

# Notes and Queries, Number 20, March 16, 1850 eBook

## Notes and Queries, Number 20, March 16, 1850

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# Page 1

## QUERIES.

### QUERIES ON OUTLINE.

The boundary between a surface represented and its background received two different treatments in the hands of artists who have the highest claims on our respect. Some, following the older painters as they were followed by Raphael and Albert Durer, bring the surface of the figure abruptly against its background. Others, like Murillo and Titian, melt the one into the other, so that no pencil could trace the absolute limit of either. Curiously enough, though for very obvious reasons, the Daguerreotype seems to favour one method, the Calotype the other. Yet, two Calotypes, in which the outlines are quite undefined, coalesce in the Stereoscope, giving a sharp outline; and as soon as the mind has been thus taught to expect a relieve, either eye will see it.

But if you look at your face in the glass, you cannot at once (say at three feet distance) see the outlines of the eye and cheek. They disappear every where, except in the focus common to both eyes. Then nothing is seen absolutely at rest. The act of breathing imparts perpetual motion to the artist and the model. The aspen leaf is trembling in the stillest air. Whatever difference of opinion may exist as to Turner's use or abuse of his great faculties, no one will doubt that he has never been excelled in the art of giving space and relative distance to all parts of his canvas. Certainly no one ever carried confusion of outline in every part not supposed to be in the focus of the eye so far.

On the other hand, every portion of a large picture, however severe its execution, acquires this morbid outline wherever the eye quits one detail for another. Is, then, the law governing small and large surface different? Do these instances imply that a definite boundary, a modern German style, is indefensible? or only indefensible in miniature? Or, is such a picture as the Van Eyh in the National Gallery a vindication of the practice in small works?

I can answer that it is not; and this last question I merely ask to avoid all answers on the score of authority. No doubt that strange work is one of the most realising pictures ever painted,—more so than any neighbouring Rembrandt,—whose masses of light and shade were used as a “creative power.” I want to know whether there is a right and wrong in the case, apart from every thing men call taste. Whether, whenever a work of art passes from suggestion to imitation, *some* liberty must not be given at the lines whence the rays are supposed to diverge to the two eyes from two different surfaces. Every advance in art and science removes something from the realms of opinion, and this appears to be a question on which science must some day legislate for art.

J.O.W.H.

\* \* \* \* \*

CHRIST'S HOSPITAL—OLD SONGS ONCE POPULAR THERE.

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Amongst the numerous correspondents and readers of your very interesting little work, there may yet be living some who were scholars in the above institution during the last ten or fifteen years of the last century, coevals, or nearly so, with Richards, afterwards of Oriel College, author of a prize poem, *Aboriginal Britons*, and one of the Bampton Lecturers; Middleton, afterwards Bishop of Calcutta; Trollope, afterwards Master of the Grammar School; Barnes, afterwards connected with the *Times*; Stevens, Scott (poor Scott!), Coleridge, Lamb, Allen, White, Leigh Hunt, the two brothers Le G. Favell, Thompson, Franklin, &c., pupils of old James Boyer, of flogging celebrity.

If so, can any of them furnish me with the words of an old song, then current in the school, relating to the execution of the Earl of Derwentwater in the rebellion of 1715, of which the four following lines are all that I remember:

“There’s fifty pounds in my right pocket,  
To be given to the poor;  
There’s fifty pounds in my left pocket,  
To be given from door to door.”

Of another song, equally popular, less pathetic, but of more spirit-stirring character, can any one supply the remainder?

“As our king lay musing on his bed,  
He bethought himself once on a time  
Of a tribute that was due from France,  
That had not been paid for so long a time.

“Oh! then he called his trusty page,  
His trusty page then called he,  
Saying, ‘You must go to the king of France,  
To the king of France right speedily.’”

NEMO.

\* \* \* \* \*

WATCHING THE SEPULCHRE—DOMINUS FACTOTUM—ROBERT PASSELLEW.

Allow me to offer a query or two respecting which I shall be glad of any information your numerous correspondents may be able to furnish.

1. In Fuller’s *History of Waltham Abbey*, pp. 269. 274., Nichol’s edition, 1840, we have the following entries from the churchwarden’s accounts:

“Anno 1542, the thirty-fourth of Henry viii. *Imprimis*. For watching the sepulchre, a groat.”

“*Item*, for watching the sepulchre, eight pence.”

The last entry occurs in “Anno 1554, Mariae primo,” but Fuller adds, “though what meant thereby, I know not.” Can any satisfactory information be furnished which will explain the custom here alluded to? {319}

2. In the same work, page 278., a passage occurs, which not only explains the meaning of the term *factotum*, but furnishes matter for another query. The passage is this; speaking of “eminent persons buried” at Waltham Abbey, he says: “we spoil all, if we forget Robert Passellew, who was *dominus fac totum* in the middle—and *fac nihil* towards the end—of the reign of Henry III.” Some parasites extolled him by allusion to his name, *pass-le-eau*, (that is “passing the pure water,”) the wits of those days thus descanting upon him:



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"Est aqua lenis, et est aqua dulcis, et est aqua clara,  
 Tu praecellis aquam, nam leni lenior es tu,  
 Dulci dulcior es tu, clara clarior es tu;  
 Mente quidem lenis, re dulcis, sanguine clarus."  
*Camden's MSS. Cott. Lib.*

The learned Dr. Whitaker, in his *History of Whalley*, says, that "the word Paslew was of Norman origin (Pass-le-eau), and afforded a subject for some rhyming monkish verses, not devoid of ingenuity, which the curious reader may find in Weever's *Funeral Monuments*, p. 645;" and a question now arises whether the *Passellew* mentioned by Fuller belongs to the same family as the "Paslews of Wiswall," alluded to by Dr. Whitaker, one of whom, "John, Abbot of Whalley" was executed for the part he took in the "Pilgrimage of Grace." when it is stated that the Paslews of Wiswall bore "Argent a fess between three mullets Sable pierced of the field, a crescent for difference," probably some of your readers will be able to give some particulars respecting "Robert Passelew," and also identify the families if possible.

T.W.

Burnley, Lancashire, Feb. 23, 1850.

\* \* \* \* \*

### MINOR QUERIES.

*Conrad of Salisbury's Descriptio utriusque Britanniae.*—A good many years since I had a communication from the Baron de Penhouet, a Breton Antiquary, respecting a work which I have never yet been able to discover. I may ascertain, through the medium of your very useful publication, whether there exists a work under the title of a "Descriptio utriusque Britanniae," by Conrad of Salisbury, from a MS. of the time of Henry I. I should feel much obliged to any one who would favour me with this information.

JAMES LOGAN.

*Peruse or Pervise—Passage in Frith's Works.*—Your correspondent T.J. rightly conjectured that the *peruse* of a modern reprint of Frith was an error. I have been able since to consult two black-letter editions, and have found, as I suspected, "pervise" and "pervyse."

If your same correspondent, or any other, can help me to correct, or to understand another erroneous clause in Russell's edit. of Frith, vol. iii. p. 227., I shall be still further obliged.

It is probably meant for some old rule in logic, but is printed there, "Ab inferiori ad suis superius confuse distribue." Foxe, however, has "suum" instead of "suis."



H.W.

*Cromlech*.—I shall feel much obliged if any of your readers will kindly refer me to any authority for the use of the word *Cromlech*, prior to the sixteenth century, whether in the Welsh or English language.

JAS. H. TODD.

Trin. Coll. Dublin, Jan. 31, 1850.

*Meaning of "Grummett."*—A Constant Reader is desirous of addressing such of your correspondents as are well versed in maritime history,—Mr. Bolton Corney to wit,—on the following subject. In the early ages of our Navy there was a distinct rating, called "Grummett," on board each man-of-war, and he was generally, as may be seen in the Cottonian MSS., placed after the "maryners and gonners." Now, the reader will be highly obliged to any one who will trace the designation to its source, and give information as to what were the special duties of the Grummett, or Gromet.

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[Greek: Sigma].

*Vertue's Manuscripts*.—Steevens and Malone, in fixing the dates of Shakspeare's Dramas, frequently quote from *Vertue's* MSS. George Chalmers, in his *Supplemental Apology*, says, "On making some inquiries, by a friend, what manuscript of *Vertue's* it were, which I saw so often quoted about scenic matters, Mr. Steevens was so obliging as to say, 'The books, from which those extracts were made, with several others lost, belonged to Secretary Pepys, and afterwards to Dr. Rawlinson, who lent them to Mr. Vertue.' When the said MSS. were consulted by the two commentators, they were, I believe, in the possession of Garrick." Chalmers adds, "Much is it to be lamented, that any MS. or book, which furnished an illustration of Shakespeare, and having once been seen, should ever disappear." Every true lover of our great poet will heartily agree with this remark.

EDWARD F. RIMBAULT.

*Loscop*.—The Patent Roll, 1 Edw. III. part I, membrane 27, contains the exemplification or copy of a grant by Henry I. to his butler William de Albini of—"Manerium de Snetesham cum duobus hundredis et dimidio scil. Fredebruge et Smethedune cum wreck et cum omnibus pertinentiis suis et misteria de Luna cum medietate fori et theloneis et cum ceteris consuetudinibus et portu cum applicacione navium et *loscop* et viam ipsius aquae et transitu cum omnibus querelis." I should be greatly obliged to any of your learned correspondents who would explain the word *loscop*. Luna is the town or port of King's Lynn. *Misteria* {320} may probably be translated "offices." See Ducange (Paris Edit. 1845) under the words misterium and ministerium. *Loscop* appears to be a word of similar formation to *Laudcop* and *Lahcop*, which occur in the Laws of Ethelred (Thorpe's *Ancient Laws*, vol. i. pp. 294, 295.). Can it mean a fee paid on *loosing* the vessel in order to leave the port?

C.W.G.

*Ormonde House*.—Perhaps some of your annotators on Cunningham's *Hand-book of London*, will be so kind as to inform me whereabouts "Ormonde House" stood in St. James's Square; also to state any particulars respecting its history before and after it was occupied by that noble family.

J.G.

*As Morse caught the Mare*.—I shall be glad to be informed the meaning of this expression—it is to be met with in the translation of Rabelais. There is also a song sung among the farmers of South Devon, of which the last line of each verse is "As Morse caught the Mare."

R.S.B.

*Dustpot—Forthlot.*—In a Manorial Compotus, temp. Hen. V., I find the following entry, under the head of Out-goings:—

“In custodes carucarum et carectarum nil quia per firmarium. Item pro eorum *duspot* (xij’d) nil, causa predicta. Item pro eorum *forlot* (iiij’d) nil, causa predicta,” &c.

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I have in vain consulted the glossaries within my reach,—Ducange, Spelman, Halliwell, for the meaning of the terms *dustpot* and *forlot* (or, as spelt in another Computus, *dustpot* and *forthlot*). They appear to have been customary payments to the servants who had the care of the carts and carriages belonging to the manor, which, at the time of this particular Computus, were not payable by the lord, because the demesne lands were in farm; and these dues were paid by the tenant. A reference to the *Promptorinm Parvulorum* (a further instalment of which I rejoice to learn, from Mr. Way's communication, in No. 15., is in a state of progress) has been equally unproductive. The editorial note to the communications inserted in No. 17., on the interpretation of *Pokership*, induces me to send you this query, in the hope of eliciting information, if not from the gentleman you there refer to, at least from some one or other of your numerous readers learned in Archaic words.

I may, at a future period trouble you with some further remarks arising out of the same Computus.

G.A.C.

*Tracts attributed to Eachard.*—The writer of this article has long had in his possession an old volume (among many others of a like kind in his collection) published in 1685; and containing the following tracts:—1st. "The Grounds and Occasions of the Contempt of the Clergy,... in a letter written to R.L., 9th edition." This letter is signed T.B. 2nd. "Observations upon the Answer to the Inquiry, &c., in a second Letter from T.B. to R.L." 3rd. "Hobbes' State of Nature, considered, in a Dialogue between Philautus and Timothy;" the "Epistle Dedicatory" is signed, J.E. 4th. "A Letter to his Old Dear Friend R.L. from T.B." 5th. "A Letter to B.D.," the publisher of Mr. Herbert's *Country Parson*, from T.B. 6th. "A Letter to the Author of the Vindication of the Clergy," from T.B. 7th. "A Letter to T.D.," the Author of *Hieragonisticon*, or *Corah's Doom*, from T.B. 8th. "A Letter to I.O. from T.B."

Now, it is mentioned in Dr. Hooke's *Ecclesiastical Biography* (vol. iv., art. Eachard), that Eachard was the author of these tracts. But the queries I would beg to propose, if any of your correspondents can answer them, are these:—1st. Why does Eachard sign himself T.B.; does that signature allude to any matter in particular? 2nd. Who are meant by the other letters, R.L., B.D., L.O., &c.; and who, if any persons in particular, by Philautus; and Timothy; and who was the author of *Hieragonisticon*.

Perhaps "Philau\_tus\_" should be rather be "Philau\_tos\_," and may mean "Hobbes" himself, as a self-sufficient person, and a great admirer or lover of himself. I wish these queries may not be thought too insignificant for your periodical, which to me, and so many others, is of peculiar interest and value.

GEO. WYATT (Clerk.)

Burghwallis, 1850.

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*Queen of Hearts*.—Permit me to request some explanation of a passage in Miss Strickland's *Life of Queen Elizabeth* (vol. vii. p. 292.), where we are told that—

“Lady Southwell affirms that the two ladies in waiting discovered the *Queen of Hearts*, with a nail of Iron knocked through the forehead, and thus fastened to the bottom of the chair: they durst not pull it out, remembering that her like thing was used to the old Countess of Sussex, and afterwards proved a witchcraft, for which certain persons were hanged.”

The author moralises upon this, but does not refer us to any authority, or tell where the affirmation of Lady Southwell is to be found, or where the account of the old countess is given; defects which I hope some of your correspondents will be good enough to supply.

F.R.A.

*Guildhalls*.—There are in most villages in this neighbourhood houses which from time immemorial have been called Guildhalls. These are situate among such small populations that they are manifestly unconnected with trade. Will any of your correspondents tell me—

1st. Why are they called Guildhalls?

2nd. For what purpose were they anciently used? {321}

3rd. Are they common in other counties besides Suffolk?

Also: What is the origin of the Friday Streets so common in most villages in this neighbourhood?

A SUBSCRIBER AB INITIO.

Guildhall, Framlingham, Suffolk, Feb. 6. 1850.

*Vox Populi—Monody on Sir John Moore*.—Can any reader give me the origin of the saying “*Vox Populi, Vox Dei?*”—and has any one of your correspondents ever heard of any doubts being raised as to the original author of the *Monody upon Sir John Moore*, which is now always assigned to the Rev. Dr. Wolfe? I saw it stated in an English paper, published in France some few years back, that Wolfe had taken them from a poem at the end of the *Memoirs of Lally Tottendal*, the French governor of Pondicherry, in 1756, and subsequently executed in 1766. In the Paper I refer to, the French poem was given; and certainly one of the two must be a translation of the other. I have not been able to get a copy of Tottendal's *Memoirs*, or of the Paper I refer to, or I would not trouble you with this Query; but perhaps some one can inform me which is the Merchant here, and which the Jew.

QUAESITOR.

Reg. Coll. London.

*Use of Coffins.*—How long has it been the custom to inter the dead in coffins? “In a table of Dutyes” dated 11th Dec. 1664, and preserved at Shoreditch Church, it is mentioned:—

“For a buryall in the New Church Yard without a coffin, 00 00 08.

“For a buryall in ye Old Church Yard without a coffin seauen pence  
00 00 07.

“For the grave marking and attendance of ye Vicar and Clarke on  
ye enterment of a corps uncoffined the churchwardens to pay the  
ordinary duteys (and no more) of this table.”

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H.E.

*Rococo*.—Would any correspondent of “NOTES AND QUERIES” give the history of this word, or indicate where it is to be found? or, if the history is not known, state when, and by whom, it appears to have been *first* used?

T.

Oxford.

*Howlett the Engraver*.—Can any of your readers furnish me with an account of the “Publications of Bartholomew Howlett,” who was an engraver of some note, and about forty-five or fifty years ago resided in London? He was a native of Louth in Lincolnshire, and about forty-five years ago, being then resident (as appears from his book) somewhere in the neighbourhood of the Blackfriars’ Road, published by subscription a book containing a series of engravings, entitled “Views in Lincolnshire.”

L.L.L.

*The Bear, the Louse, and Religion*.—I should be much obliged to any of your correspondents who will inform me where I can find *The Bear, the Louse, and Religion*: a fable. It commences—

“A surly Bear, in college bred,  
Determin’d to attack Religion;  
A Louse, who crawl’d from head to head,  
Defended her—as Hawk does pidgeon.  
Bruin Subscription discommended;  
The Louse determin’d to support it—”

I know no more. When was it written?—upon what occasion?—who are meant by the Bear and the Louse?

GRIFFIN.

Mar. 5. 1850.

\* \* \* \* \*



## REPLIES.

### LETTER ATTRIBUTED TO SIR R. WALPOLE.

There are many reasons, drawn from style and other internal evidence, which induce P.C.S.S. to entertain strong doubts as to the authenticity of the letter attributed to Sir Robert Walpole (and reprinted from Bankes) in No. 19. Among others it seems very unlikely that a prime minister, confidentially addressing his sovereign (and that sovereign George II.!) on a matter of the greatest import, would indulge in a poetical quotation. And it is remarkable that neither the quotation in question, nor any thing at all resembling it, in thought or expression, is to be found in any part of Fenton's printed works. P.C.S.S. has carefully looked them over, in the editions of London, 1717, and of 1810 (Chalmer's *Collection*, vol. x.), and he cannot discover a trace of it. He had at first imagined that it might be successfully sought for in Fenton's admirable *Epistle to William Lamborde* (the Kentish antiquary), where there is a remarkably fine passage respecting flattery and its influences; but nothing at all like the quotation cited in the letter is to be found in that poem, which (*par parenthese*) seems to have met with much more neglect than it deserves.

P.C.S.S. would further notice the great improbability that Walpole would committed himself *in writing*, even to his royal master, by such a display of perilous frankness, in treating of the private character and principles of his great rival. He must have been aware that the letter would, most probably, at the decease of the king (then advanced in life) have been found among his majesty's papers, and, with them, have passed into the hands of his successor, by whom it would undoubtedly have been communicated to the very individual with whom it so hardly dealt.

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P.C.S.S.

\* \* \* \* \*

### COLLEGE SALTING.

The money collected at the Eton Montem, now wisely abolished, was called “salt.” In the {322} *Consuetudinarium vetus Scholae Etonensis*, taken from a MS. in the library of Corpus, Cambridge, and the Harleian MS. 7044, p. 167., and printed by Professor Creasy in his *Account of Eton College*, p. 73. (from whose work I take the extract), the following passage occurs, under the head “Mense Januario.” I would remark, that Montem was changed from January to Whit-Tuesday, about a hundred years since:—

“Circiter festum Conversionis Divi Pauli ad horam nonam quodam die pro arbitrio moderatoris’ (ex consueto modo quo eunt collectum Avellanas Mense Septembri), itur a pueris ad Montem. Mons puerili religione Etonensium sacer locus est; hunc ob pulchritudinem agri, amoenitatem graminis, umbraculorum temperationem, et Apollini et Musis venerabilem sedem faciunt, carminibus celebrant, Tempe vocant, Heliconi praeferunt. Hic Novitii seu recentes, qui annum nondum viriliter et nervose in acie Etonensi ad verbera steterunt *sale primo* condiuntur, tum versiculis qui habeant *salem* ac leporem, quoad fieri potest egregie depinguntur. Deinde in recentes epigrammata faciunt, omni suavitate sermonis, et facetiis alter alterum superare contententes. Quicquid in buccam venit libere licet effutire, modo Latine fiat, modo habeat urbanitatem, modo caveat obscoena verborum scurrilitate, postremo et lacrymis *salsis* humectant ora genasque’ et tune demum veteranorum ritibus initiantur. Sequuntur orationes et parvi triumphi, et serio laetantur, cum ob praeteritos labores tum ob cooptationem in tam lepidorum commilitonum societatem.”

It seems that “salting” was a sort of initiation, like that which prevails among our Teutonic brethren, where the “Fuchs” is raised to the sublime degree of a “Brandfuchs,” “junge Bursch,” “bemorstes Haupt,” by successive promotions. Not improbably in after times, especially at the Universities, like “passing the Line,” it admitted of being commuted for a money payment. The exact nature of the “salting” at Eton I cannot explain; perhaps your able correspondent, R.O., may afford information on this head.

C.R. SOC.

*College Salting* (no. 17. p. 261.).—I cannot but think that the asking for salt at the now abolished ceremony of the Eton Montem (whence also, as it is said, “Salt Hill” was named) must have been connected with the “College Salting.” The salt, or money, then collected belonged, as is well known, to the head-boy who had “got Montem,” as it (alas!) was called, and who was about to enter on his career (of course as a freshman) at Cambridge.

I would gladly, if permitted, draw the attention of your correspondents, who are considering the original subject, to the latter, by placing it in juxtaposition with “College Salting.”

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G.W.

Hamilton Terrace.

\* \* \* \* \*

JUNIUS.

The questions asked by your correspondent "P." (No. 18. p. 172.) perplexed by their simplicity. The answer, if answer can be seriously required, was obvious. All that was ever urged in favour of every other claimant was against the claim of Sir George Jackson. Beyond this I know not what reply could be given. Emboldened by silence, "P." now proceeds (p. 276.) to adduce certain evidence which he supposes has some bearing on the question. "I possess," he says, "an unpublished letter by Junius to Woodfall, which once belonged to Sir George Jackson. My query is, 'Is it likely he would have obtained it from Junius, if he were neither Junius himself nor a party concerned?'" What can be the meaning of this, obtain *from Junius* a letter which Junius had sent to Woodfall? Why, it is obvious that Sir George must have obtained it as "P." obtained it—as all autograph collectors obtain their treasures—directly or indirectly, by gift or by purchase, mediately or immediately from one of the Woodfalls—probably from Henry Sampson Woodfall—probably from George Woodfall, who has recorded the fact that he lent one letter to a Mr. Duppa, which was never returned. "P." then proceeds a step further, and observes—"The manner in which Burke evades the question, as to himself being the author of Junius, makes me think two or three were concerned in these letters." Well, and it made others think so half a century or more since. The three Burkes have often been named—the Burkes again, with the assistance of Samuel Dyer: and Mr. Prior put forth a very reputable argument in favour of the claims of the Burkes, but it was delicate and died young. If your correspondent has nothing to urge in favour of this conjecture, why disinter it? "P.," however, has it in his power to do some service to the cause: let him send you, for publication, an exact copy of the Junius' letter, following carefully the spelling, the capital letters, the instructions, and even the punctuation.

Mr. John Sudlow's conjectures are still more simple. He evidently is not aware that when a public writer assumes a character he is bound to hold to it consistently; and that as "ATTICUS" was then writing on the subject of the national debt, and objecting to the financial policy of the minister, he naturally affected to be a fundholder, to be frightened, and to have, in consequence, removed his property. What a strange notion Mr. Sudlow must have of Steele and Addison, if he has read the *The Spectator* and *The Tatler* after this literal fashion. But I will not speculate on his speculations, but come to facts.

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It is true that “amongst the letters attributed to Junius, and, in the opinion of Dr. Good, most certainly his production, is one signed Atticus,” {323} which your correspondent proceeds to quote, adding that it is “believed to be the first which appeared signed Atticus.” This is really a little “too bad.” It is known, and ought to have been known to your correspondent before he intermeddled, that Good, though he wrote so confidently in public, had “most certainly” very great doubts in private; that others who have examined the question have no doubt at all; and have, indeed, adduced such strong proofs against Good’s conjectures, that the gentleman now engaged in producing a new edition of Good’s work speaks, in the first volume, the only one yet published, of Good’s “unhesitating affiliation” of these letters, and announces his intention of offering hereafter “strong proof” that the letters signed Poplicola, *Atticus*, and others, “*were not written by Junius.*” That there may be persons who *believe* that the letter quoted was the first which appeared signed Atticus, I cannot deny; but all who are reasonably informed on the subject *know* that it is not so;—know, as stated not long since in the *Athenaeum*, that letters signed Atticus appeared in the *Public Advertiser* from 1766 to 1773—possibly before and after—and that within that period there were at least thirty-seven letters published, from which Good was pleased to select four.

W.

\* \* \* \* \*

WHITE HART INN, SCOLE.

Having an engraving of this sign, I am enabled satisfactorily to reply to Mr. Cooper’s query (No. 16. p. 245.) respecting its existence. The engraving measures 17 inches and a half long, by 22 wide; it was “Published according to Act of Parliament May the 1st 1740.” In the right-hand bottom corner appears “Jno Fessey Sculp.,” and in the left “Joshua Kirby Delin’t.” It is entitled, “The North East Side of ye Sign of ye White Hart at Schoale Inn in Norfolk, built in the year 1655 by James Peck, a Merchant of Norwich, which cost 1057l., humbly Dedicated to James Betts Gent by his most Obed’t Serv’t Harwin Martin.” The sign springs on one side from a mass of masonry, and was joined to the house on the other: it was sufficiently high to enable carriages to drive under it. As it would trespass too much on your columns were I to particularise each of the figures, I will content myself with giving the printed explanation of them from the engraving, premising that each figure is numbered:—“1. Jonah coming out of the Fishes Mouth. 2. A Lion supporting the Arms of Great Yarmouth. 3. A Bacchus. 4. The Arms of Lindley. 5. The Arms of Hobart, now Lord Hobart. 6. A Shepherd playing on his Pipe. 7. An Angel supporting the Arms of Mr. Peck’s Lady. 8. An Angel supporting the Arms of Mr. Peck. 9. A White Hart, with this Motto (this is the one which ‘hangs down carved in a stately

## Page 11

wreath')—'Implentur veteris Bacchi pinguisque ferinae Anno Dom 1655.' 10. The Arms of the late Earl of Yarmouth. 11. The Arms of the Duke of Norfolk. 12. Neptune on a Dolphin. 13. A Lion supporting the Arms of Norwich. 14. Charon carrying a reputed Witch to Hell. 15. Cerberus. 16. An Huntsman. 17. Actaeon [with three dogs, and this legend, 'Actaeon ego sum Dominum cognoscite vestrum']. 18. A White Hart couchant [underneath appears in the engraving the artist's name—Johannes Fairchild struxit]. 19. Prudence. 20. Fortitude. 21. Temperance. 22. Justice. 23. Diana [with two greyhounds, one of whom is chasing a hare]. 24. Time devouring an Infant [with the legend, 'Tempus edax rerum,' below]. 25. An Astronomer, who is seated on a Circumferenter, and by some Chymical Preparation is so Affected that in the fine Weather he faces that Quarter from whence it is about to come." The whole sign is drawn by a scale of half an inch to a foot, and most of the figures are of the size of life. On both sides of the engraving, but distinct from the sign, are seven coats of arms. Those on the right hand are: 1. Earl of Yarmouth. 2. Cornwallis impaling 1st and 4th Buckton, 2nd Unknown, 3rd Teye. 3. Castleton. 4. Unknown. 5. Mrs. Peck [these arms are wrongly blazoned by Blomefield; they are *gules* a fesse *argent*, between, in chief, two crescents, and in base, a lion *passant guardant* of the same]. 6. Great Yarmouth. 7. Unknown. The arms on the opposite side are: 1. Duke of Norfolk. 2. Hobart. 3. Bacon. 4. Thurston. 5. Mr. Peck impaling his wife [his arms, too, are wrongly blazoned; they should be—Or, on a chevron engrailed *gules* three crosslets *pattee argent*]. 6. Lindley. 7. Norwich.

Mr. Cooper will find a slight notice of this sign, both in Gough's *Camden* and in *The Beauties of England and Wales*; but both these are of later date than Mr. Cruttwell's *Tour*. I have only to add, that I should wish Mr. Cooper to see the engraving. I shall be very happy to send it by post for his inspection.

CRANMORE.

\* \* \* \* \*

*Parkership, Porkership, Pokership*.—With every deference to the ingenious suggestions of Mr. Bolton Corney (No. 15. p. 218.), I think it will be found, on reference to the original documents, that "Pokership" is a misreading of the ancient writing for "Parkership." This question might be determined if any correspondent, acquainted with the present excellent arrangement of our records, could inform us whether the appointments under the old Earldom of March are extant. A large portion of Herefordshire was held under his tenure. Thomas Croft, of Croft, was, in 1473, "Parker" of Pembrugge, in that county: *Rot. Parl.* vi. 342. In 1485 John Amyas {324} was, by the act of settlement made on the accession of Henry VII., continued in his office "of the keypyng of our chase of Moketree in Wigmoresland under the Erldom of Marche," and Thomas Grove "in the

keepying of our chase of the Boryngwood in Wigmoresland and of the 'Poulterership' and keping of the ditch of the same."

## Page 12

In *An Abstract of the late King's Revenues* (printed 1651, 4to.) is this entry relating to Bringwood:—

“To Sir Robert Harley for keeping Boringwood alias Bringwood Forest Com. Heref. 6l. 2s. 8d. per ann., for the Pokership 30s. 5d. by the year, and for the keeping the forest of Prestwood 18s. by the year.”

In a survey made of mocktree and Bringwood Forests in 1633, it is stated, that “these Forests are stately grounds, and do feed a great and large Deer, and will keep of Red and Fallow Deer two or three thousand at the least.”

These enclosures were disafforested temp. Charles II., and they now form part of the Downton Castle Estate.

W.H.C.

Temple.

*Pokership*—Accept my best thanks for your ready insertion of my observations in No. 18.; but I regret to say that the printer has unfortunately made a mistake in one word, and that, as it mostly happens, the principal one, on which the gist of my illustration in regard to the Pokership depends. The error occurs in the extract from the Pipe Roll, where the word has been printed *Parcario* instead of *Porcario*; added to which the abbreviations in the other words are wanting, which renders the meaning doubtful. It should have been printed thus:—“Et [i+] li[b+]ae const *Porcario* de [h+]eford,”—being, *in extenso*, “Et in liberatione constat *Porcario* de Hereford.” Showing that in early times there was a hog warden, or person who collected the king’s hog-rent in Hereford. And further, Mr. Smirke’s extract in No. 17. p. 269., shows that in Henry VIII.’s time the *Porcarius* had become *Pocarius*, the fee being within 1d. of the same amount as that paid in John’s reign.

May I, under these circumstances, crave a short note in your next Number, correcting the oversight, so that my *Porker* may be set on his legs again?

P.S.—In reference to the claim, the name of the place should be Burnford, not Barnford.

T.R.F.

Spring Gardens, March 4, 1850.

\* \* \* \* \*

REPLIES TO MINOR QUERIES.



*Coleridge's Christabel and Byron's Lara* (No. 17. p. 262.).—What Christabel saw is plain enough. The lady was a being like Duessa, a Spenser; a horrible-looking witch, who could, to a certain degree, put on an appearance of beauty. The difference is, that this lady had both forms at once; the one in her face, the other concealed. This is quite plain from the very words of Coleridge.

The lifting her over the sill seems to be something like the same superstition that we have in Scott's *Eve of St. John*:—

“But I had not had pow'r to come to thy bow'r,  
If Though had'st not charm'd me so.”

## Page 13

I have no doubt that Lara is the Corsair; and Kaled Gulnare, from the Corsair: the least inspection is enough to show this. Ezzelin must also be Seyd; but that does not answer quite so well. All that there is to prepare it is, that Seyd is only left for dead, in a great hurry, and therefore might recover; and that he drank wine, and therefore might be of Christian extraction. In Lara he is described as dark; but his appearance is rather confusedly related, as if he never appeared but once, and yet Otho knows him, and he has a dwelling. The shriek is more difficult. There could be no meeting, then, between Ezzelin and Lara, because Ezzelin is surprised by meeting him at Otho's. Whether the shriek may not be owing to a meeting between Kaled and Ezzelin, is in not so clear. From the splendid description of her looking down upon him, it is not proved that she there saw him first; and Ezzelin never sees her at all there.

Nothing is more interesting than these mysteries left in narrative fictions. The story of Gertude, in that first of romances, the *Promessi Sposi*, is a very great instance; and the bad taste, of bringing her up again to the subject of a story by another writer, is so extreme, that I never could look into the book. That Mazoni has left the character, whom he calls the *Innominato*, in mystery, is historical, and not of his own contrivance.

I used to think that Scott had left the part of Clara, in *St. Ronan's Well*, intentionally mysterious, as to a most important circumstance; but we learn, from his *Life*, that he meant to have made that circumstance a part of the story, but was prevented by the publisher. It is natural that the altered novel, therefore, should retain some impressions of it. I refer particularly to the latter part of the communications between her and her brother. But the meeting between her and Tyrell in the woods, and their conversation there, I now think, forbid the reader to suspect any thing like what I speak of. In such cases I do not myself wish to know too much about the matter. Sometimes the author wishes you to have the pleasure of guessing, as I think, in Lara; sometimes he means to be more mysterious; sometimes he does not know himself. It would have been idle to have asked Johnson where Ajeet went to.

C.B. {325}

*Sir William Rider* (No. 12. p. 186).—"H.F." will find some account of the acts and deeds of Sir Thomas Lake and Dame Mary Lake his wife in the *13th Report on Charities*, p. 280, as to their gifts to Muccleston in Staffordshire. In the *24th Report*, p. 300, as to Drayton in the same county. Dame Mary Lake was also a benefactor to the parish of Little Stanmore, see *9th Report*, p. 271. See also Stow's *Survey* 593. (ed. 1633.)

H.E.

*God tempers the Wind* (No. 14. p. 211.; No. 15. p 236.).—The proverb is French: "A brebis tondu Dieu mesure le vent;" but I cannot tell now where to find it in print, except in Chambaud's *Dictionary*. That is why Sterne puts it into the mouth of Maria.

## Page 14

C.B.

*Complutensian Polyglot*.—"Mr. JEBB" asks (No. 14. p. 213.), "In what review or periodical did there appear a notice of the supposed discovery of the MSS. from which the *Complutensian Polyglot* was compiled?"

He will find an article on this subject in the *Irish Ecclesiastical Journal* for April, 1847; from which I learn that there was a previous article, by Dr. James Thomson, one of the agents of the British and Foreign Bible Society, in the *Biblical Review*, a London periodical publication. Dr. Thomson, if I understand the matter aright, professed to have found at Madrid the MSS., so long supposed to have been lost.

There is also an article on the same subject by Dr. Bowring, in the *Monthly Repository*, vol. xvi. (1821), p. 203.

*Tickhill, God help me* (No. 16. p. 247.).—Of Tickhill I know nothing; but Meverley in this county goes by the soubriquet of "Meverley, God help;" and the folk-lore on the subject is this:—Meverley lies by Severn side, where that river flows under the Breiddon hills from the county of Montgomery into that of Salop. It is frequently inundated in winter, and, consequently, very productive in summer. They say that if a Meverley man is asked in winter where he belongs, the doleful and downcast reply is, "Meverley, God help me;" but asked the same question in summer, he answers quite jauntily, "Meverley, and what do you think?" A friend informs me that the same story appertains to Pershore in the vale of Evesham. Perhaps the analogy may assist Mr. Johnson in respect to Tickhill.

Let me take this opportunity to add to my flim-flam on pet-names in your late Number, that Jack appears to have been a common term to designate a low person, as "every Jack;" "every man-jack;" "Jack-of-all-trades?" "Jackanapes;" &c.

B.H. KENNEDY.

Shrewsbury, Feb. 18.

*Bishop Blaise* (No. 16. p. 247.).—Four lives of the martyr Blasius, Bishop of Sebaste in Cappadocia, are to be found in the Bollandine *Acta Sanctorum*, under the 3rd of February. It appears that the relics and worship of this saint were very widely spread through Europe, and some places seem to have claimed him as indigenous on the strength merely of possessing one of his toes or teeth. The wool-comb was one of the instruments with which he was tortured, and having become a symbol of his martyrdom, gave occasion, it would seem, to the wool-combers to claim him as their patron, and to ascribe to him the invention of their art. See Ellis's Brand's *Popular Antiquities*, vol. i. pp. 29, 30; and query whether the veneration of St. Blaise by these artizans were not peculiar to England. Blasius of Sebaste is said to have been a physician; in

consequence of the persecution raised by Diocletian, he retired to a mountain named Argaeus, whither all the wild beasts of the country resorted to him, and reverentially attended him. But there is a legend of another Blasius of Caesarea in Cappadocia, who is represented as an owner of herds ([Greek: boukolos]), and remarkable for his charity to the poor. His herdsman's staff was planted over the spot where he was martyred, and grew into an umbrageous tree.

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This variation of legends favours the idea that the cultus of Blasius was founded upon that of some deity worshipped in Cappadocia, whose rites and attributes may have varied in different localities.

C.W.G.

*Sangred—Judas Bell.*—"BURIENSIS" inquires (p. 124.) what *sangred* is. This term is noticed in Rock's *Church of Our Fathers*, t. ii. p. 372. In the very interesting, "Extracts from Church-warden's Accounts," p. 195., it is asked what "Judas' bell" was. I presume it to have been a bell named after, because blessed in honour of the apostle St. Jude, who, in the Greek Testament, in the Vulgate, and our own early English translations, as well as old calendars, is always called Judas, and not Jude, as a difference from Judas Iscariot.

CEPHAS.

*La Mer des Histoires.*—"MR. SANSOM" (No. 18. p. 286.) has inquired, What is known of Columna's book, entitled *Mare Historiarum*? Trithemius has made mention of the work (*De Script. Eccles.* DL.), and two manuscript copies of it are preserved in the Royal Library at Paris. (B. de Montfaucon, *Biblioth. Bibliothecar. MSS.* tom ii. p. 751. Par. 1739.) Douce very properly distinguished it from *La Mer des Histoires*; but, if he wrote "Mochartus," he was in error; for *Brochart* was the author of the Latin original, called *Rudimentum Novitiorum*, and published in 1475. As to the statement of Genebrard, that Joannes de Columna was the writer of the "*Mater Historiarum*," I should say that the mistake was produced by confounding the words *Mer* and *Mere*. Mr. Sansom may find all the information {326} that need be desired on this subject in Quetif et Echard, *Scriptores Ord. Praed.* tom. i. pp. 418-20. Lut. Paris, 1719. (Vid. etiam Amb. de Altamura, *Biblioth. Dominican.* p. 45. Romae, 1677; Fabricii, *Bibl. Med. et Inf. Latin.* i. 1133. Hamb. 1734.)

R.G.

### "What are depenings?" (No. 18. p. 277.)

The nets used by the Yarmouth herring busses were made in breadths of six feet. The necessary *depth* was obtained by sewing together successive breadths, and each breadth was therefore called a *deepening*.<sup>[4]</sup>

ED.

[Footnote 4: From a pamphlet written about 1615, not now before us. ED.]

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## MISCELLANIES.

*Tale of a Tub.*—It is generally supposed that the title of Swift's *Tale of a Tub* was a jest originally levelled at the Puritan pulpit. It probably had served a more ancient purpose. In Bale's *Comedye concerning Three Laws*, compiled in 1538, Infidelitas says:

“Ye say they follow your law,  
And vary not a shaw,  
Which is a tale of a tub.”

J.O.W.H.

\* \* \* \* \*

## Page 16

A GENIUS.

(*From the German of Claudius.*)

"Friend Ass," said the Fox, as he met him one day,  
"What can people mean?—Do you know what they say?"  
"No, I don't," said the Ass; "nor I don't care, not I."  
"Why, they say you're a GENIUS," was Reynard's reply.  
"My stars!" muttered Jack, quite appall'd by the word,  
"What can I have done that's so very absurd?"

\* \* \* \* \*

*Dedications* (No. 17. p. 259.).—In Villaneuva's Dedication to the Duke of Medinaceli of his *Origen Epocas y Progressos del Teatro Espanol* (Madrid, 1802, sm. 4to.), the enumeration of the names, titles, and offices of his patron occupies three entire pages, and five lines of a fourth.

F.C.B.

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

The Percy Society have just issued a reprint of a black letter tract, entitled "A manifest Detection of the most Vyle and Detestable Use of Dice Play," which exhibits a curious picture of the tricks in vogue amongst the gamesters of the sixteenth century, and, as the Editor very justly observes, "comprises fuller explanations of terms used by Shakspeare and other old dramatists than are to be found in the notes of the commentators. The mysteries of *gowrds* and *fullams*, *high men* and *low men*, stumbling-blocks to many intelligent readers of the works of the Stratford Poet, are here satisfactorily revealed."

Whatever hope the projectors of the approaching *Exhibition of Works of Ancient and Mediaeval Art* entertained of forming such a collection of objects as might deserve the attention of the public generally, and accomplish the great end in view, have been more than realised. Thanks to the liberality with which the possessors of works of early art of this description, from the most distinguished personages of the realm, have placed their stores at the disposal of the committee, the very novel exhibition which will open to the public on Thursday next, will be as remarkable for its intrinsic beauty, as for its instructive and suggestive character.

We need scarcely remind lovers of fine editions of first class books that Messrs. Sotheby commence the sale of the first portion of the extensive stock of Messrs. Payne and Foss, of Pall Mall, on Monday next.

We have received from Mr. Straker, of 3. Adelaide Street, his Catalogue of English and Foreign Theology, arranged according to subject, and with an Alphabetical Index of Authors: and also Parts I. and II. of his Monthly Catalogues of Ancient and modern Theological Literature. Mr. Lilly, who has removed to No. 7. Pall Mall, has also forwarded Nos. 1. and 2. of his Catalogues of Rare, Curious, and Useful Books. Mr. Miller, of 43. Chandos Street, has just issued No. 3. for 1850 of his Catalogue of Books, Old and New: and Mr. Quarritch (of 16. Castle Street, Leicester Square) No. 14. Catalogue of Oriental and Foreign Books: and, though not least deserving of mention (by us, at all events, as he has the good taste to announce on his Catalogue "Notes and Queries SOLD"), Mr. Nield, of 46. Burlington Arcade has just issued No. 2. for 1850, in which are some Marprelate and Magical Books worth looking after.



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### NOTICES TO CORRESPONDENTS.

E. VEE. "When Greeks join Greeks," &c. is a line by NAT. LEE. See No. 14. p. 211.

K.D.B. The following—"In Flesh-monger-street, Siward the moneyer (renders) to the King 15d. and to William de Chesney houseroom, salt and water"—is a literal translation. Correspondents must be careful not to omit letters or contractions in extracts from original records. It would in this case have been difficult correctly to render "monet" without a contraction; and "Flemangerstret," as our correspondent wrote it, might have been changed into "Fell-monger-," instead of "Flesh-monger-street." The service of "house-room, salt, and {327} water," seems a singular one; it was, of course, a kind of entertainment, or a contribution to entertainment. If the *Liber Winton* contains no other notice of similar services, "H.D.K." will find the subject illustrated, though not the particular tenure, at pp. 260-267. of the first volume of Sir H. Ellis's *Introduction to the Great Domesday*.

Rue Strewed before Prisoners at the Bar of the Old Bailey. This custom originated in the fear of infection, at a period when Judges, &c. were liable to fall victims to gaol fever.

Erratum. No. 19. p. 307. col. 2., for "Pla\_u\_torum Abbreviati\_s\_" read "Pla\_ci\_torum Abbreviati\_o\_."

\* \* \* \* \*

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