

# Notes and Queries, Number 64, January 18, 1851 eBook

## Notes and Queries, Number 64, January 18, 1851

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# Page 1

## NOTES.

*Authorship of Henry viii.*

In my last communication on the subject of *Henry VIII.*, I referred to certain characteristic *tricks* of Fletcher's style of frequent occurrence in that play, and I now beg leave to furnish you with a few instances. I wish it, however, to be understood, that I advance these merely as illustrative specimens selected at random; as there is scarcely a line of the portions of the play I assume to be Fletcher's but would furnish some evidence to a diligent student of this writer's style: and that, although I think each separate instance as strongly characteristic of Fletcher as it is unlike Shakspeare, it is only in their aggregate number that I insist upon their importance.

The first instance to which I call attention is the use of the substantive "one" in a manner which, though not very uncommon, is used by no writer so frequently as Fletcher. Take the following:—

"So great ones."—*Woman's Prize*, ii. 2.

"And yet his songs are sad ones."—*Two Noble Kinsmen*, ii. 4.

and the title of the play, *The False One*.

Compare with these from *Henry VIII.*:—

"This night he make a supper, and a great one."—Act I. 3.

"Shrewd ones."—"Lame ones."—"so great ones."—*Ibid.*

"I had my trial,

And must needs say a noble one."—Act ii. 1.

"A wife—a true one."—Act iii. 1.

"They are a sweet society of fair ones."—Act I. 4.

Fletcher habitually uses "thousand" without the indefinite article, as in the following instances:

"Carried before 'em thousand desolations."—*False One*, ii. 9.

"Offers herself in thousand safeties to you."—*Rollo*, ii. 1.

"This sword shall cut thee into thousand pieces."—*Knight of Malta*, IV.

2.

In *Henry VIII.* we have in the prologue:

"Of thousand friends."

"Cast thousand beams upon me."—Act IV. 2.



The use of the word “else” is peculiar in its position in Fletcher:—

“Twere fit I were hang’d else.”—*Rule a Wife*, II.

“I were to blame else.”—*Ibid.*

“I’ve lost me end else.”—Act IV.

“I am wide else.”—*Pilgrim*, IV. 1.

In *Henry VIII.*, the word occurs in precisely the same position:—

“Pray God he do! He’ll never know himself, else.”—Act II. 2.

“I were malicious, else.”—Act IV. 2.

{34} The peculiarly idiomatic expression “I take it” is of frequent occurrence in Fletcher, as witness the following:—

“This is no lining for a trench, I take it.”—*Rule a Wife*, III.

“And you have land i’ th’ Indies, as I take it.”—*Ibid.* IV.

“A fault without forgiveness, as I take it.”—*Pilgrim*, IV. 1.

“In noble emulation (so I take it).”—*Ibid.* IV. 2.



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In one scene of *Henry VIII.*, Act I. 3., the expression occurs twice: "One would take it;" "There, I take it."

Of a peculiar manner of introducing a negative condition, one instance from Fletcher, and one from *Henry VIII.* in reference to the same substantive, though used in different senses, will suffice:

"All noble battles,  
Maintain'd in thirst of honour, not of blood."—*Bonduca*, V. 1.  
"And those about her  
From her shall read the perfect ways of honour,  
And by those claim their greatness, not by blood."—*Henry VIII.*, V. 4.

Of a kind of parenthetical asseveration, a single instance, also, from each will suffice:

"My innocent life (I dare maintain it, Sir)."—*Wife for a Month*, IV. 1.  
"A woman (I dare say, without vain glory)  
Never yet branded with suspicion."—*Henry VIII.*, III. 1.

"A great patience," in *Henry VIII.*, may be paralleled by "a brave patience," in *The Two Noble Kinsmen*: and the expression "aim at," occurring at the close of the verse (as, by the bye, almost all Fletcher's peculiarities do) as seen in Act III. 1.,

"Madam, you wander from the good we aim at,"

is so frequently to be met with in Fletcher, that, having noted four instances in the *Pilgrim*, three in the *Custom of the Country*, and four in the *Elder Brother*, I thought I had found more than enough.

Now, Sir, on reading *Henry VIII.*, and meeting with each of these instances, I felt that I remembered "the trick of that voice;" and, without having at present by me any means for reference, I feel confident that of the commonest examples not so many can be found among all the rest of the reputed plays of Shakspeare, as in *Henry VIII.* alone, or rather in those parts of *Henry VIII.* which I reject as Shakspeare's; while of the more remarkable, I think I might challenge the production of a single instance.

My original intention in the present paper was merely to call attention to a few such expressions as the foregoing; but I cannot resist the impulse to quote one or two parallels of a different character:—

*Henry VIII.*:

"The dews of heaven fall thick in blessings on her!"—Act IV. 2.

Fletcher:

"The dew of sleep fall gently on you, sweet one!"—*Elder Brother*, IV.



3.

“Blessings from heaven in thousand showers fall on ye!”—*Rollo*, II. 3.

“And all the plagues they can inflict, I wish it,  
Fall thick upon me!”—*Knight of Malta*, III. 2.

*Henry VIII.*:

“To-day he puts forth  
The tender leaves of hope, to-morrow blossoms.”—Act III. 2.

Fletcher:

“My long-since-blasted hopes shoot out in blossoms.”—*Rollo*, II. 3.

These instances, of course, prove nothing; yet they are worth the noting. If, however, I were called upon to produce two passages from the whole of Fletcher’s writings most strikingly characteristic of his style, and not more in expression than in thought, I should fix upon the third scene of the first act of *Henry VIII.*, and the soliloquy of Wolsey, Beginning—



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“Farewell, a long farewell to all my greatness!”

In conclusion, allow me to remark, that I am quite content to have been anticipated by MR. SPEDDING in this discovery (if discovery you and your readers will allow it to be), for the satisfaction I am thereby assured of in the concurrence of so acute a critic as himself, and of a poet so true as the poet-laureate.

SAMUEL HICKSON.

Dec. 10. 1850.

\* \* \* \* \*

THE CAVALIER’S FAREWELL.

The following song is extracted from the MS. Diary of the Rev. John Adamson (afterwards Rector of Burton Coggles, Lincolnshire) commencing in 1658. Can any of your readers point out who was the author?—

“THE CAVALIER’S FAREWELL TO HIS MISTRESS BEING CALLED TO THE WARRS.”

1.

“Ffair Ffidelia tempt no more,  
I may no more thy deity adore  
Nor offer to thy shrine,  
I serve one more divine  
And farr more great y{^n} you:  
I must goe,  
Lest the foe  
Gaine the cause and win the day.  
Let’s march bravely on  
Charge ym in the Van  
Our Cause God’s is,  
Though their odds is  
Ten to one.

{35}

2.

“Tempt no more, I may not yeeld  
Although thine eyes  
A Kingdome may surprize:  
Leave off thy wanton toiles



The high borne Prince of Wales  
 Is mounted in the field,  
 Where the Royall Gentry flocke.  
 Though alone  
 Nobly borne  
 Of a ne're decaying Stocke,  
 Cavaleers be bold  
 Bravely hold your hold,  
 He that loyters  
 Is by Traytors  
 Bought and sold.

3.

“One Kisse more and yn farewell  
 Oh no, no more,  
 I prethee giue me ore.  
 Why cloudest thou thy beames,  
 I see by these extreames,  
 A Woman's Heaven or Hell.  
 Pray the King may haue his owne,  
 And the Queen  
 May be seen  
 With her babes on England's Throne.  
 Rally up your Men,  
 One shall vanquish ten,  
 Victory we  
 Come to try thee  
 Once agen.

Query: Who was the author of the above?

F.H.

\* \* \* \* \*

GRAY'S ELEGY.

J.F.M. (Vol. i., p. 101.) remarks, “I would venture to throw out a hint, that an edition of this *Elegy*, exhibiting all the known translations, arranged in double columns, might be made a noble monument to the memory of Gray.” It has been asserted that there is scarcely a thought in this *Elegy* that Gray has not borrowed from some writer, ancient or modern and if this be true, I would take the liberty of adding a hint to that of J.F.M., namely, that the proposed edition should contain a *third* column, exhibiting all the known plagiarisms in this famous *Elegy*. To begin with the first line—

“The curfew tolls the knell of parting day.”

Lord Byron, in his notes to the third canto of *Don Juan*, says that this was adopted from the following passage in Dante's *Purgatory*, canto viii.:



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— “si ode squilla di lontano  
Che paja 'l giorno pianger che si muore.”

And it is worthy of notice that this passage corresponds with the first line of Giannini's translation of the Elegy, as quoted by J.F.M.:—

“Piange la squilla 'l giorno, che si muore.”

I must add, however, that long before Lord Byron thought of writing *Don Juan*, Mr. Cary, in his excellent translation of the Italian poet, had noticed this plagiarism in Gray; and what is more, had shown that the principal thought, the “giorno che si muore,” was borrowed by Dante from Statius's

“Jam moriente die.”

HENRY H. BREEN.

St. Lucia, West Indies, Nov. 1850.

[The preceding communication was accompanied by several others, and by the following gratifying letter, which we print as a fresh proof that our paper is fulfilling the object for which it was instituted, namely, that of promoting literary intercourse between men of letters throughout the world and that it is as favourably received by our fellow countrymen abroad, as it has been by those who are enabled to receive it wet from the press:—“Owing to the difficulty of procuring the early numbers of 'NOTES AND QUERIES,' especially at this distance from Britain, I have been compelled to wait for its publication in a collected form. I am now in possession of the first volume, and beg leave to offer you a few Notes which have occurred to me on perusing its contents. I am fully sensible of the disadvantage of corresponding with you from so remote a corner of the globe, and am prepared to find some of my remarks anticipated by other correspondents nearer home; but having deeply suffered from the literary isolation consequent upon a residence of twenty-one years in this country, I shall gladly submit to any disadvantage which shall not involve a total exclusion from the means of inter-communication so opportunely afforded by your excellent periodical.

“HENRY H. BREEN.”]

\* \* \* \* \*

THE NINEVEH MONUMENTS AND MILTON'S NATIVITY ODE ILLUSTRATED FROM LUCIAN.

Layard in his *Nineveh*, vol. ii., p. 471., in his description of “the sacred emblems carried by the priests,” says, they are principally the fruit or cone of the pine.



“... and the square utensil which, as I have already remarked, appears to have been of embossed or engraved metal, or of metal carved to represent wicker work, or sometimes actually of wicker work.”

He adds, that M. Lajard “has shown the connection between the cone of the cypress and the worship of Venus in the religious systems of the East;” that it has been suggested that “the square vessel held the holy water,” that, “however this may be, it is evident from their constant occurrence on Assyrian monuments, that they were very important objects in religious ceremonies. Any attempt to explain their use and their typical {36} meaning, can at present be little better than ingenious speculation.”



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There is a passage in Lucian *De Dea Syria*, Sec. 13., which may serve to elucidate this feature in the Nineveh marbles. He is referring to the temple of Hierapolis and a ceremony which Deucalion was said to have introduced, as a memorial of the great flood and the escaping of the waters:

[Greek: "Dis ekastou eteos ek thalasses ydor es ton neon apikneetai; pherousi de ouk irees mounon alla pasa Syrie kai Arabie, kai perethen tou Euphreteo, polloi anthropoi es thalassan erchontai, kai pantes ydor pherousai, ta, prota men en toi neoi ekchrousi,"] &c.

"Twice every year water is brought from the sea to the temple. Not only the priests, but" all Syria and Arabia, "and many from the country beyond the Euphrates come to the sea, and all bring away water, which they first pour out in the temple," and then into a chasm which Lucian had previously explained had suddenly opened and swallowed up the flood of waters which had threatened to destroy the world. Tyndale, in his recent book on Sardinia, refers to this passage in support of a similar utensil appearing in the Sarde paganism.

It may be interesting to refer to another passage in the *Dea Syria*, in which Lucian is describing the splendour of the temple of Hierapolis; he says that the deities themselves are really present:—

[Greek: "Kai Theoi de karta autoisi emphanees; idroei gar de on para sphisi ta xoata,"]

When the very images sweat, and he adds, are moved and utter oracles. It is probable Milton had this in recollection when, in his noble *Nativity Ode*, he sings of the approach of the true Deity, at whose coming

"... the chill marble seems to sweat,  
While each peculiar power foregoes his wonted seat."

L.I.M.

\* \* \* \* \*

MINOR NOTES.

*Gaudentio di Lucca*.—Sir James Mackintosh, in his *Dissertation on the Progress of Ethical Philosophy*, adverts to the belief that Bishop Berkeley was the author of *Gaudentio di Lucca*, but without adopting it.

"A romance," he says, "of which a journey to an Utopia, in the centre of Africa, forms the chief part, called *The Adventures of Signor Gaudentio di Lucca*, has been commonly



ascribed to him; probably on no other ground than its union of pleasing invention with benevolence and elegance.”—*Works*, vol. i. p. 132. ed. 1846.

Sir J. Mackintosh, like most other modern writers who mention the book, seems not to have been aware of the decisive denial of this report, by Bishop Berkeley’s son, inserted in the third volume of Kippis’s *Biographia Britannica*.

**L.**



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*George Wither, the Poet, a Printer* (Vol. ii., p. 390).—In addition to DR. RIMBAULT'S extract from Wither's *Britain's Remembrancer*, showing that he printed (or rather composed) every sheet thereof with his own hand, I find, in a note to Mr. R.A. Willmott's volume of the *Lives of the English Sacred Poets*, in that interesting one of George Wither, the following corroboration of this singular labour of his: the poem, independent of the address to the King and the praemonition, consisting of between nine and ten thousand lines, many of which, I doubt not, were the production of his brain while he stood at the printing-case. A MS. note of Mr. Park's, in one of the many volumes of Wither which I possess, confirms me in this opinion.

“Ben Jonson, in *Time Vindicated*, has satirized the custom, then very prevalent among the pamphleteers of the day, of providing themselves with a portable press, which they moved from one hiding-place to another with great facility. He insinuates that Chronomastix, under whom he intended to represent Wither, employed one of these presses. Thus, upon the entrance of the Mutes,—

*Fame.* What are this pair?

*Eyes.* The ragged rascals?

*Fame.* Yes.

*Eyes.* These rogues; you'd think them rogues,  
But they are friends;  
One is his printer in disguise, and keeps  
His press in a hollow tree.”

From this extract it should seem that Wither not only composed the poem at case (the printer's phrase), but worked it off at press with his own hands.

J.M.G.

Worcester.

“*Preached as a dying Man to dying Men*” (Vol. i., p. 415.; Vol. ii., p. 28.).—Some time ago there appeared in this series (Vol. i., p. 415.) a question respecting a pulpit-phrase which has occasionally been used by preachers, delivering their messages as “dying men to dying men.” This was rightly traced (Vol. ii., p. 28.) to a couplet of the celebrated Richard Baxter, who, in one of his latest works, speaking of his ministerial exercises, says,—

“I preach'd as never sure to preach again,  
And as a dying man to dying men.”



The passage occurs in one of his “Poetical Fragments,” entitled “Love breathing Thanks and Praise.”

This small volume of devotional verse is further entitled, *Heart Imployment with GOD\_ and Itself; the concordant Discord of a Broken-healed Heart; Sorrowing, Rejoicing, Fearing, Hoping, Dying, Living: published for the Use of the Afflicted\_*. The Introduction is dated “London: at the Door of Eternity, Aug. 7. 1681.”

He yet survived ten years, in the course of which he was twice imprisoned and fined under {37} the profligate and persecuting reigns of Charles II. and James II. for his zeal and piety.

J.M.G.

Hallamshire.

*Authors of Anonymous Works.*—On the title-page of the first volume of my copy of *The Monthly Intelligencer* for 1728 and 1729, which was published anonymously, is written in MS., “By the Rev. Mr. Kimber.”



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This book belonged to, and is marked with the autograph of D. Hughes, 1730; but the MS. note was written by another hand.

P.H.F.

*Umbrellas* (Vol. ii., pp. 491. 523., &c.).—I have talked with an old lady who remembered the first umbrella used in Oxford, and with another who described the surprise elicited by the first in Birmingham. An aunt of mine, born 1754, could not remember when the house was without one, though in her youth they were little used. May not the word umbrella have been applied to various sorts of *impluvia*? Swift, in his “Description of a City Shower,” says:—

“Now in contiguous drops the flood comes down,  
Threatening with deluge this devoted town.  
To shops in crowds the dangled females fly,  
Pretend to cheapen goods, but nothing buy.  
The Templar spruce, while every spout’s abroach,  
Stays till ’tis fair, yet seems to call a coach.  
The tuck’d-up sempstress walks with hasty strides,  
While *streams run down her oil’d umbrella’s sides.*”

*Tatler*, No. 238. Oct. 17. 1710.

This might be applied to an oiled cape, but I think the passage quoted by MR. CORNEY (Vol. ii., p. 523.) signifies something carried over the head.

By the way, the “Description of a City Shower” contains one of the latest examples of *ache* as a dissyllable:—

“A coming shower your shooting corns presage,  
Old *aches* throb, your hollow tooth will rage.”

H.B.C.

U.U. Club, Jan.

\* \* \* \* \*

## QUERIES.

SONNET (QUERY, BY MILTON) ON THE LIBRARY AT CAMBRIDGE.



In a *Collection of Recente and Witty Pieces by several eminent hands*, London, printed by W.S. for Simon Waterfou, 1628, p. 109., is the following sonnet, far the best thing in the book:—

“ON THE LIBRARIE AT CAMBRIDGE.

“In that great maze of books I sighed and said,—  
It is a grave-yard, and each tome a tombe;  
Shrouded in hempen rags, behold the dead,  
Coffined and ranged in crypts of dismal gloom,  
Food for the worm and redolent of mold,  
Traced with brief epitaph in tarnished gold—  
Ah, golden lettered hope!—ah, dolorous doom!  
Yet mid the common death, where all is cold,  
And mildewed pride in desolation dwells,  
A few great immortalities of old  
Stand brightly forth—not tombes but living shrines,  
Where from high sainte or martyr virtue wells,  
Which on the living yet work miracles,  
Spreading a relic wealth richer than golden mines.

“J.M. 1627.”

Attached to it, it will be seen, are the initials J.M. and the date 1627. Is it possible that this may be an early and neglected sonnet of Milton? and yet, could Milton have seriously perpetrated the pun in the second line?



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C. HOWARD KENYON.

\* \* \* \* \*

BURYING IN CHURCH WALLS.

(Vol. ii., p. 513.)

MR. W. DURRANT COOPER has mentioned some instances of burials in the walls of churches; it is not however clear whether in these the monument, or coffin lid, is in the inside or the outside of the wall.

Stone coffin lids, with and without effigies, are very frequently found placed under low arches hollowed in the wall in the *interior* of the church: tombs placed in the *exterior* of the wall are much less common; and the singularity of their position, leads one to look for some peculiar reason for it. Tradition often accounts for it by such stories as those mentioned by MR. COOPER. Such is the case with a handsome canopied tomb (I think with an effigy) on the south side of the choir of the cathedral of Lichfield, where we are told that the person interred died under censure of the church. Other instances which I have noticed, are, at—

Little Casterton, Rutland.—Tomb, with an effigy, apparently of an ecclesiastic, but much decayed, of the 13th century, in the south wall of the nave.

Warbleton, Sussex.—Circular arch over a sort of altar tomb, no effigy remains. Probably of the earlier half of the 13th century. In the south wall of chancel.

Basildon, Berks.—A very elegant canopy. There was once an effigy, now destroyed, with the tomb, and a door made under the canopy! About 1300. In the south wall of the chancel.

Bridewater, Somerset.—Two arches, with foliations, over effigies between them, a door leading, down to a crypt. The effigies are too much decayed to enable a decided opinion to be formed as to sex or station. In the north wall of north transept. Date probably between 1270 and 1300.

St. Stephen's, Vienna.—A fine tomb, with canopy and effigy, by the side of the south door of the nave. Probably of the 14th century.

I have been disposed to think that the most {38} probable motive which may have led to tombs and effigies, sometimes of an elaborate and costly character, being placed in such exposed positions, was the desire of obtaining the prayers of the passers-by for the soul of the deceased. It is worth notice, that the usage seems in England to have been very much limited to the 13th, or early part of the 14th century. I should, however,



be very glad if any one who may possess information bearing on the subject would communicate it.

N.

\* \* \* \* \*

MINOR QUERIES.

*Meaning of Venwell or Venville.*—Will you allow me to make the following Query as to the custom of “Ven\_well\_” or “Ven\_ville\_”? Risdon, in his *Survey of Devon*, states it to be a right enjoyed by the tenants of land adjoining to Dartmoor of pasturage and cutting turf within the limits of the forest. He calls it “Fenfield, antiently Fengfield,” but makes no allusion to the etymology of the word, or to the origin of the custom. Some of your correspondents can most probably afford information on both these points.



## Page 9

R.E.G.

4. Lidlington Place, Harrington Square.

*Erasmus and Farel.*—In D'Aubigne's *History of the Reformation*, ii. 149. (White's Translation), it is said that Erasmus "instead of Farellus would often write *Fallicus*, thus designating one of the frankest men of his day with the epithets of cheat and deceiver."

But Mr. Dyer, in his late *Life of Calvin*, spells the word *Phallicus*, and supposes it to allude to some amorous propensities of the reformer.

Which of these authorities are we to believe?

J.C.R.

*Early Culture of the Imagination.*—I have somewhere read, possibly in an article of the *Quarterly Review*, the opinion very strikingly expressed, and attributed to Mr. Lockhart, that children's imaginative faculty ought to be more prominently cultivated than their reason; and, on this ground, the reading of *Fairy Tales*, *The Arabian Nights*, &c. was recommended for children. Will any one kindly refer me to this passage? And, as it is wanted for an immediate purpose, an early insertion and reply to this query will oblige me.

ALFRED GATTY.

*Sir Thomas Bullen's Drinking Horn.*—Does any one know whether the drinking horn which belonged to Sir Thomas Bullen still exists? By the will it was directed to be kept as a heir-loom.

P.

*Peter Sterry.*—In the title-page and address to the reader of Peter Sterry's *Appearance of God to Man in the Gospel*, &c., and other his posthumous discourses, 4to. 1710, mention is made of certain miscellaneous tracts, letters, &c., taken from original MSS. left by him, whose publication was made to depend on the success of the above work. Sterry was spoken of by Baxter in complimentary terms, notwithstanding his peculiar sentiments and manner of writing; and in a MS. note on the title-page of Sterry's *Discourse of the Freedom of the Will*, folio, 1675, he is said to have been "chaplain first to Lord Brooke, afterwards to Oliver Cromwell." If any of your readers can say whether the "miscellaneous tracts," &c., were ever published, and, if not, where the MSS. are likely to be found, with any further information concerning him, which is desired by many persons deeply interested in his history and writings, it will confer a favour on me.



Lord Clarendon notices a work of Sir Harry Vane (who was an associate of Sterry's), entitled *Love to God, &c.*[1] I should also be glad to know where that work may be found.

[Footnote 1: [The title of Vane's work is, *Of the Love of God, and Union with God*, 4to. 1657. It is not to be found in the Catalogues of the British Museum, Bodleian, Sion College, D. Williams' library, or London Institution.]]

J.P.

*"Words are Men's Daughters," &c.—*

*"Words are men's daughters, but God's sons are things."*

Where does this verse occur? Who was the author? Can any parallel passages be adduced?



## Page 10

T.J.

*Robert Henryson—Gawyn Douglas.*—Complete uniform editions of the poems of these celebrated authors, accompanied with biographical notices and illustrative notes, being a desideratum in Scottish literature, permit me to ask, through the medium of your entertaining and useful “NOTES AND QUERIES,” if such publications be in contemplation by any of the various literary societies, or individual member thereof, in this kingdom; and if so, are they likely to appear soon?

T.G.S.

Edinburgh, Dec. 31. 1850.

*Darby and Joan.*—Can any of your readers refer me to a copy of the ballad of Darby and Joan? There is a tradition in the parish of Helaugh, near Tadcaster, that they were inhabitants of that village, and that the ballad is the composition of some poet who was a constant visitor to the Duke of Wharton, when living in the manor house.

H.

*William Chilcot.*—As I am about to reprint an excellent little work, entitled, *Practical Treatise concerning Evil Thoughts*, by William Chilcot, can any of your readers give me any account of his life? The work was originally, I believe, printed in Exeter, 1698, or thereabouts, as I find it in a {39} catalogue of “Books printed for and sold by Philip Bishop, at the Golden Bible over against the Guildhall in Exon, 1702.” It was reprinted, “London, 1734,” for “Edward Score, over against the Guildhall in Exeter.” And again (*privately*), a few years ago. Of the *first* edition I have never seen a copy, although I am not aware that it is particularly scarce; of the second, copies are not uncommon.

If any of your readers could communicate any information regarding the author, I should feel much obliged.

RICHARD HOOPER.

University Club, Suffolk Street.

*Benj. Wheeler’s Theological Lectures.*—In the year 1819 was published Vol. i. of the *Theological Lectures* of Benjamin Wheeler, late Regius Professor of Divinity in Oxford. In the preface, it is said—

“The first of the three volumes, in which the Lectures will be comprised, is offered to the public as an experiment of its disposition towards the completion of the work; the favourable entertainment of which will determine the editor’s purpose of sending the two remaining volumes after it with all convenient expedition.”



Can any of your readers inform me whether the MSS. of the two unpublished volumes are preserved, and where they are to be found?

W.A.

*Sir Alexander Cumming*.—A Nova Scotia baronet, living in 1730, of Coulter, called by some, “King of the Cherokees.” He married Elizabeth, one of the last coheiresses of the ancient family of *Dennis*, of Puclechurch, co. Gloucester. Where may be found any account of his connection with the Cherokees; also any thing of his death or descendants?

S.S.



## Page 11

*Cross between a Wolf and Hound.*—May I call the attention of such of your correspondents as are versed in natural history, to an account that I have lately received from a gentleman of intelligence, education, and undoubted veracity. I am informed by him that he has lately seen, in the south of France, a she-wolf that had been caught at a very early age, and brought up on very friendly terms with a kennel of hounds. The animal had come to its maturity when my friend observed it and its good understanding with its canine neighbours had never been interrupted. So far from it, indeed, that the she-wolf has had and reared a litter of pups by one of the dogs, and does duty in hunting as well as any dog of the pack. Buffon states that he had found that an experiment continued for a considerable time, to bring about the like result between the like animals, never showed the least appearance of success. The circumstances which he mentions as to the capture and habits of the she-wolf are nearly the same as I have above described, and from the failure of the experiments, Buffon doubted the possibility of any sexual conjunction between these kinds of animals. Some of your correspondents may be able to say how far subsequent observation confirms Buffon's conclusion.

T—N.

Athenaeum.

*Landwade Church, and Moated Grange.*—About five miles from the town of Newmarket, the metropolis of the racing world, and from Eening, a village in the county of Suffolk, there is a secluded hamlet called "Landwade," which contains a "*moated grange*," and a church to all appearances very ancient.

The church contains several antique tombs, together with curious monumental brasses, nearly all, I believe I may say all, to the memory of the Cotton family; amongst whom, judging from the inscriptions, were crusaders and knights of mighty emprise, and other worthies. There is only one grave and gravestone in the churchyard, and that is to an old domestic servant of the said Cotton family.

Can any of your readers or antiquaries give any information touching the church, the ancient tombs and effigies, the Cotton family, the grange, &c.

When a boy I used to look upon the old house and the quaint little church with a deal of awe.

It is very distressing, but I cannot find any published account of this ancient and remarkable place and its antiquities.

JONATHAN OLDBUCK, JUN.



*Dr. Bolton, Archbishop of Cashel.*—Any information respecting the family, the arms, or descent of Doctor Theophilus Bolton, Archbishop of Cashel, in the early part of the last century, will oblige.

X.X.

Dec. 31. 1850.

*Genealogy of the Talbots.*—In some of the printed genealogies of the Talbots, to whose ancestry you have lately made several references, descent is claimed for that noble family from the emperors of the East, through Anne, wife of Henry I., King of France, and daughter of Iaroslaf, or Georges, King of Russia, whose father, the great Vladimir, married Anne, sister of Basilius, Emperor of Byzantium.



## Page 12

Now that excellent authority, *L'Art de Verifier les Dates*, gives the date of 988 for the conquest of the Chersonese by Vladimir and his marriage with the emperor's sister, and that of 978 for the birth of Iaroslaf, who must, therefore, be a son of one of the many concubines mentioned in that work as preceding his wife Anne.

Can the rare honour of descent from the Eastern emperors be substantiated by the correspondents who appear to take interest in the pedigree of this house?

I may add, that *L'Art de Verifier les Dates*, though seldom incorrect, seems to err when it asserts Enguerherde, wife of the above-named Iaroslaf, to be {40} the daughter of Olaus, or Olaf, "King of *Norway*, and not of *Sweden*," as the *Heims Kringla* of Snorro Sturleson gives a long account of the betrothal of Ingigerd or Enguerherde, daughter of Olaf Ericson, King of *Sweden*, to St. Olaf, King of *Norway*, and of her subsequent marriage to Iaroslaf, or Jarislief, King of *Russia*.

Can you say where the best pedigree of the early kings of Sweden is to be found?

E.H.Y.

*Robertson of Muirtown* (Vol. ii., p. 253.).—In thanking A.R.X. for his reference to a pedigree of Robertson of Muirtown, I should be glad if he can explain to me the connection with that branch of *George Robertson*, of St. Anne's, Soho, who lived in the middle of the last century, and married Elizabeth Love, of Ormsby, co. Norfolk. He was uncle, I believe, to Mr. Robertson Barclay (who assumed the last name), of Keavil, co. Fife, and nearly related, though I cannot say in what degree, to William Robertson, of Richmond, whose daughter Isabella married David Dundas, created a baronet by George III., and one of whose granddaughters was married to Sir James Moncreiff, and another to Dr. Sumner, the present Archbishop of Canterbury. This William Robertson, I believe sold the Muirtown property. Is he one of those mentioned in the work to which A.R.X. has referred me? and was he the *first* cousin to Robertson the historian? Perhaps A.R.X. can also say whether the arms properly borne by the Muirtown branch are those given to them in *Burke's Armory*, viz. Gu. three crescents interlaced or, between as many wolves' heads erased arg. armed and langued az., all within a bordure of the third, charged with eight mullets of the first. The late Rev. Love Robertson, Prebendary of Hereford (son of the above George Robertson), was accustomed to use: Gu. three wolves' heads erased arg., armed and langued az., which are the arms of the original stock of Strowan. As I am entitled to quarter his coat, I should be glad to know the correct blazonry.

C.R.M.

*Booty's Case*.—Where can an authentic report be found of "Booty's case," and before what judge was it tried? The writer would also be obliged with an account of the result

of the case, and a note of the summing up, as far as it is to be ascertained. The case is said to be well known in the navy.



## Page 13

DEMONOLOGIST.

[We have seen it stated that this case was tried in the Court of King's Bench about the year 1687 or 1688.]

*Did St. Paul's Clock ever strike Thirteen.*—There is a very popular tradition that a soldier, who was taxed with having fallen asleep at midnight, whilst on guard, managed to escape the severe punishment annexed to so flagrant a dereliction of duty, by positively averring, as evidence of his having been "wide awake," that he had heard the clock of St. Paul's Cathedral strike *thirteen* at the very time at which he was charged with having indulged in forbidden slumbers. The tradition of course adds, indeed this is its point, that, upon inquiry, it was found that the famous horary monitor of London city had, "for that night only," actually treated those whose ears were open, with the, till then, unheard of phenomenon of "thirteen to the dozen." Can any of your readers state how this story originated, or whether it really has any foundation in fact?

HENRY CAMPKIN.

Jan. 9. 1851.

\* \* \* \* \*

## REPLIES.

DRAGONS.

(Vol. ii., p. 517.)

The subject on which R.S. jun. writes in No. 61. is one of so much interest in many points of view, that I hope that a few notices relating to it may not be considered unworthy of insertion in "NOTES AND QUERIES."

In Murray's *Handbook of Northern Italy*, mention is made, in the account of the church of St. Maria delle Grazie, near Mantua, of a stuffed lizard, crocodile, or other reptile, which is preserved suspended in the church. This is said to have been killed in the adjacent swamps, about the year 1406. It is stated to be six or seven feet long.

Eight or ten years ago, I saw an animal of the same order, and about the same size, hanging from the roof of the cathedral of Abbeville, in Picardy. I then took it for a small crocodile, but I cannot say positively that it was one. I am not sure whether it still remains in the cathedral. I do not know whether any legend exists respecting this specimen, or whether it owed its distinguished post to its being deemed an appropriate ornament.



At the west door of the cathedral of Cracow are hanging some bones, said to have belonged to the dragon which inhabited the cave at the foot of the rock (the Wawel) on which the cathedral and the royal castle stand; and was destroyed by Krak, the founder of the city. I regret that my want of osteological science prevented me from ascertaining to what animal these bones had belonged. I thought them the bones of some small species of whale.

I hope that some competent observer may inform us of what animals these and the lindwurm at Bruenn are the remains.

It has struck me as possible that the real history of these crocodiles or alligators, if they are such, may be, that they were brought home by crusaders as specimens of dragons, just as Henry the Lion, Duke of Brunswick, brought from the Holy Land the antelope's horn which had been palmed upon {41} him as a specimen of a griffin's claw, and which may still be seen in the cathedral of that city. That they should afterwards be fitted with appropriate legends, is not surprising.



## Page 14

Some years since, when walking down the valley of St. Nicholas, on the south side of the Valais, my guide, a native of the valley, pointed out to me a wood on the mountain side, and told me that therein dwelt great serpents, about 24 feet long, which carried off lambs from the pastures. He had, however, never seen one of these monsters, but had only seen those who had, and I failed in procuring any testimony of a more decisive character. My guide, however, affirmed that their existence was generally believed in the valley.

N.

\* \* \* \* \*

ORIGIN OF THE FAMILY NAME OF BACON.

(Vol. ii., p. 247.)

The Query proposed by NOCAB evidently possesses some interest, having already elicited two or three replies. I trust, therefore, I shall be excused for submitting yet another solution, which appears to me more satisfactory, if not *conclusive*. The answers to such questions are for the most part merely ingenious *conjectures*; but these to be of weight, should be supported by antiquarian learning. They claim perhaps more regard when they seem to elucidate collateral difficulties; but are of most value when *authenticated* by independent evidence, especially the evidence of *documents* or of *facts*. Fortunately, in the case before us, all these desiderata are supplied.

Old Richard Verstegan, famous for Saxon lore and archaeological research, explains it thus:—

“Bacon, of the *Beechen tree*, anciently called BUCON; and, whereas swinesflesh is now called by the name of BACON, it grew only at the first unto such as were fattened with BUCON or *beechmast*.”—Chap. ix. p. 299.

There is one agreeable feature in this explanation, *viz.*, that it professes somewhat naturally to account for the mysterious relation between the flesh of the unclean animal, and the name of a very ancient and honourable family. But its chief value is to be found in the singular *authentication* of it which I accidentally discovered in Collins's *Baronetage*. In the very ample and particular account there given of the pedigree of the Premier Baronet, it will be seen that the *first* man who assumed the surname of Bacon, was one William (temp. Rich. I.), a great grandson of the Gimbaldus, who came over with the Conqueror and settled in Norfolk. Of course there was *some* reason for his taking that name; and though Collins makes no comment on it, he does in fact unconsciously supply that reason (elucidated by Verstegan) by happily noting of this *sole* individual, that he *bore for his arms*, “*argent, a beech tree proper!*” Thank you, Mr. Collins! thank you kindly, Richard Verstegan! You are both excellent and honest men.



You cannot have been in collusion. You have not, until *now*, even reaped the merit of truthfulness and accuracy, which you silently reflect upon each other. The family name, Bacon, then, undoubtedly signifies “of the beechen tree,” and is therefore of the same class with many others such as ash, beech, &c., latinized in ancient records by De Fraxino, De Fago, &c.



## Page 15

The motto of the Somersetshire Bacons, noticed by NOCAB, when read as written, is supposed to be in the *ablative* case; when transposed, the evident ellipse may be supplied *ad libitum*. From Grimbaldus, downwards, it does not appear that these *beechn* men ever signalized themselves by *deeds of arms*, the favourite boast of heralds and genealogists. Nor indeed could we expect them to have “hearts of oak.” But several have rendered the name illustrious by their contributions to literature, science, and the fine arts. Its *appropriateness*, therefore, must be apology for the motto; which, like most others, is by no means too modest and unassuming.

Duly blushing, I subscribe myself, yours,

PROBA CONSCIENTIA.

P.S. The pedigree of the Norfolk Bacons is one of the most *perfect* in the Herald's College. Any of your readers fond of genealogy might find himself repaid in seeking further information regarding the *particular coat of arms* above referred to, and might throw still more light on the subject.

In Vol. ii., p. 247., your correspondent, NOCAB, quotes (without reference) the remark *en passant* of a previous correspondent “that the word *bacon* had the obsolete signification of ‘dried wood.’” I have searched in vain for this allusion in your preceding Numbers.[2] The information is too curious, however, to be lost sight of. The *Saxon* word *bacon* is, without doubt, simply and purely *beechn*—pertaining to, or relating to the beech tree.

It is probable enough, therefore, that the word *has* borne the signification of “dried wood.” But it is very desirable to know on what authority the assertion rests. Will your correspondent refer us to the book? Or can any of your learned readers say how, where, and when *bacon* has signified “dried wood?”

The subject is well worth the bestowal of some pains upon its elucidation; for the meaning and derivation of the word *bacon*, both as a substantive noun and as a proper name, have been frequently discussed by etymologists and philologists for the last 300 years; and yet, apparently, without any satisfactory determination of the question. The family is ancient, and has been highly distinguished {42} in literature, and science and art. The pedigree is one of the most perfect on record. But Lord Bacon himself, “who knew everything” else, knew nothing of his own name.

[Footnote 2: See vol. ii., p. 138.]

SAMOHT NEHCIEB.

*Meaning of Bacon* (Vol. ii., pp. 138. 247.).—As, on reconsideration, I perceive there is some doubt as to the meaning of the word *bacons* in Foulques Fitzwarin, I send you the



passage in which it occurs, that your readers may form their own opinion concerning it:

—

“Pus apres, furent les portes de le chastel, qe treblees erent, ars e espris par feu que fust illumee de bacons e de grece.”



## Page 16

I must in addition add, that I was mistaken as to the meaning of *hosebaunde*, which was possibly only the French mode of writing husband.

B.W.

\* \* \* \* \*

### REPLIES TO MINOR QUERIES.

*Cockade* (Vol. iii., p.7.).—The black cockade worn by the officers of the army and navy is the relic of a custom which probably dated from the Hanoverian succession; the black cockade being the Hanoverian badge, the white that of the Stuart. In *Waverley*, when the hero for the first time meets the Baron Bradwardine, he is accosted by the latter thus:—

“And so ye have mounted the cockade? Right, right; though I could have wished the colour different.”

### APODLIKTES.

Erechtheum Club.

*Form of Prayer for King's Evil*.—Mr. Lathbury, in his *Convocation*, p. 361., states that this form appeared in Prayer-book of 1709. This was not, however, its earliest appearance, as it is found in a quarto one bearing date 1707, printed by the Queen's printers, Charles Bill and the Executrix of Thomas Newcomb. It occurs immediately before the Articles, and is simply entitled, “At the healing.”

N.E.R. (a Subscriber.)

[Prayers at the Healing may be found in Sparrow's *Collection of Articles, Injunctions, Canons, &c.*, p. 223. 4to. 1661. Consult also, Nichols's *Anecdotes of Bowyer*, p. 573; *The Antiquary's Portfolio*, vol. ii. p. 179.; Aubrey's *Letters*, vol. i. p. 250.; Nichols's *Literary Anecdotes of the Eighteenth Century*, vol. ii. pp. 495-505.; *Christian Observer* (1831), p. 119.]

“Aver.”—*Hogs not Pigs* (Vol. ii., p. 461.).—In Wensleydale, North Yorkshire, the thin oat-cake (common in many mountainous parts of England) is called “aver-cake,” or “haver-cake.” The Loyal Dales Volunteers were surnamed “The Haver-cake Lads.” Previously to seeing the Note of G.M., I imagined the “aver” to be derived from “avena” (Lat.), “avoine” (Fr.). What *dictionary* defines “aver” (French) as denoting the *annual* stock or produce of a farm?

D.2.



E.M., in his Note on J. MN.'s remarks on hogs, mentions that the term *aver*, *averium*, is still used in Guernsey. Is not this word closely connected with the *Eber* of the German Jaegers?

E.H.K.

*Pilgarlic* (Vol. ii., p. 393.)—Sir John Denham spelt this word *Peel-garlick*—it may be found in one of his *Directions to a Painter*—but the passage in which it appears is scarcely fit for quotation. The George of the couplet referred to was Albemarle, who had been wounded during the fight in the part of his person which Hudibras alludes to when he tells us that one wound there

“hurts honour more  
Than twenty wounds laid on before.”

Denham seems to compare Albemarle's wounded buttocks to a peeled onion! The resemblance (to Denham) would account for his use of the word in this instance; but it is pretty evident that the word was not coined by him. We must, at least, give him credit for a witty application of it.



## Page 17

Carlisle.

*Collar of Esses* (Vol. ii., p. 393.).—With reference to the suggestion in No. 54., to give examples of effigies bearing the collar, I beg to mention those at Northleigh Church, Oxon. The following extract is from the *Guide to Neighbourhood of Oxford*:—

“In Northleigh church, beneath an arch between the chancel and a chapel, is a fine perpendicular tomb, with two recumbent figures in alabaster,—a knight in armour, with the Collar of SS; the lady with a rich turban and reticulated head-dress, and also with the Collar of SS. The figures are Lord and Lady Wilmot; and attached to the monument are two small figures of angels holding shields of arms; on one is a spread eagle, on the other three cockle shells, with an engrailed band.”

JASPER.

*Filthy Gingram* (Vol. ii., p. 467.).—The name “toad-flax” is evidently put by mistake, in Owen’s *Dictionary*, for “toad-stool,” a fungus, the *Agaricus virosus* of Linnaeus. The common name in the North of England is “poisonous toad-stool.” It is a virulent poison. See \* 248. 407, 408., in Sowerby’s *English Fungi*.

D.2.

Toad-flax, the yellow *Antirrhinum*, certainly does stink.

C.B.

*The Life and Death of Clancie*, by E.S. (Vol. ii., p. 375.).—There is a copy in the Bodleian Library.

J.O.H.

“*Rab. Surdam*” (Vol. ii., p. 493.).—EDINENSIS. gives the above as the inscription on a tomb-stone, and requests an explanation. It is very probable that the stone-cutter made a mistake, and cut “*Rab. Surdam*” instead of “*Rap. Surum*,” which would be a contraction for “*Rapax Suorum*,” alluding to Death or the Grave. It seems {43} impossible to extract a meaning, from “*Rab. Surdam*” by any stretch of Latinity.

G.F.G.

Edinburgh.

“*Fronte Capillata*,” &c. (Vol. iii., p. 8.).—The hexameter cited vol. iii., p. 8., and rightly interpreted by E.H.A., is taken (with the slight alteration of *est* for the original *es*) from “*Occasio: Drama*, P. Joannis David, Soc. Jesu Sacerd. Antv. MDCV.,” appended to



that writer's *Occasio, Arrepta, Neglecta*; in which the same implied moral is expressed, with this variation:

“Fronte capillitium gerit, ast glabrum occiput illi.”

G.A.S.

This verse is alluded to by Lord Bacon in his Essay on Delays:

“Occasion (as it is in the common verse) turneth a bald noddle after she hath presented her locks in front, and no hold taken; or, at least, turneth the handle of the bottle first to be received, and after the belly, which is hard to clasp.”

**L.**



## Page 18

*Taylor's Holy Living*.—I should be obliged by any of your readers kindly informing me whether there is any and what foundation for the statement in the *Morning Chronicle* of Dec. 27th last, that that excellent work, *Holy Living*, which I have always understood to be Bishop Taylor's, "is now known" (so says a constant reader) "not to be the production of that great prelate, but to have been written by a Spanish friar. On this account it is not included in the works of Bishop Taylor, lately printed at the Oxford University Press." I do not possess the Oxford edition here mentioned, so cannot test the accuracy of the assertion in the last sentence but if the first part of the above extract be correct, it is, to say the least, singular that Mr. Bohn, in his recent edition of the work, should be entirely silent on the subject. I should like to know who and what is this "Spanish friar?" has he not "a local habitation and a name?"

W.R.M.

[A fraud was practised on the memory of Bishop Jeremy Taylor soon after his death, in ascribing to him a work entitled *Contemplations of the State of Man in this Life, and in that which is to come*, and which Archdeacon Churton, in *A Letter to Joshua Watson, Esq.*, has shown, with great acuteness and learning, was in reality a compilation from a work written by a Spanish Jesuit, named John Eusebius Nieremberg. The treatise *Holy Living and Dying* is unquestionably Bishop Taylor's, and forms Vol. III. of his works, now in the course of publication under the editorship the Rev. Charles Page Eden.]

*Portrait of Bishop Henchman* (Vol. iii., p. 8).—Your correspondent Y.Y. is informed, that there is in the collection of the Earl of Clarendon, at the Grove, a full-length portrait of Bishop Henchman, by Sir Peter Lely. This picture, doubtless, belonged to the Chancellor Clarendon. Lord Clarendon, in his *History of the Rebellion*, b. xiii. (vol. vi. p. 540. ed. Oxford, 1826), describes the share which Dr. Henchman, then a prebendary of Salisbury, had in facilitating the escape of Charles II., after the battle of Worcester. Dr. Henchman conducted the king to a place called Heale, near Salisbury, then belonging to Serjeant Hyde, afterwards made chief justice of the King's Bench by his cousin the chancellor.

L.

*Lines attributed to Charles Yorke* (Vol. ii., p. 7).—The editor of Bishop Warburton's *Literary Remains* is informed, that the lines transcribed by him, "Stript to the naked soul," &c., have been printed lately in a work entitled *The Sussex Garland*, published by James Taylor, formerly an eminent bookseller at Brighton, but now removed to Newick, Sussex. The lines appear to have been written on Mrs. Grace Butler, who died at Rowdel, in Sussex, in the 86th year of her age, by Alexander Pope, but, according to Taylor, not inserted in any edition of Pope's works. The lines will be found in the 9th and 10th Nos. of *The Sussex Garland*, p. 285., under "Warminghurst."



## Page 19

W.S.

Richmond, Surrey.

*Rodolph Gualter* (Vol. iii., p. 8).—

“Rodolph Gualter naquit a Zurich en 1519, et y mourut en 1586. Il fit ses etudes dans sa ville natale, a Lausanne, a Marbourg, et en Angleterre. Rodolph, son fils, mort en 1577, avait fait de tres bonnes etudes a Geneve, en Allemagne, et a l’universite d’Oxford.”

The above I have extracted from the account of him given in the *Biographie Universelle*, which refers as authority to “J.B. Huldrici Gualtherus redivivus seu de vita et morte Rod. Gualtheri oratio, 1723,” in the *Biblioth. Bremens.*, viii. p. 635. In this memoir I find it stated:

“quod Gualtherus noster una cum Nicolao Partrigio Anglo in Angliam iter suscepit. Quatuor illud mensibus et aliquot diebus finitum est, inciditque in annum seculi trigesimum.”

But neither in this, nor in the account of his life by Melchior Adam, nor in that contained in Rose’s *Biographical Dictionary*, can I find any trace of the opinion that he was a Scotchman; and as Huldricus was himself a professor in the Athenaeum at Zurich, he would probably be correctly informed on the subject.

TYRO.

Dublin.

“*Annoy*” used as a Noun (Vol. ii., p. 139).—Your correspondent CH. will find three good instances of the use of the word *annoy* as a noun (in addition to the lines cited by him from Wordsworth) by Queen Elizabeth, George Gascoigne, and Mr. Keble:

“The doubt of future woes exiles my present joy,  
And wit me warns to shun such snares as threaten mine *annoy*.”  
See Ellis’ *Specimens of Early English Poets*, ii. p. 136.

{44}

“And as they more esteeme that merth  
Than dread the night’s *annoy*,  
So must we deeme our dayes on erth  
But hell to heauenly joye.”  
*Good morrowe*; see Farr’s *Select Poetry, &c.*, p. 38.



“High heaven, in mercy to your sad *annoy*,  
Still greets you with glad tidings of immortal joy.”  
*Christian year*, “Christmas Day.”

H.G.T.

*Culprit, Origin of the Word* (Vol. ii., p. 475.).—See Stephen’s *Commentaries on the Laws of England*, iv. 408. note (*p*).

C.H. COOPER.

Cambridge, Dec. 14. 1850.

Passage in Bishop Butler (Vol. ii., p. 464.).—The “peculiar term” referred to by Bishop Butler is evidently the verb “to Blackguard.” It is for this reason that he inserts the condition, “when the person it respects is present.” We may abuse, revile, vituperate an absent person; but we can only “blackguard” a man when he is present. The word “blackguard” is not recognised by Johnson. Richardson inserts it as a noun, but not as a verb.

**L.**

*Wat the Hare* (Vol. ii., p. 315.).—Your correspondent K. asks what other instances there are of *Wat* as the name of a *hare*? I know of one. On the market-house at Watton the spandrils of an Elizabethan doorway have been placed, taken from some old building in the town. This has a *hare* on one side, a *ton* on the other,—a rebus of the town name Watton.



## Page 20

H.H.

*The Letter Yogh* (Vol. ii., p. 492.).—*Yerl* for *Earl*, and *yirth* for *earth*, &c., are, to this day, quite common in Scottish orthoepy among many of the lower classes.

G.F.G.

*Did Elizabeth visit Bacon at Twickenham Park?* (Vol. ii., pp. 408. 468.).—To this question your correspondent J.I.D. replies with a quotation from Nicols (edition of 1823), who dates her visit in 1592 or 1593. I had looked into Nichols's first edition (1788) without finding the subject mentioned; and I am now inclined to think, as at first, that it is altogether a misapprehension. Sir Francis Bacon, in *His Apologie in Certaine Imputations concerning the late Earl of Essex, written to the Right Hon. his very Good Lord the Earle of Devonshire, Lord-lieutenant of Ireland*. Lond. 1604, in 16mo. pp. 74., says, at p. 32.:—

“A little before that time, being about the middle of Michaelmas terme, her Maiestie had a purpose to dine at my Lodge at Twickna[m] Parke, at which time I had (though I professe not to be a poet) prepared a Sonnet, directly tending and alluding to draw on her Maiesties reconciliation to my Lord,” &c. &c.

This I conceive to have reference to an intention of Elizabeth, rather than to an accomplished fact.

At p. 14. of this work, Bacon says he had sold Twickenham park some time ago to Reynold Nicholas. I consider Lysons to have been the first author who mentions the subject and at *Environs*, vol. iii. (1795), p. 565., there is a note: “From the information of the Earl of Orford.” And I therefore conclude it to have been some mistake of Lord Orford's.

YOUR FORMER CORRESPONDENT.

Dec. 27. 1850.

*Mock-Beggar* (Vol. ii., p. 478.).—The origin of this term was discussed in the *Gentleman's Magazine* in 1840. Two localities so called were cited (vol. xiv. p. 114.), with the opinion of Sir William Burrell, that some buildings so named at Brighton had been “a mendicant priory.” Another writer (p. 331.) suggested that the term was applied to country houses when deserted or unoccupied; or to rocks, as one near Bakewell, where the semblance of a ham might attract a wayfarer from the high road, only to deceive his expectations of relief.

J.G.N.



*Cardinal Chalmers* (Vol. ii., p. 493.).—The insignia mentioned by your correspondent S.P., in No. 60, are very common among Roman Catholic ecclesiastics on the Continent, and are frequently to be seen on tombs. The hat and tassels are appropriated to Notaries Apostolic of the Holy Roman See, as well as to Cardinals and the dignity having some privileges attached to it, it is sought after by ecclesiastics of standing.

HYDE CLARKE.

*Binsey, God help me!* (Vol. i., p. 247.).—I remember the *same* words respecting the village of Binsey, half-way between Oxford and Godstow. During the winter and spring months it was nearly all under water, like Port Meadow, on the opposite side of the river: so if you asked a Binseyite in winter where he came from, the answer was as above; if in summer, "Binsey, where else?"



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CHAS. PASLAM.

*Midwives Licensed* (Vol. ii., p. 408.).—On this subject I would refer S.P.H.T. to Burn's *Ecclesiastical Law*, under the head of "Midwives," which is all nearly that can be ascertained at present on that head. Among other things it says in the oath taken of them,—

"You shall not in anywise use or exercise any manner of witchcraft, charm, or sorcery, invocation, or other prayers, than may stand with God's law and the king's."

M.C.R.

*Dr. Timothy Thruscross* (Vol. ii., p. 441.).—There are frequent notices of Dr. Thristcross, or Thruscross, in Dr. Worthington's correspondence. (See Vol. i. of same, edited for the Chetham Society. Index, voc. "Thristcross.") Dr. Worthington observes, p. 219., "I did love to talk with worthy Mr. Thirstcross, who knew Mr. Ferrar and Little Gidding."

JAS. CROSSLEY.

{45}

*History of Bohemian Persecution* (Vol. ii., p. 358.).—See note to Worthington's *Diary and Correspondence*, vol. i. p. 154., for a notice of this work of Comenius, and his other publications relating to the Bohemian church.

JAS. CROSSLEY.

"*Earth has no Rage*" (Vol. iii., p. 23.).—

"Earth has no rage like love to hatred turn'd,  
And hell no fury like a woman scorn'd."

These are the concluding lines of Act III. of Congreve's *Mourning Bride*. They stand, however, thus, in the edition to which I have referred:

"Heaven has no rage like love to hatred turn'd,  
Nor hell a fury like a woman scorn'd."

JAS. CROSSLEY.

Manchester, 11. Jan. 1851.

*Couplet in De Foe* (vol. ii., p. 310.).



“Restraint from ill is freedom to the wise,  
And good men wicked liberties despise.”

The couplet is altered from the following couplet in De Foe’s *True Born Englishman*:—

“Restraint from ill is freedom to the wise,  
But Englishmen do all restraint despise.”

See collection of his writings, vol. i. p. 20., edit. 1703.

JAS. CROSSLEY.

*Private memoirs of Queen Elizabeth* (Vol. iii., p. 23.).—“*The Secret History of the most renowned Queen Elizabeth and the Earl of Essex*. In two parts. By a person of Quality. Cologne: printed for Will with the Wisp, at the Sign of the Moon in the Ecliptick. M.D.CLXXXI.”—is the title of a small volume in my possession, containing some curious hints corroborative of the first part of Mr. Ives’ MS. note mentioned in “NOTES AND QUERIES” (Vol. iii. p. 11.). If this be the book to which your correspondent, J.E.C., refers in your last number, he is perfectly welcome to the perusal of my copy.

WILLIAM J.D. ROPER.

Vane House, Hampstead, Jan. 18. 1851.



## Page 22

*Abbot's House at Buckden* (Vol. ii., p. 494.).—MR. C.H. COOPER asks, “will M.C.R. explain his allusion to the Abbot's House at Buckden?” Being only an occasional visitor there, I can give no other explanation than it is universally called so by the inhabitants of the place. The house is very low-roomed, and only one story high; it has been compoed over, so that there is nothing very ancient in the look of the brickwork, excepting the chimneys, which form a cluster in the centre. The door I mentioned, evidently is an ancient one. A good deal of iron about it, and in square compartments.

When I was there recently, I was informed of a discovery in a public-house *formerly* called the Lion—now, the *Lamb*. A gentleman in the place came into possession of some pamphlets respecting Buckden; in one of which it is said, that this house was originally the hostel where the visitors and domestics used to go when the bishop had not room at the palace for them, and that it would be found there was an “Agnus Dei” in the ceiling of one of the lower rooms. The consequence was, search was made for it: and what seemed a plain boss, where two beams crossed each other, on being cleansed and scraped, turned out to be as the book said, and which I saw only last week. The clergyman has the pamphlet above alluded to. Whether this, and the abbot's house, belonged to the palace I cannot say. The road now runs between them.

The “Agnus Dei” is seven or eight inches in diameter; the lamb, &c., in the centre, and the words “Ecce Agnus Dei” in a circular border round it.

This is all the information I can now give.

M.C.R.

*Bab in the Bowster* (Vol. ii., p. 518.).—In your valuable periodical your correspondent “MAC.” makes an observation regarding “Bab in the Bowster,” which is not correct so far as regards this part of the country at least. He says “it is now danced with a handkerchief instead of a cushion,” whereas the fact is I have never seen it danced but with a pillow, as its name “Bab in the Bowster (Anglice bolster)” would seem to denote. The manner of dancing it is, the company having formed itself into a circle, one, either male or female, goes into the centre, carrying a pillow, and dances round the circle with a sort of shuffling quick step, while the others sing,—

“Wha learn'd you to dance, you to dance, you to dance,  
Wha learn'd you to dance, Bab in the Bowster brawly?”

To which the dancer replies:

“Mother learn'd me to dance, me to dance, me to dance,  
Mother learn'd me to dance, Bab in the Bowster brawly.”



He or she then lays down the pillow before one of the opposite sex, when they both kneel on it and kiss; the person to whom the pillow has been presented going over the above again, &c, till the company tires.

I may add that the above is a favourite dance here, particularly among young people, and at children's parties in particular it is never omitted. If your correspondent wishes the air to which it is danced, I shall be glad to send it to him.



## Page 23

GLENIFFER.

Paisley.

*Sir Cloudesley Shovel* (Vol. iii., p. 23.).—"H.J." will find a "Note" in Cunningham's *Lives of Eminent Englishmen* (vol. iv. p. 47.), of the circumstances attendant upon Sir Cloudesley's death, as preserved in the family of the Earl of Romney, detailing the fact of his murder, and the mode of {46} its discovery. I shall be happy to supply your correspondent with an extract, if he has not the above work at hand.

J.B. COLMAR.

*Noli me tangere* (Vol. ii., p. 153.).—In addition to the painters already enumerated as having treated this subject, the artist Le Sueur, commonly called the Raphael of France, may be mentioned. In his picture, the figures are somewhat above half nature.

W.J. MERCER.

*Cad* (Vol. i., p.250.).—Jamieson derives this word, or rather its Scotch diminutive, "cadie," from the French, *cadet*. I have heard it fancifully traced to the Latin "cauda."

W.J. MERCER.

\* \* \* \* \*

## MISCELLANEOUS.

NOTES ON BOOKS, SALES, CATALOGUES, ETC.

Mr. Disraeli's work, entitled *Commentaries on the Life and Reign of Charles the First*, has been pronounced by one of the great critical authorities of our own days, "the most important work" on the subject that modern times have produced. Those who differ from Mr. Disraeli's view of the character of the king and the part he played in the great drama of his age may, in some degree, dissent from this eulogy. None will, however, deny that the work, looking to its anecdotal character, and the great use made in it of sources of information hitherto unemployed, is one of the most amusing as well as interesting histories of that eventful period. While those who share with the editor, Mr. B. Disraeli, and many reflecting men, the opinion that in the great questions which are now agitating the public mind, history is only repeating itself; and that the "chapters on *the Genius of the Papacy; on the Critical Position of our earlier Protestant Sovereigns with regard to their Roman Catholic Subjects*, from the consequences of the oaths of Allegiance and Supremacy; on *the Study of Polemical Divinity prevalent at the commencement of the Seventeenth Century*, and kindred themes, are, in fact, the history of the events, the thoughts, the passions, and the perplexities of the present

agitated epoch," will agree that the republication of the work at this moment is at once opportune and acceptable.

## Page 24

We have received a copy of Dr. Rimbault's *Musical Illustrations of Bishop Percy's Reliques of Ancient English Poetry: a Collection of Old Ballad Tunes, chiefly from rare MSS. and Early printed Books, deciphered from the obsolete Notation, and harmonized and arranged according to Modern Usage*. If any thing could add to the extensive popularity which Percy's work has continued to enjoy ever since its first appearance, (for have we not Washbourne's handsome reprint of it, published within this year or two?) it must be the quaint and racy melodies, the "old antique strains," to which these fine old ballads were anciently sung. Dr. Rimbault, who combines great musical acquirements with a rich store of antiquarian knowledge, in giving us these, has produced a work as carefully executed as it is original in its character; one which can only be exceeded in interest by the *Musical Illustrations of Shakspeare's Plays*, which we are glad to see promised from the same competent authority.

We are at length enabled to announce that *The Treatise on Equivocation*, so often referred to in our columns, is about to be published under the editorship of Mr. Jardine, whose attention has long been directed to it from its connexion with the Gunpowder Conspiracy; and whose intimate acquaintance with that subject, as shown in his *Criminal Trials*, is a sufficient pledge for his ability to do justice to this curious and important historical document.

We regret to learn, from the *Catalogue of the Museum of Mediaeval Art, collected by the late Mr. Cottingham*, which has been very carefully drawn up, with a preface by Mr. Shaw, that, if the Family are disappointed in disposing of the Museum to the Government, or by private contract, it will be submitted to Public Sale in April next, and a Collection of the most ample and varied examples of Mediaeval Architecture ever brought together, which has been formed at a vast outlay both of labour and cost, will be dispersed, and be thereby rendered inaccessible and valueless to the architectural student.

The Rev. W.H. Kelke has published some *Notices of Sepulchral Monuments in English Churches*, a work which is not intended for professed antiquaries, but for that large class of persons who, although they have some taste for the subject of which it treats, have neither time nor inclination to enter deeply into it, and as will, we have no doubt, be very acceptable to those to whom it is immediately addressed.

We regret to announce the death of one of our earliest and most valued contributors, Professor T.S. Davies of Woolwich. "Probably few men in England," says the *Athenaeum*, "were better versed in the methods of the old geometers, or possessed a more critical appreciation of their relative merits." His death is a great loss to geometrical science, as well as to a large circle of friends.

We have received the following Catalogues:—Stacey and Co. (19. Southampton Street, Strand) Catalogue of Books chiefly relating to History, Commerce, and

Legislation; G. Bumstead's (205. High Holborn) Catalogue of Interesting and Rare Books on the Occult Sciences, America, Asia, &c.



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### NOTICES TO CORRESPONDENTS.

*To meet the wishes of many friends, and to avoid the inconvenience arising from the diversity of prices in our Monthly Parts, we propose in future to publish a fifth, or Supplementary Number, every Month in which there are only four Saturdays. By this arrangement our Monthly Parts will be of the uniform price of One shilling and Three pence, with the exception of those for January and July, which will include the Index of the preceding half-year at the price of One shilling and Ninepence each. Thus the yearly subscription to NOTES AND QUERIES\_, either in unstamped Weekly Numbers or Monthly Parts, will be SIXTEEN SHILLINGS. The subscription for the Stamped Edition, with which Gentlemen may be supplied regularly by giving their Orders direct to the Publisher, MR. GEORGE BELL, 186. Fleet Street (accompanied by a Post Office Order), is One pound and Fourpence for a twelve-month, or Ten shillings and Two pence for six months\_.*

REPLIED RECEIVED.—*It has been suggested to us that we should here acknowledge all communications received by us. We would willingly do so, but that, from their number, such acknowledgment would necessarily occupy far more space than our readers would like to see so employed. But we propose in future to notice all replies that have reached us; by which means those who have replied\_ will be aware that their communications have come to hand, and those who are about to {47} reply will be enabled to judge whether or not they have been anticipated. The following have reached us between the publication of our Number on Saturday last and Wednesday. Our future Lists will comprise those received in the week ending on the Wednesday previous to publication.\_*

*Lynch Law—Curse of Scotland—Butcher Willie—Midwives—Steam Navigation—Frozen Horn—Collar of SS.—Holland Land—Umbrellas—Passage in Tennyson—Sword of the Conqueror—Couplet in Defoe—Thruscross—Earth has no rage—Private Memoirs of Elizabeth—By-the-bye—Swearing by Swans—Sir Cloudesley Shovel—Chapel—Difformis—Grasson—Savez—Land Holland—Peter Wilkins—Passage in St. Mark—Cockade and True Blue—Mocker—Mythology of the Stars—Cauking—Ten Children at a Birth—Swans.*

W.H.B. *will find, on referring to Chappell's National English Airs\_, that the words of RULE BRITANNIA were written by Thomson (in the Masque of Alfred), and the music composed by Dr. Arne.\_*

TAPETIA.—*Miss Linwood's Salvator Mundi, after Carlo Dolce\_, is, we believe, in one of her Majesty's private apartments at Windsor Castle. We do not insert TAPETIA'S letter, because we by no means agree with the writer in his views of the property of the Crown. The Queen behaved most kindly and liberally on the occasion of the late*

*Exhibition of Mediaeval Art:* but that is a very different thing from calling for a transfer of the Holbein or Da Vinci drawings to some public museum.\_



## Page 26

R.W.E. *will find the custom of "Going a Gooding\_,"* which appears to prevail on St. Thomas's Day in many parts of the country, described in Brand's *Popular Antiquities* (ed. Ellis).\_

S.G. (C.C.C.C.) *is thanked for his friendly Note. Had we been aware of the facts with which he has now furnished us, of course, the communication to which he refers would not have been inserted in its present shape.*

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*All communications for the Editor of NOTES AND QUERIES\_ should be addressed to the care of\_ MR. BELL, No. 186. Fleet Street.*

\* \* \* \* \*

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The Tomb of Geoffrey Chaucer in Westminster Abbey is fast mouldering into irretrievable decay. A sum of One Hundred Pounds will effect a perfect repair. The Committee have not thought it right to fix any limit to the subscription; they themselves, have opened the list with a contribution from each of them of Five Shillings; but they will be ready to receive any amount, more or less, which those who value poetry and honour Chaucer may be kind enough to remit to them.

Subscriptions have been received from the Earls of Carlisle, Ellesmere, and Shaftesbury, Viscounts Strangford and Mahon, Pres. Soc. Antiq., The Lords Braybrooke and Londesborough, and many other noblemen and gentlemen.

Subscriptions are received by all the members of the Committee, and at the Union Bank, Pall Mall East. Post-office orders may be made payable at the Charing Cross Office, to William Richard Drake, Esq., the Treasurer, 46. Parliament Street, or William J. Thomas, Esq., Hon Sec., 25. Holy-Well Street, Millbank.

\* \* \* \* \*

THE GENTLEMAN'S MAGAZINE for DECEMBER contains the following articles:—1. An Evening with Voltaire, by Mr. R.N. Neville; 2. The New Cratylus; 3. Old Ballads from the Bright Collection; 4. The Abbe de Saint-Pierre; 5 Norman Crosses (with Engravings); 6. Duchess of Queensberry and Gay; 7. Dryden and Flecknoe; 8. Legends of the Monastic Orders; 9. T. Lodge and his Works; 10. Birth of the Old Pretender; 11. History of Winchelsea (with Engravings); 12. Autobiography of Mr. Britton; 13. The recent Papal Bull historically considered: with Notes of the Month. Review of New Publications, Literary and Antiquarian Intelligence, Historical Chronicle, and OBITUARY, including Memoirs of Lord Rancliffe, Lord Stanley of Alderley, Lord Leigh, Chief Justice Doherty, Rev. Dr. Thackeray, John Jardine, Esq., Thomas Hodgson, Esq., F.S.A., Newcastle, &c., &c. Price 2s. 6d.

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