peters and his brother fanatics. This good service was mainly owing to Bolstrode Whitelocke. When the British Museum was founded, King George II. presented to it the whole of the royal library; and Ferrar’s *Concordance*, with another similarly illustrated compilation by him, is there preserved in safety. The Rev. Thomas Bowdler of Sydenham, the representative of the last baronet of the Cotton family, the founders of the Cottonian Library, possesses another of the Ferrar volumes. Of those which were presented by Ferrar to George Herbert and Dr. Jackson, no record remains.”

JOHN I. DREDGE.

{13}

*Cardinal Erskine* (Vol. ii., p. 406.) flourished later than your correspondent G.W. supposes. He was in communication with Mr. Pitt about 1799-1800. Query, was he then in England?

W.H.C.

*The Author of Peter Wilkins* (Vol. ii., p. 480).—An advertisement prefixed to the edition of this remarkable work in Smith’s *Standard Library*, 1839, gives the following information respecting the author:—

“In the year 1835, Mr. Nicol the printer sold by auction a number of books and manuscripts in his possession, which had formerly belonged to the well-known publisher Dodsley; and in arranging them for sale, the original agreement for the sale of the manuscript of ‘Peter Wilkins,’ by the author, ‘Robert Pultock of Clement’s Inn’ to Dodsley, was discovered. From this document it appears that Mr. Pultock received twenty pounds, twelve copies of the work, and ‘the cuts of the first impression,’ that is, a set of proof impressions of the fanciful engravings that professed to illustrate the first edition, as the price of the entire copyright. This curious document was sold to John Wilks, Esq., M.P. on the 17th December, 1835.”

Mr. Leigh Hunt, in his *Book for a Corner*, remarks upon this,—

“The reader will observe that the words ‘by the author,’ in this extract, are not accompanied by marks of quotation. The fact, however, is stated as if he knew it for such, by the quoter of the document.”

The difference mentioned by DR. RIMBAULT between the initials in the title-page and those appended to the dedication, occurs also in Mr. Smith’s edition. But the dedication



to which the initials R.P. are affixed, speaks of the book as the work of the writer in the most unmistakeable terms. Was the S. in the place of the P. a typographical error, perpetuated by carelessness and oversight; or a mystification of the author, adopted when the success of the book was uncertain, and continued after the dedication had contradicted it, by that want of attention to minutiae which was more frequently manifest in former times than at present?



## Page 23

Mr. Leigh Hunt informs us that the Countess of Northumberland, to whom the dedication is made, was the lady to whom Percy addressed his *Reliques of Ancient Poetry*. "She was a Wriothesley descended of Shakspeare's Earl of Southampton, and appears to have been a very amiable woman."

Permit me to take this opportunity of saying, that there is a misprint in the poem by Barry Cornwall (Vol. ii., p. 451.), by which the title of a poem from which a quotation is made, appears as the name of a *dramatis persona*. "Paris" is the title of a poem by the Rev. Geo. Croly, from which the "motto" is quoted.

G.J. DE WILDE.

*Peter Wilkins* (Vol. ii., p. 480.).—In the preface to a garbled and mutilated edition of this work, which appeared Lond. 1839, sq. 12mo., it is stated that the author was Robert Pultock, of Clement's Inn, which is in accordance with the initials to the dedication. Those of R.S. on the title I consider as mere fiction. Lowndes gives the 1st ed. 1750, 2 vols. 12mo. and I have a note of a reprint, Dublin, Geo. Falkner, 1751, 2 vols. 12mo., "illustrated with several cuts." My copy is Lond. 1816, 2 vols. 12mo., with a few indifferent engravings.

F.R.A.

"*The Toast*," by *Dr. King* (Vol. ii., p. 480.).—DR. RIMBAULT will find the key to the characters named in this poem printed in Davis's *Second Journey round the Library, &c.*, p. 106.

F.R.A.

[W.A. informs us that there is a key to this work in Martin's *Account of Privately Printed Books*.]

*The Widow of the Wood* (Vol. ii., p. 406.).—The history of this publication can hardly be given without raking up a piece of scandal affecting an honourable family still in existence. If DR. RIMBAULT wishes to see the book, and has any difficulty in meeting with it, I shall be happy to forward him my copy by the post on learning his address. I inclose you mine, and will thank you to communicate it to him if he should wish for it.

The maiden name of this "widow" was Anne Northey. Her second husband was Sir Wm. Wolseley; her *fourth*, Mr. Hargrave, father of the celebrated jurist. Every copy of the work which could be found was destroyed by the latter gentleman.

H.C.

*Damasked Linen* (Vol. ii., p. 199.).—It may interest R.G.P.M. to learn that portion of the damasked linen which formed part of the establishment of James II. when in Ireland, still



exists in the possession of R. Ely, Esq., of Ballaghmore Castle in the Queen's County. I have seen with that gentleman several large napkins beautifully damasked with the then royal arms, together with the initials J.R. of large size, and elaborately flourished. The tradition of the family is, that they were obtained from the plunder of James's camp equipage, after the defeat of the Boyne. Mr. Ely's ancestor was in William's army.

X.Y.A.

\* \* \* \* \*



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### MISCELLANEOUS.

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

Every one who had an opportunity of inspecting the glorious assemblage of masterpieces of workmanship and design which were collected together at the *Exhibition of Ancient and Mediaeval Art* last spring, must have felt a desire to possess some more lasting memorial of that unparalleled display than the mere catalogue. {14} So strong, indeed, was this feeling at the time, as to call several announcements of works in preparation, commemorative of the Exhibition, including one by the accomplished Honorary Secretary of the Committee, Mr. Franks. Mr. Franks has, however, we regret to hear, now abandoned that intention, so that of these promised memorials, we shall probably only see the one which has just been published under the title of *Choice Examples of Art Workmanship, selected from the Exhibition of Ancient and Mediaeval Art at the Society of Arts*; and, whether as a pleasant record to those who visited the collection, or as a compensation for their disappointment to those who were not so fortunate, the book will, doubtless, find favour with the rapidly increasing class who take an interest in works of this character. That the publishers anticipate a large sale, is obvious, from the remarkably low price at which they have published this beautiful volume, which contains upwards of sixty engravings, drawn from the gems of the collection, by Mr. De la Motte, and engraved under his superintendence; and furnishes representations of objects of the most varied kinds, from the *Nautilus Cup* belonging to Her Majesty, to Mr. Vulliamy's *Ivory Bas-reliefs* ascribed to Fiamingo, Mr. Slade's matchless specimens of *Glass*, and Dr. Rock's *Superaltare*.

Mr. Charles Knight has just put forth a small pamphlet, entitled *Case of the Authors as regards the Paper Duty*, in which he shows most ably and most clearly the social advantages which must result from the repeal of a tax which, as Mr. Knight proves, "encourages the production of inferior and injurious works by unskilled labourers in literature."

The *Gentleman's Magazine* of the present month is a capital number. Mr. Cunningham has commenced in it, what promises to be an interesting series of papers upon a subject which that gentleman's well-known tact and judgment ill prevent from being objectionable, *The Story of Nell Gwyn*; and the numerous friends of the late Mr. Amyot—and how numerous were his friends!—cannot but be pleased with the characteristic portrait which accompanies the interesting memoir of that kind-hearted and accomplished gentleman.

*Oracles from the British Poets, A Drawing-Room Table Book and pleasant Companion for a Round Party*, by James Smith exhibits a good idea carried out with excellent taste, and justifies the author's motto:

“Out of them scatter’d Sibyl’s leaves,  
Strange prophecies my fancy weaves.”



## Page 25

A game which, while it amuses the family circle, will make its members acquainted with so many beautiful passages from our poets as are here assembled, must find a welcome in many a home at the present season. The publisher of the *Oracles* has availed himself of the demand, at this period of the year, for "Song of knight and lady bright," to re-issue in one volume instead of two, and at a reduced price, his *Pictorial Book of Ballads Traditional and Romantic*.

*A Monumentarium of Exeter Cathedral*, carefully compiled by the Rev. J.W. Hewett, the result of six months regular labour, has been printed in the *Transactions of the Exeter Architectural Society*. By this work Mr. Hewett has done good service to all genealogists, local and general historians, &c., and we know no greater benefit that could be conferred on this branch of literature, than that some of our now super-abundant brass-rubbers should follow Mr. Hewett's example, and note with accuracy all the inscriptions, monuments, coats of arms, &c., preserved in the churches in their respective neighbourhoods. They may then either hand them over for publication to the nearest Archaeological Society, or the Archaeological Institute, or the Society of Antiquaries; or transmit a copy of them to the MS. department of the British Museum.

Messrs. Sotheby and Wilkinson, of Wellington Street, will sell, on Monday next and two following days, the valuable Collection of Ancient and Modern Engravings of the late James Brown, Esq.

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\* \* \* \* \*

NOTICES TO CORRESPONDENTS.

ETYMOLOGICUS *will find a full reply to his Query, under the word "Aiguillette,"* in the *Dictionnaire Infernal* of M. Collin de Plancy; and by so doing he will also learn why we do not here enter into a fuller explanation\_.

MARCH. *There is no question but that we derived the name April fool\_ from the French Poisson d'Avril.* See Ellis'\_ Brand, vol. i. p. 82 (ed. 1841).



## Page 26

INVESTIGATOR *is referred to Lowndes' Bibliographer's Manual*\_, under the title "Huloet," for an account of Huloet's *Abecedarium*, as well as of the newly corrected edition of it by Higgins\_.

A SUBSCRIBER *who wishes for an abridged translation of Dugdale's account of Norton Priory, Lincolnshire, is referred to Wright's English Abridgment of the Monasticon*\_, published in\_ 1718.

J.K. (Medical Use of Mice) *is thanked for his friendly Postscript. He will, we trust, see a great alteration in future.*

CURIOSUS. *The best account of the Domestic Fool is in Douce's Illustrations of Shakespeare*\_, and Flaegel's\_ *Geschichte der Hofnarren.*

PHILO-STEVENS. *Rask's Anglo-Saxon Grammar*\_, by Thorpe; and Vernon's *Guide to Anglo-Saxon*, are considered the best elementary books\_.

*The INDEX*\_ to our *SECOND VOLUME* will, we trust, be ready by the middle of the present month\_.

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\* \* \* \* \*

Mr. T. Richards (late of St. Martin's Lane), PRINTER and Agent to the PERCY and HAKLUYT SOCIETIES, has removed to 37. Great Queen Street, near Drury Lane, where he respectfully requests all Letters may be addressed to him.

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