

LONDON, SATURDAY, MARCH 23, 1872.

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Notes.

M. LÉON GAUTIER'S "CHANSON DE ROLAND."

M. Léon Gautier, whose name is so well known on the other side of the Channel in connection with mediæval literature, and whose splendid history of *Les Épopées françaises* has made the study of old metrical romances so peculiarly attractive, has just published a book which, even from the point of view of English lore, deserves to be brought under the notice of our readers. Before enumerating, however, the various illustrations of this kind which a careful perusal of the work has enabled us to gather, we must say a few words of the publication itself.

The *Chanson de Roland*, or *de Roncevaux*, is acknowledged to be the centre around which are clustered together all the *gestes* referring to what may be called the Carolingian cycle of epics. Chronologically, [it belongs indeed to a much earlier date than the other poems of the same group, but in point both of historical interest and of literary merit it surpasses them all, and stands alone as the gem of the whole collection. It was natural, therefore, that *savants* whose attention was directed to the study of mediæval romances should be particularly attracted by the *Chanson de Roland*, and several editions of the poem had already been published before M. Léon Gautier ap-

plied himself to the same task. The labours of M. Francisque Michel,* of M. Génin,† and of M. Th. Muller,‡ however, highly meritorious as they are in many respects, were far from exhausting the subject, and they cannot for a moment be compared in point of completeness with the volumes I am now describing.

M. Léon Gautier's first tome § gives us, besides the text of the poem accompanied by a rendering in modern French, a copious introduction which discusses all the problems of archæological, historical, and literary importance suggested by the *Chanson de Roland*. Thirteen spirited etchings and a fac-simile of a MS. to which I shall presently advert give to this volume the character of what we should call a Christmas-book, whilst it is on the other hand essentially addressed to scholars familiar with the French literature of the middle ages.

The second volume || comprises, 1st, a formidable apparatus of notes and various readings; 2nd, a glossary; 3rd, a very full alphabetical index. The notes are often real disquisitions on several points of biography or antiquity connected with the *Chanson de Roland*. Thus we have, 1st (pp. 58-66) a summary of the *légende de Roland*, illustrated by a page of woodcuts; 2nd (pp. 25-51) a *résumé* of the same kind on the *légende de Charlemagne*; 3rd (pp. 116-127) an essay on the offensive and defensive armours mentioned in the poem, &c. &c. At the beginning of the volume is a map, where M. Gautier has endeavoured to identify the localities described, and more particularly certain places respecting which antiquaries have not yet come to an agreement. Finally, a quarto brochure, published as a supplement, ¶ gives the revised edition of the text with all the corrections which M. Gautier has been able to gather from an attentive study of the various MSS.

It is rather curious that the oldest and best MS. of the *Chanson de Roland* should belong to an English library; it is preserved in the Bodleian (Digby MSS. No. 26), and was probably written during the second half of the twelfth century. M. Léon Gautier has taken it as the groundwork of his edition, completing and correcting it wherever any hiatus occurs, with the help of another *codex*

* *La Chanson de Roland, ou de Roncevaux, du XI^e siècle*, publiée pour la première fois d'après le manuscrit de la Bibliothèque Bodléienne d'Oxford, par Fr. Michel. Paris, 1837, 8°. A second edition was published in 1869.

† *La Chanson de Roland, poème de Théronide; texte critique accompagné d'une traduction et de notes*, par F. Génin. Paris, 1850, 8°.

‡ *La Chanson de Roland berichtigt und mit einem Glossar versehen nebst Beiträgen zur Geschichte der französischen Sprache*, von Dr. M. Müller. Göttingen, 1851, 8°.

§ Large 8°, pp. cci-327.

|| Pp. vii-507.

¶ Pp. 47. The work has been printed and brought out at Tours by M. Mame.

belonging to the library of St. Mark at Venice, and which cannot be ascribed to a higher date than the fourteenth century. A third MS., on paper written two hundred years later, forms part of the Trinity College library at Cambridge; and finally, we learn from Gunton's *History of the Church of Peterborough*, that in the year 1086 the cathedral library of that city possessed also a MS. entered on the catalogue with the following indication: K. xiv. *De bello valle-Roncie, gallicè.*

We shall now borrow from the excellent notes of M. Léon Gautier a few quotations which illustrate details of English history, archæology, or literature.

Lines 372, 3—

"Vers Engleterre passat il la mer saice,
Ad oes Saint Pere en conquest lo chevage."

Transl. "He (Charlemagne) crossed over the briny sea into England, and conquered the tribute of that country for Saint Peter."

This passage, our author remarks, is an allusion to the Peter's pence. The *Chanson de Roland* ascribes its institution erroneously to Charlemagne, but is right as to the date; for Offa, king of Mercia, who died in 796, and who is generally supposed to have promised, both for himself and his successors, the annual payment of 500 merks to the Holy See, was a contemporary of the French emperor. (See Schrödl, in *Welte and Wetzler's Diction.*)

Line 926—

"A Durendal jo la metrai encuntre."
Transl. "I shall place it opposite to Durendal."

M. Gautier, à propos of this line, gives us the history of Roland's famous sword, and shows that although the metrical romance *Fierabras* names *Munificans* as the smith who made it, yet by far the greater number of writers ascribe it to the celebrated Weyland, so well known to scholars familiar with the old Icelandic sagas and with the monuments of early English literature. (See, *inter alia*, Huon de Bordeaux, and the *Karlsmagnus Saga.*)

Line 1522—

"Ni ad eschpire ki s'cleimt se par lui nun."
Transl. "There is no sailor that does not claim him as his lord."

In the modern French version we find: "Pas de navire, pas de barque qui ne se réclame de lui;" but in the notes M. Gautier substitutes with much reason the word *marinier*. "*Eschpire*" is evidently the same as the English substantive *skipper*. An old translation of the first book of Kings (chap. ix. 27) renders the passage, *verros suos, nautas*, thus: *ses humes ki eschpire furent bon*. M. Chevallet (*Origine et Formation de la Langue française*, vol. i. p. 340) had also given the same equivalent.

Harrow-on-the Hill.

(To be continued.)

ROBERT FORBES.

In the first volume of the *Scottish Ballads and Songs, Historical and Traditional* (Edinburgh, 1868, 8vo, p. 215), will be found a spirited but rude set of verses, called the "Battle of Corichie," prefaced by some remarks which show it to have been the composition of Robert Forbes, a schoolmaster somewhere on the banks of the Dee, and known as the author of a facetious poem in the broad Buchan dialect, called "Ajax's Speech to the Grecian Knabs," which has considerable merit and is replete with coarse humour.

Forbes had, it seems, been so unfortunate as to incur the enmity of the kirk session of the parish in which he lived, in consequence of some scandal which had come to the ears of the members of that prying ecclesiastical inquisition, by which the "Dominie," as he calls himself, was deposed. This Forbes records in a poem he printed, which was so popular that it rapidly circulated throughout the North in the shape of a penny chap-book with the title of *The Dominie Deposed*. It occupied a prominent place in the popular literature of the lower classes in Scotland, and even found its way into England, until these amusing little penny productions were, by the rapid strides of the march of intellect in its progress out of the kingdom, swept from the cottages of the peasantry and left nothing better in their place.

The date of the deposition has not been ascertained, but it was probably between 1750 and 1760. The address of "Ajax to the Grecian Knabs" was printed between 1740 and 1750, if not at an earlier date. That Forbes was well acquainted both with Latin and possibly Greek is evident; but until accident threw the following very uncommon tract in the way of the writer, he had no idea that the "deposed Dominie" had a tolerable knowledge of French, and could compose very fair poetry in that language.

The production referred to has this title:—

"Suite de la Satyre de Boileau sur la Ville de Paris. PAR FORBES. . . A Edimbourg: De l'imprimerie de R. Fleming. MDCCCL." 8vo, p. 10.

The writer in a brief address, "au lecteur," mentions that he cannot pretend to rival Boileau, and has only attempted to copy him. He continues thus:—

"D'ailleurs, comme j'ai vu Paris, mais avec d'autres yeux que n'a fait cet auteur, et que ne fait tout Papiste, j'ai cru que cette ébauche pouvoit entrer à la suite de sa Satyre."

Accordingly, Forbes gives an amusing account of the ecclesiastical state of the French capital in 1750, and concludes with informing his readers that the liberty unknown in France dwells—

"l'on dit dans la Grande-Bretagne, où règne ce bon Roi qu'on nomme George Magne. Nous avons à Paris la Vierge et tous les saints, mais c'est Londres qui donne les véritables biens!"

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In a note Forbes observes that, however much the French may esteem Charlemagne, he thinks King George infinitely greater than King Charles.

There certainly is no direct evidence that the author of the address of Ajax was also the writer of the supplement to Boileau; but there are several concurring circumstances that induce a presumption that he was. The author's name was Forbes. His ascertained productions are almost all of the same period; and there is no other person of that period to whom the supplement to Boileau's *Satyre* can be ascribed. Both writers delight in satire and are fond of humour, and neither of them have much respect for ecclesiastical domination. Of course the supposition may be erroneous, and some obliging literary antiquary of the North may be able to settle the question; or, without being able to do so, may throw considerable light upon the closing career of a Scotsman whose talents at a later date, and in a different locality, might have raised him in the world. As to the scandal for which he suffered, it is not uncharitable to conjecture that the members of the kirk session—as many members of such arbitrary courts too frequently were at the time—would not be indisposed to deal sharply with one whose humorous productions they could not appreciate, which they might consider as highly unbecoming in a teacher of youth; and, therefore, would be happy to take the first opportunity that occurred for dismissing him from his office as a teacher. J. M.

ON THE SEPARATION AND TRANSMUTATION OF LIQUIDS.

Liquid consonants—which in the English alphabet are *l, m, n, r*—may be described as “fluent sounds, produced by an imperfect stopping of the voice-organ.” It will be found upon trial that whereas some of the consonants are enunciated by means of a definite *stopping* of the air-pipe—for instance, *k, t, p*—and are not fluent, the definition above given will apply to the aspirates and the sibilants, as well as to *l, m, n, r*. But the last four only are called liquids, because they combine more fluently with other consonants; and the aspirates and sibilants are referable on other grounds to distinct consonantal classes. Another peculiarity of the four pure liquids is, that they combine less easily with each other than with the remaining consonants. They are very rarely found in conjunction in original roots of the European forms of the Indo-Teutonic family. In Sanskrit such combinations were not rare, the commonest being those in which *r* followed one of the other three. In Greek *nm* occurs in three roots: *mna, mna-omai, and mnion*. Of these the first two, if not the third, admitted a vowel between the liquids on their appearance in

the Latin tongue: *mna, mens, minium*? But in compound roots, derivatives, and the accidental forms of words, the conjunction of liquids is common enough: e. g., *calmness, Henry, amnesty*. (It may be observed that in the numerous cases in which *r* occurs before one of the other three liquids, not only in the modern tongues but in Greek and Latin, the two may nearly always be considered as belonging to separate syllables—at least as far as their pronunciation is concerned. Thus, in the Greek *por-n-eia*, the *n* is very probably external to the original root, which may have been *por* = “take” or “convey”; just as *portheo*, which approaches to the meaning of *por-neno*, is *por* + *th*. But this is simply conjectural.)

It is in the composite and accidental conjunction of liquids that the tendency to separation is most clearly seen. I shall give a few examples. The root of the Greek word *aner*, a man, is *anr*. The accidental forms separate the *n* and the *r*: the older Epic by a vowel, the Attic by a dental; thus, genitive, *aneros* or *andros*. In some Greek verbs again, the separation of *m* and *l* by the same two devices is familiar to the student. Thus, *melo*, “I am a care”; perfect, *membletai*, for *memeletai* (*memeletai*). But more modern instances are quite as numerous, interesting, and important. The composite race to whose language the name of French now applies, borrowed from the classical tongues many words in which two liquids were separated by a vowel; and whilst adopting, they abbreviated them. Thus *cuier, ceure; numer, nomre; gener, genre*. The liquid conjunction being found difficult, a dental or labial was introduced—a dental after the dental-liquid *n*, a labial after the labial-liquid *m*—in the first two, generally; in the last occasionally. Hence the English forms *cinder, number, gener*. Compare *Andrew*. The difficulty of this particular conjunction is often illustrated by children and ignorant persons, in their pronunciation of *Henry*, which in their mouths becomes *Hendry* or *Henery*. And so it is generally with all liquid conjunctions; e. g., *hel-m, wor-ld*, often pronounced in two syllables. In this way the German town *Koeln* became the French *Cologne*.* For the same reason the sound of one out of two liquids is often lost, as in *calm, word, damn, column*, and frequently in *kiln, iron*, and the like. The whole question belongs of course to the A B C of philology; but it is interesting, inasmuch as it constitutes one of the fundamental laws of etymological modifications. I should like to give some illustrations of the *transmutation* of liquids on a future occasion.

LEWIS SERGEANT.

* L. Colonia: but *Koeln* is older than *Cologne*.

BURNS'S COPY OF "SHAKESPEARE," AND
BLIND HARRY'S "WALLACE."

The following curious and amusing article is copied from

"J. Sabin & Sons' American Biblioplist. A Literary Register and Monthly Catalogue of Old and New Books, and Repository of Notes and Queries. New York, October, 1871."

It is worthy of preservation, not only as a record of the poet, and the dispersion of his small but cherished collection of books, but also as a racy sample of the free and independent amenity which distinguishes our American booksellers. Perhaps some of your New York readers will be kind enough to inform us of the destination of these volumes, and the value at which the "literary treasures" were estimated.

"LITERARY TREASURES.

"Unlearned men of books assume the care,
As eunuchs are the guardians of the fair."—*Young*.

"With a great flourish of trumpets one of our New York booksellers calls the attention of the American public to a couple of books which he has for sale, and which, with singular modesty, he considers 'the greatest literary treasure in America.' Our readers will be surprised to know that they have been all along groping in the dark. They have yet to learn what real literary treasures are. It is a matter of congratulation, however, that at least one bibliophile is in their midst, whose guidance they may accept without hesitation in their future explorations after 'literary treasures.' The two rarities to which attention is invited are Hugh Blair's edition of Shakespeare, 8 vols. 12mo, 1771, and 'The Wallace' by Henry the Minstrel or Blind Harry, 3 vols. (in one), 16mo, 1790; both bearing the 'manly (sic) autograph' of Robert Burns. The former, we are told, was presented to the poet by the editor; the latter we presume he bought, as the advertisement says his name appears among the list of subscribers. For the sale of these the owner 'is prepared,' so he says, 'to treat with public libraries or gentlemen of taste.' And he continues, 'It is confidently asserted that no literary treasure of equal importance has heretofore been offered for sale on this continent.' And such a book as Blair's *Shakespeare* (even with Burns's autograph in it), this American Lilly tells us is 'the greatest literary treasure in America.' All of which speaks well for his bibliographical knowledge.

"When will our booksellers learn that American collectors are neither fools nor ignoramuses; that they are tolerably well versed in bibliography, and that they cannot be cajoled by a pompous advertisement, even though it appears in the first literary journal in the country? When such tricks are resorted to, it is no wonder that the noble profession has deteriorated, and that bookselling, which once ranked almost with the learned professions, is now regarded as not much more elevated than the vending of patent medicines."

JAMES GIBSON.

32, Wavertree Road, Liverpool.

INVENTORY OF GOODS OF JOHN SCOTT.

The document of which the following is a literal copy, except that I have expanded the contractions, owes its preservation to the fact that it has been put away among certain official papers belonging to the diocese of Lincoln, and has thus

been handed down in the custody of successive bishops of that see.

Of John Scott I know nothing except what his inventory discloses; namely, that he was servant to Sir Henry Cromwell—servant, I apprehend, in no menial sense, but rather something approaching to the feudal retainer of earlier days. It will be observed that the persons who valued his goods are described as gentlemen. There is reason to believe that the valuers—"praysers" as they were termed—were commonly personal friends or relatives of the deceased.

John Scott's master, Sir Henry Cromwell, is the Knight of Hinchinbroke, who, according to Noble, died in 1604. He was the father of Sir Oliver Cromwell, Knt., and of Robert Cromwell, father of Oliver the Lord Protector.

My thanks are due to the Right Reverend the Lord Bishop of Lincoln for granting me permission to transcribe the original document.

EDWARD PEACOCK.

Bottesford Manor, Brigg.

"An Inventorye of all ye goodes and Cattles of John Scott, late Servant to ye right worshipfull Sir Henry Cromwell, dissesed, made and praysed by Willa. Cheyne, John Turpyne, and Cuthbard Peacock, gentlemen, the xvth daie of Auguste, 1587.

"Imprimis, in ye Hall one framed table, two formes, 3 buffet stollis, two torned chaires, a caldres, and two other stollis xxxiiij^{ij} 6

"Item, 20 peces of pewter, two saltes, 5 candlesticks, one mortar, a dosen of tynne sponnes, and a chamber pote xij^j

"Item, 5 quyrshins, painted clothes, & a shell ij^j

"Item, a pote hanginge, a paire of tonges, 2 pote hooks, a paire of bellows, 2 spytes, a paire of cobeyrons, † a trevy, a fyre shovell, a fryeinge panne, a grydron, two hatchettes, 2 wimbles, & other trashe v^j

"Item, a rapier, a dagger, and his apperrell xx^j

"Item, two small tubbes and 3 pales xx^d

"Item, in ye Parlor one trussed bed, one borded bed-stell, 4 chestes, and two litle formes xiiij^{ij} 6

"Item, a pillowbed, 3 mattresses, 3 coverlettes, 2 boalders, fower pillowes, and 4 blankettes xxx^j

"Item, 5 paire of flaxen shettes, 3 paire and a half of harden shettes, and a linnen tester for a bed xxx^j

"Item, 3 table clothes, a dosen & seven table napkyns, 4 towells, and nyne pillowberes † xv^j

"Item, ye painted clothes there xv^j

"Item, in ye chamber above, one trundle bed and other trashe iij^j 6

"Item, in ye buttrye one brasce pote, 3 kettles and a chafein dishe, with other trashe vj^j 6

"Item, a load of hey x^j

"Item, woode in ye yarde and two ladders xiiij^{ij} 6

"Item, a Cowe, a Pygge, and two Lambes xxxiiij^{ij} 6

"Summa xj^j 6

"JOHN TURPYNE,

WYLLIAM CHEYNE,

CUTHBARD PACOCK."

* Cushions.

† The Irons from which vessels were slung over the fire: "ij payre of cobeyrons" are mentioned in the inventory of John Nevell of Faldingworth in my possession.

‡ Pillowcases: "xiiij pillowberes, 12," occurs in the inventory of John Thompson, of Newton Bewley, handman, 1583. *Durham Wills* (Surtees Soc.), ii. 76.

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UTILITY OF ENCYCLOPEDIAS.—So far as I am aware, the striking coincidence in the following passages from fact and fiction, bearing testimony to the value of encyclopedias, has not been noticed, or, more interesting still, accounted for:—

"My father took the book (the *Encyclopaedia Britannica*) off Sandy's hands. . . . I lighted upon the stored book, and from that time for weeks all my spare time was spent beside the chest [containing the book]. It was a new world to me."—*Memoir of Robt. Chambers*, 1872, p. 62.

" . . . he took down a dusty row of volumes with grey paper backs and dingy labels—the volumes of an old cyclopaedia which he had never disturbed. . . . the moment of vocation had come, and, before he got down from his chair, the world was made new to him by a presentment of endless processes filling the vast spaces plucked out of his sight by that worldly ignorance, which he had supposed to be knowledge. . . . From that hour Lygata felt the growth of an intellectual passion."—*Middlemarch*, book ii. March, 1872, pp. 255, 256.

M. H. M.

SHAKESPEARE: CONTEMPORARY CRITICISM.—A notice of the writings of Charles Reade in *Once a Week* of January 20 last contains this observation:—"With regard to Shakspeare, contemporary criticism has left but two remarks in print, both of them unfavourable." I was not aware of the existence of more than a single contemporary reference to our great bard, and should be glad to be informed where the other is to be found. The one I allude to is of course the well-known disparaging criticism by Robert Greene, the Elizabethan dramatist, poet, and novelist:—

"There is an upstart crow beautified with our feathers; that with his tiger's heart, wrapped in a player's hide, supposes he is as well able to bombast out a blank verse as the best of you, and being an absolute Johannes factotum, is in his own conceit the only Shake-scene in a country."

The line in italics is a parody of one in *3 Henry VI* l. 4:—

"O! tiger's heart wrapped in a woman's hide,"

which was taken from an old play called *The First Part of the Contention of the two famous Houses of York and Lancaster*. Shakspeare is known to have founded his *Henry VI* upon this piece and another, which are supposed to have been written by Greene or his friends, and hence, no doubt, Greene's acrimonious remark.

By the way, has the strange similarity between the life and character of Robert Greene, and that of another unhappy son of genius, Edgar Allan Poe, ever been noticed? These remarkable men were both endowed with talents of a very high order, which they lamentably wasted and misused. They both led lives of profligate indulgence, were the slaves of brutish intemperance, and addicted to gambling and other vices. They both died under the age of forty, steeped to the lips in poverty and degradation. Greene was rescued from a death of starvation in the streets

by the charity of a stranger, who took him to his house and tended him till he died; while Poe, being picked up insensibly drunk in a street in Baltimore, was carried to a public hospital, where he ended his life two days afterwards.

H. A. KENNEDY.

Waterloo Lodge, Reading.

MOORE AND BULWER-LYTTON.—In *The Last Days of Pompeii* (chap. v.), Glaucus, the Athenian, is made to say:—

"I am as one who is left alone at a banquet, the lights dead, and the flowers faded."

Was this borrowed by the author in compliment to Moore, whose song "Oft in the stilly night" contains the lines:—

"I feel like one who treads alone
Some banquet hall deserted,
Whose lights are fled, whose garlands dead,
And all but he departed."

The novel was published in 1834, nearly twenty years, I think, after the song; or is the simile older than either? NORVAL CLYNE.

Aberdeen.

WITHER AND KEBLE.—NORVAL CLYNE has noticed (p. 158) a parallelism between two lines in a song of Burns' and two in a poem of Mr. Keble's. Let me point out another parallelism in the same verse of that poem to a stanza in one of the Roundhead poets. Wither wrote (*circa* 1632):—

"Whether thrall'd or exiled,
Whether poor or rich thou be,
Whether praised or reviled,
Not a rush it is to thee:
This nor that thy rest doth win thee,
But the mind that is within thee."

Mr. Keble's verse is—

"Sick or healthful, slave or free,
Wealthy or despised and poor,
What is that to him or thee?
So his love to CHRIST endure?
When the shore is won at last,
Who will count the billows past?"

W. M. D.

SERGEANT.—"A servant—man-at-arms—griffin." Such are three of the definitions of this word, which I lately observed, in a generally very good and accurate dictionary; but as the last is new to me, am I wrong in suggesting that *segreant*, an heraldic term applied to a griffin, has been mistaken for *sergeant*, by the compiler, and then transferred to "serjeant." This seems the more likely, as the heraldic term *sejeant* is elsewhere given, whereas *segreant* is not. This then would be a mistake analogous with that of saying that Shakspeare was written by Finis. S.

THE GUILLOTINE IN 1872.—In *The Times* of March 6, 1872, in an account of the recent execution of Joseph Lemette, the Audresselles murderer, on the Place de Marquise, a small town

situated half-way between Boulogne and Calais, the following occurs, which may, perhaps, be worthy of a corner in "N. & Q."—

"Formerly there was an *exécuteur des hautes œuvres*, with a salary of 1,200*l.* a year, attached to each Cour d'Appel in France, which were 26 in number, but as many of the men of September 4, 1870, were advocates for the abolition of capital punishment, they availed themselves of their being in power to get rid of the guillotines either by destroying the iron work and selling the timber for firewood, or by burning them, as was the case in Paris. The various executioners having been dismissed, only one, M. Heinderech, sometimes called by the old name Monsieur de Paris, has been re-appointed with a salary of 600 francs (240*l.*), and he will in future have to execute all sentences of death throughout France. A new guillotine has been made under his personal directions. The old style of guillotine was a very cumbersome affair, mounted on a scaffold to which thirteen steps, a fatal number, gave access. The new one stands on the ground, and is much smaller than the old; when taken to pieces it packs in the van already referred to, together with the baskets and other apparatus; there is a seat in front for three persons, and with two horses the executioner can go to any part of the country; though when the railway is available the van travels on a truck, &c. . . . Lemettré turned to deliver himself to the executioner, when an old priest came forward to whom Lemettré again expressed his repentance, and begged of him to obtain his father's forgiveness for all the grief he had caused him; the old priest bade him farewell, two of the assistants fastened him to the table, another adjusted his head, and like a flash of lightning the knife fell, and with a dull thud the criminal's head fell into a basket, the time from his parting with the old priest to the falling of the head being hardly three seconds, to such perfection has the guillotine been brought."

CHARLES MASON.

3, Gloucester Crescent, Hyde Park.

SKINNER'S AND JACOB'S HORSE.—In a leader in one of the daily papers* lately appeared the following:—

"Skinner ('s) and Jacob's Horse . . . wore the *loosest* of galligaskins and the highest of boots. Californian . . . gold was discovered by diggers in knickerbockers and high boots."

As a matter of fact, the Irregular Suwars of India have always worn breeches fitting *extremely tightly to the leg*—just the reverse of knickerbockers. Both Jacob's and Skinner's horse wore *tights*.

S.

AMERICAN EAGLE.—Yesterday I heard an odd bit of American folk lore concerning the heraldry of Russia and America. As we were rowing down the harbour from hence to Lyttelton, on passing an old American vessel, I pointed to a Yankee the emblem of his country painted on the stern of the ship. "Yes, sir," said he, "at home folks say the Russians gave us that. Russia formerly carried two eagles on her flag; when we gained independence she gave one of them to us, and put two heads on the one she had left."

THOMAS H. POTTS.

* Ohinitahi, New Zealand, Dec. 2, 1871.

* *Daily Telegraph*, Feb. 22, 1872.

Curries.

REV. WM. BADDELEY.—Wanted, information concerning the Rev. William Baddeley, rector of Hayfield, Derbyshire. He lived about 1755. He took the Rev. John Wesley's side in the religious movement of the eighteenth century. T. E.

"BARLAY."—Am I right in surmising that the word "Barlay," used by children in play ("Barlay this," &c.) is the same that was used by the author of *Sir Gawayne and the Green Knight*,* and given by Mr. R. Morris† as a corruption of the affirmation "by our Lady" used in the West-Midland dialect, circa 1360? † See also the Glossary to Mr. Dyce's *Shakespeare*.§

Broughton, Manchester.

TH. K. TULLY.

SIR RANDOLPH EDWIN.—I should be glad to ascertain the parentage, issue, and situation of the estate of the worthy couple thus referred to in *The London Magazine and Monthly Chronologer* for 1748 (vol. xvii. 189), under the marriages in April, 1748: "Sir Randolph Edwin, possessed of a large estate in Hampshire, to Miss Maria Churchill of Bond Street."

J. E. COLL.

1, Whitehall Gardens, S.W.

FIESCHI FAMILY.—Where can a pedigree of the Italian (Genoa) family of Fieschi be seen showing those members who flourished in the seventeenth and eighteenth centuries?

A. O. V. P.

FOURMONT: IBRANICOTTI.—Can any of your readers give me some information as to the literary forgeries of Fourmont and Ibranicotti?

H. A. POWY.

St. John's College, Oxon.

THE FRENCH SHIP L'ORIENT.—Southey, in his *Life of Nelson*, says that when the French admiral's flag-ship l'Orient blew up at Aboukir she had money on board to the amount of 600,000*l.* Was ever any attempt made to fish it up, as they are now, I believe, trying to with the treasures of the sunken Spanish galleons in Vigo Roads? It is well known that during Queen Anne's reign coins were struck, bearing the word "Vigo," with part of the bullion which was captured there.

P. A. L.

"HAND OF GLORY."—In Grose's account of the "Hand of Glory" (*Prov. Glossary*, 2nd ed. 1790), I find these words—

"I have thrice assisted at the definitive judgment of certain criminals, who under torture confessed having used it."

* *Specimens of Early English*. Morris, 1867, p. 220, bottom line.

† *Ibid.* pp. 436 and 442.

‡ *Ibid.* pp. 220 and 207.

§ *The Works of William Shakespeare*. The text revised by the Rev. Alexander Dyce, 1866. Vol. ix. p. 56, s. v. "Barley-break."

What does "the definitive judgment of criminals" mean? Was not torture in England done away with long before Grose's time? Had the "Hand of Glory" any real power of fascination, and did it ever have the effect mentioned by Grose—viz. that of rendering people powerless to move? H. S. SKIPTON.

Tivoli Cottage, Cheltenham.

CAPT. HENRY HERON.—In Schiller's *Life and Works*, by Emil Pallaske, translated by Lady Wallace, we are told with regard to Lotte von Leagenfeld that her "heart was a second time affected by the devotion of a very agreeable Englishman, Captain Henry Heron; but the duties of his profession compelled Heron to go to India" (ii. 99). Who was this gentleman? He must have been a member of one of the branches of the north-country family of that name. CORNUB.

JOHN KNOX'S PSALTER.—Bibliographic information regarding this psalm book would be thankfully received by the subscriber.

JAMES MILLER.

Free Library, Paisley.

LEGAL INTERPRETATION.—

"These few words comprehend the whole theory of legal interpretation—an art which has never flourished so vigorously as in England. In some countries a law, of which the Courts disapprove, is still executed until public opinion demands its repeal: in others, advantage is taken of an interval in which it has not been called into force, and it is considered to have ceased by desuetude. *Our Judges acknowledge its validity, but blandly evade it by an interpretation.* Peter, Jack, and Martin, sitting in conclave to expound their father's will, were timidly scrupulous when compared with an English Bench."—*Biographical Sketches*, by Nassau Senior, p. 186.

There is a similar passage to this in one of the volumes of Lord Campbell's *Lives of the Chancellors*, or of the *Lord Chief Justices*. Can anyone point out where it occurs? J. R. B.

CAPT. SAMUEL KING'S NARRATIVE.—Oldys, in his *Life of Sir Walter Raleigh*, quotes a manuscript, then in his own possession, with the following title:—

"Captain Samuel King's Narrative of Sir W. Raleigh's Motives and Opportunities for conveying himself out of the Kingdom, with the Manner in which he was betrayed." MS. 2 sheets, fol. 1618.

He gives a few passages within inverted commas, and these I presume are the words of the original; but so much of it is given only in substance, that it is impossible to guess what the manuscript really contained. Can any of your readers inform me whether the original or any copy of it is extant? Mr. Edwards refers to it in the margin of his *Life of Raleigh* as if it were in the British Museum. But he does not say where; and as I find on inquiry that the authorities of the Museum know nothing of it, I

conclude that the reference is due either to an error of the press or to an imperfect recollection.

The authority of Captain King is relied upon for facts of some importance with relation to Raleigh's proceedings on his return from his last voyage—facts which rest on his authority alone, and it would be desirable to have his own words.

JAMES SPEDDING.

DR. JOHN OWEN'S PEDIGREE.—In Orme's *Life of Dr. John Owen*, the theologian, in the short sketch of his pedigree there given, reference is made for confirmation of a genealogical point to a "tree in possession of the family." Can any of your readers tell me whether this tree is still in existence? and if it, or any copy of it, may be seen? CYMRO.

PARLIAMENTARY COMPANIONS.—What works of a similar character preceded that most useful book Dod's *Parliamentary Companion*, the issue of which for the present session bears on its title-page the words "fortieth year," showing that its first volume appeared in 1833?

The dates and titles of any works of similar character might well be recorded in "N. & Q." for the benefit of those who may have from time to time occasion to trace the lives or histories of any members of either House of Parliament. I transcribe the title of one such, which is now before me:—

"Memoirs of Eminent English Statesmen: being a complete Biographical Sketch of all the Public Characters of the present Day. London: Published by Thomas Tegg, No. 111, Cheapside. Price 9s. 6d. boards."

It is a closely but clearly printed 12mo, of upwards of 600 pages, and is, I suspect, one of the many compilations superintended, if not made, by Sir Richard Phillips. It bears no date, but was issued after the death of Pitt, and before that of his great rival—Fox; the last division recorded in it is that on Mr. Stanhope's motion relative to Lord Ellenborough's seat in the cabinet on March 3, 1806. P. C. W.

PROVERB.—What source is the proverb, "The cloud with the silver lining" derived from? Milton would seem to be alluding to it in the following passage in the *Masque of Comus*:—

"Was I deceived, or did a sable cloud
Turn forth her silver lining on the night?
I did not err; there does a sable cloud
Turn forth her silver lining on the night,
And casts a gleam over this tufted grove."

Verse 221 et seq.

JOHN PICKFORD, M.A.

Hungate Street, Pickering.

THE PUNJAB.—Have any lithographs ever been published of the theatre of war in 1848-9, including views of Hylah, Ramnuggur, Guzeratwalla, Guzerat, &c. ? PATHAN.

THE QUEEN AT TEMPLE BAR.—On the late Thanksgiving Day, did the Lord Mayor at Temple Bar present the Queen with the *key* of the gate, as some newspapers stated, or with the *civic sword*, as the pictorial papers represented? J. R. B.

REPECK.—What is the derivation of "repeck," the name on the Thames for the doubled-spiked pole by which a barge or punt is moored? I follow the spelling of the Thames Conservators, but have also seen the word spelled "ripeck" and "rypeck." Can it be *wry-peck*? W. F. R.

Windsor.

ROMAN TESSERA.—I have just acquired an eighteen-sided dice, apparently of Roman manufacture, of black marble, with the dots in white. On twelve sides are spots from 1 to 12; between each are two letters—N G between 1 and 2; S Z between 3 and 4; N D between 5 and 6; N H between 7 and 8; T H between 6 and 7; L S between 8 and 5. 1. Is it known how such a dice would be used? 2. Can the letters be explained? J. C. J.

[The eighteen-sided tessera referred to is of German manufacture, eighteenth century, and can be acquired at any toy-shop throughout Germany, and used as a game of chance, each player contributing to pool, and drawing from same, according to throw:—

N G = *Nimm Ganzes* = Take whole pool.

N D = *Nimm Deines* = Take your stake.

N H = *Nimm Hälfte* = Take half pool.

S Z = *Setze Zu* = Stake to be re-subscribed.

L S = *Lass Sein* = Let alone = a blank throw.

T H = *Trete Her* } = Thrower retires from game.]

T A = *Trete Ab* }

EQUIVOCAL RELATIONSHIP.—A man is looking at a portrait, and pointing to it, exclaims—

"Brothers and sisters have I none;

But that man's father is my father's son."

Query: Whose portrait is he pointing at?

G. H. KNIGHT.

[As already remarked, there is more than meets the eye in this equivocal relationship. See "N. & Q." 4th S. vi. 232, 288, 488.]

ROYALIST TOKENS.—We have one of these which has been kept as a kind of heirloom in our family since the time of the first Charles, and I should like to know something further respecting them.

In the *Reliquary*, i. 190, it is stated that—

"They were 'used by the adherents of the Stuarts during the time of the Great Rebellion, as an indication of their attachment to the Royal cause.' Watson, in his *History of Winbæach* (p. 485), says: 'It was the custom in those divided times, for the partisans of King Charles to carry certain tokens about with them, and if all the company produced one the conversation became free. These tokens consisted in the profile of Charles, engraved in the manner of a seal, fixed upon a handle, to be worn in the pocket; the seal bearing the impression of two angels cutting the hearts of Charles and his subjects.'"

It will be observed that it does not here state as to how they were used or produced in company. Ours came to my brother, Mr. Thomas Chattock, from an uncle born nearly a century ago, who alleged that they were used as tobacco-stoppers. Hawkins Browne about that time sang—

"And thy pretty swelling crest,
With my little stopper prest."

And this token appears to confirm the statement, for the angels and hearts are nearly obliterated or "ended in smoke." But how if any of the "company," though good royalists, should have been unable to smoke? Can your knowing readers add anything further upon the subject of these interesting relics? C. CHATTOCK.

THE SEAL OF PILTON PRIORY (formerly attributed to Milton Abbey).—I am desirous to ascertain in whose possession the matrices now remain of the very beautiful seal of Pilton Priory, co. Devon. They were found during the last century, it is said, in Dorsetshire; and were for some time in the possession of the Rev. John Bowle, M.A., F.S.A., of Idmeston, Wilts. An engraving from their impressions was made by C. Hall at the expense of the Earl of Warwick, bearing this inscription, *A Curious Ancient Seal of some Religious Foundation of King Athelstan*. The seal being attributed, by the Rev. Dr. Pegge, to Milton Abbey, co. Dorset, the engraving was inserted in Hutchins's history of that county (3rd edition, 1815, iv. 231). From the great beauty of the workmanship of this monument of ancient art, it would be a subject of much regret that it should be lost sight of. JOHN GOUGH NICHOLS.

SONG: "FYE, GAE RUB HER."—With reference to this song, Burns writes (I quote from Whitelaw's *Book of Scottish Song*, 1843, p. 359):

"To this day among people who know nothing of Ramsay's verses, the following is the song, and all the song that ever I heard:—

'Gin ye meet a bonny lassie,
Gf'e her a kiss and let her gae;
But gin ye meet a dirty hizzie,
Fye, gae rub her ower wi' strae.
Fye, gae rub her, rub her, rub her,
Fye, gae rub her ower wi' strae;
And gin ye meet a dirty hizzie,
Fye, gae rub her ower wi' strae.'"

On this Whitelaw remarks:—

"The tune of 'Fye, gae rub her ower wi' strae' is very old. We see it attached to one or two English songs as far back as the beginning of the last century."

Now it occurs to me that the old custom of *sweeping the girls*, noted by MR. RATCLIFFE (p. 135, *anté*), may possibly elucidate the meaning of this song, which seems otherwise unintelligible, and may perhaps furnish a local habitation to its

* Burns here writes, "are always less or more localized (if I may be allowed the verb)." Was he the first to use this now common word?

origin. Would MR. CHAPPELL kindly inform me of the earliest appearance of the tune? I should be glad to learn also whether the custom is known in Scotland, and if the language of the song is in the Derbyshire dialect. W. F. (2.)

STONE TOBACCO-PIPES.—Among other stone relics of the aborigines of North America, I have a tobacco (P) pipe, found by a relative of mine whilst digging a trench in a "clearing" in one of the primeval forests situate a few miles from London, Canada West. The bowl of the pipe, which is about one-and-a-half inch deep, is ornamented round the margin of the mouth with seven parallel rings. The stem is about two inches long, but which does not appear to have been its original length.

I should be glad to be informed through "N. & Q." by what method it is supposed the stems of these pipes were pierced, as I presume they were made at a period anterior to that of the Indian's knowledge of the use of iron. Also, whether the red races who inhabited so northern a region as Canada were acquainted with the use of tobacco (*Nicotiana*) at the time that country was discovered by Europeans? or the name of any work that treats on the subject.

JAMES PEARSON.

SUNDAY QUERIES.—Information is requested on the following subjects:—

1. The family of Bishop Horne of Norwich. His father was the Rev. Samuel Horne, rector of Otham, Kent. Where did this Samuel come from? There were Hornes of Wakefield and Idle, near Calverley, but I cannot find that he was of either of those branches. There must have been a family settled somewhere else from which came Samuel the bishop. If so, where?

2. Where can I see a full account of the ancient abbey of Ramsey, flourishing *temp.* Ed. I., and of the lands, &c. thereto belonging?

3. Where is there a list of the military tenants of Ed. I. during his Welsh wars, those in the counties bordering on Wales?

4. What is the best history of co. Huntingdon, and where to be seen? JAMES HIGGIN.
Sanny Hill, Cheetham Hill, Manchester.

ETIMOLOGY OF SURNAMES.—Will any of your correspondents oblige by giving the etymology of the surnames of Baines (Lower Craven), Haigh (Huddersfield), Wigglesworth (the Humberian basin); of the prefix *At* in Atkinson; and of the suffix *All* in Burnsall, Heptonstall, Birstall, &c.? C. A. FEDERER.

Bradford.

WAT TYLER.—In Black's *Guide to Kent*, and under the heading of "Dartford," Wat Tyler, or "Wat the Tyler," is said to have been an inhabitant of that place.

"And it was here that his daughter received the insult which fanned into a flame the smouldering embers of discontent."

In the *Essex Annual* for the present year 1872, article on "Brentwood," page 139, occurs the following:—

"It was at Brentwood where the Poll-Tax insurrection was set in flame by the death of the collector at the hands of a blacksmith, who was enraged at the insults offered to his daughter by that officer."

I know a formidable movement began at Fobbing near Brentwood, when the people rose against Thomas de Bampton, one of the commissioners who had been appointed to superintend the collection of the famous capitation tax; but I cannot see how both places can claim the honour of Wat Tyler's first blow. Can any of your readers inform me on the subject? R. E. WAY.
111, Union Road, S.E.

[The real facts of this revolt are as follows: The insurrection first broke out in Kent and Essex, on which the government sent certain commissioners into the disturbed districts. One of them, Thomas de Bampton, sat at Brentwood in Essex: the people of Fobbing, on being summoned before him, said that they would not pay one penny more than they had done. The threats of Bampton made matters worse, and when he ordered the sergeants to arrest them, the peasants drove him and his men-at-arms away to London. In Kent one of the collectors of the poll-money went to the house of Walter, or Wat the Tyler, in the town of Dartford, and demanded the tax for a young maiden, the daughter of Wat. The mother maintained that she was but a child, and not of the womanly age set down by the act of parliament: the collector said he would ascertain this fact, and he offered an intolerable insult to the girl. The maiden and her mother cried out, and the father, who was tiling a house in the town, ran to the spot and knocked out the tax-gatherer's brains. The smouldering discontent of the rural population at once burst into a flame, and Wat, as if by mere accident, found himself captain of the host, June, 1381.]

WETHERBY, DEAN OF CASHEL.—I am anxious to know where Dean Wetherby was buried, also date of his will, and whether any of his descendants are still living. He is stated to have been of Yorkshire descent. A WETHERBY.

WORDSWORTH'S "ODE ON THE INTIMATIONS OF IMMORTALITY."—What exact meaning is to be attached to the line in this—

"The winds came to me from the fields of sleep"?

The whole of the third strophe of the Ode is devoted to the outward aspects of spring. The previous line—

"I hear the echoes through the mountains thro'ing,"

suggests that the calm table-lands just below the summit of the Lake mountains may be viewed by the poet as the cradle or sleeping-place of the winds; but this meaning is harsh. Again, the lines speedily follow—

"And all the earth is gay;
Land and sea
Give themselves up to jollity."

Can the "fields of sleep" mean the calm spring-like tracts of ocean glimmering away into the west, which thus becomes the home of sleep, whence the evening breezes blow? Perhaps, too, Wordsworth remembered Homer's expression, "the barren fields of ocean." This explanation would suit the context "land and sea," but I am doubtful if it be correct. Will some Wordsworthian kindly explain the allusion?

PELAGIUS.

Replies.

ERLKÖNIG.

(4th S. ix. 138, 187.)

The wrong etymology usually applied to the word *Erlekönig* offers a striking example of the misleading conclusions to which a wrong translation so frequently gives rise. Herder seems to have been the first offender by rendering in his *Erlekönig's Tochter*,* which is a rather free translation of a popular Danish ballad, the word *Ellekonge*—i. e. "king of the elfs"—by the coined word *Erlekönig*. The word *Elle* signifies in Danish both alder, alder-tree (*Erle*), and elf (*Elf*, *Elfe*, or rather *Elb*); and Herder was probably misled by the former signification, else he would have rendered *Ellekonge* by *Elfenkönig*—i. e. "king of the elfs." The existence of an *Erlekönig* is quite unknown in the realms of "spiritual" legend or fable, and Goethe has in his celebrated ballad merely adopted the name coined by Herder, and arranged the myth in his own original manner. The word *Erlekönig* has also been adopted by Heine in his literal translation of the above-mentioned Danish ballad.† From the context of Heine's observations on the subject of "Elfs," it can, however, be clearly seen that he knew very well that *Erlekönig's Tochter* means the "elf-king's daughter"; and it certainly speaks highly in favour of the late Rev. F. W. Robertson's scholarship that he so accurately translated the German *Erlekönig* by "elfin king." He evidently knew what he was about.

Finally, I beg to add that people would do well to consult Grimm's *Wörterbuch* (as far as it has been published), or the *Wörterbuch* by Sanders, before they address to you any queries about the etymology and signification of German words; and that I allowed some weeks to pass before sending you the present hurried reply to the query in question, because I hoped that some other correspondent would send you the right information who has more leisure for similar communications than I.

C. A. BUCHHEIM, PH.D.

King's College, London.

* See Herder's *Stimmen der Völker*.

† Heine's *Sämmtl. Werke*, vii. 33, &c.

GOURMAND: GOURMET.

(4th S. ix. 89, 162.)

C. A. W. appears to have misunderstood the object of my article on these words, which was simply to exhibit the curious phenomenon of two words in the same language of parallel, though not identical meaning, almost similar in sound and orthography, yet widely different in their origin and original associations. I traced up *gourmand* to a Breton or Celtic root *gorm*, stuffing, repletion. *Gourmet* I led back step by step to the English *groom*, A.-S. *guma*. If *gourmet* has in modern times drifted into the signification of a connoisseur in meat as well as drink, it so much the more strengthens my case; but I cannot find that it is so, and C. A. W. has given no references to authors by whom it is so employed. If it be so, it is of very recent date. *Ménage* (1650) explains *gourmet* "un homme qui se connoit en vin; et ensuite, un marchand de vin; les marchands de vin se connoissant aussi en vin."

Cotgrave (1690-1695) translates it "A wine cunner; a wine merchant's broker; one whom he employs in the venting, and trusts with the watching of his new-come commodities. In Carpentier's *Sequel to Ducange* (edit. 1766) it is interpreted "Commissionaire, voiturier, ou garde des vins et marchandises pendant qu'ils sont en route."

It is thus clear that down to the middle of the eighteenth century *gourmet* was simply a mercantile term. Since then it has acquired the sense of a connoisseur in wine, and, if C. A. W. be correct, the further meaning of a general critic in good cheer, though this sense must be of very recent and popular application. In this explanation I am at a loss to see the "confusion" to which your correspondent refers.

I am not quite clear whether to understand C. A. W. as deriving *gourmand* and *gourmet* from the same root. None of the references he quotes have the least tendency in this direction. He says, "*Gourmer* is found in Ronchi 'to taste wine,' and Wedgwood says it must have meant 'to eat greedily'—and I think so too." Although guesses of this kind prove nothing, yet it is always desirable in quoting an author to give his exact words. Mr. Wedgwood does not say what is here attributed to him. Under the head "*Gormandise*, Fr. *Gourmand*," he says "the verb must have signified to eat greedily, though only preserved in Ronchi, *gourmer*, to taste wine." I have shown in my previous paper that *gourmer* and *gourmet* have nothing to do with *gormandise*; the derivation and history of each word being distinct and clear.

All the illustrations quoted by C. A. W. are applicable to *gourmand* alone. Some of them are not a little bizarre. The connexion of *chaw* with *gourmand* reminds one of the derivation of *cucumber*

from Jeremiah King. *Cucumber*=*gherkin*=*jerryking*=*Jeremiah King*. In all etymological inquiries the main point to determine is, what are the essential elements of the root, and how these are affected by the phonetic changes called Grimm's law. In the word *gourmand*, Breton *gorm*, the essentials are G—r—m, and these are not affected by any phonetic change between Celtic, Sanskrit, Greek, and Latin. Looking then for the equivalents in these languages, we find in Sanskrit *grasmi*, to devour, to swallow up; in Latin *gramen*, originally "pabulum," connected by Bopp and Pott with the Sanskrit. In Greek we have γρῆνω, to gnaw, referred also by Pott to the same root. In all these we have the same elements, the initial guttural, the middle semi-vowel, and final nasal sounds. We have then, in the Bas-Breton and Cymric *gorm*, the elementary radical of *gormandize*. Why need we go further and call up an imaginary connexion with *gullet*, *gorge*, *clot*, *gourd*, &c., the origin of which can be satisfactorily traced to other sources?

J. A. PICTON.

Sandyknowe, Wavertree, Liverpool.

I have nothing to say on the etymology of these words, which has already been ably investigated, but desire to cite one or two passages which occur to me, by way of illustration.

I was aware of the old and more classical distinction between the terms—*gourmand* indicating an epicure in eating; *gourmet*, so to speak, an epicure in drinking—and had noticed the modern tendency to apply the former to the man who went in for quantity, and the latter to him who more regarded quality, whether it were question of solids or liquids. It is difficult to say when the change came about. You would hardly find so elegant a writer as Brillat-Savarin forgetful of the original and proper signification:—

"... les gourmands de Rome distinguaient, au goût, le poisson pris entre les ponts de celui qui avait été pêché plus bas. N'en voyons-nous pas de nos jours qui ont découvert la saveur supérieure de la cuisse sur laquelle la perdrix s'appuie en dormant? Et ne sommes-nous pas environnés de gourmets qui peuvent indiquer la latitude sous laquelle un vin a mûri, tout aussi sûrement qu'un élève de Biot ou d'Arago sait prédire une éclipse?"
—*Physiologie du Goût*, Méd. ii.

So also Berchoux calls Lucullus—

"L'illustre gourmand du salon de Diane."
La Gastronomie, Chant I.

and says—

"... les gourmands attentifs,
Avec l'œil de l'envie ont dévoré d'avance
La caille, l'ortolan, la carpe, la laitance."
Id. Chant III.

Still, a hundred years ago, Frederick the Great—not a Frenchman born, it is true, but one who has sat at the feet of Voltaire—in a witty poetical

epistle to the Sieur Noël, his *maitre d'hôtel*, thus speaks of the same Roman epicure:—

"Ce Lucullus, fameux gourmet de Rome,
Dana ses banquets, au salon d'Apollon, &c."

and says, a few lines further on—

"Les fins gourmets, à table délicate,
Ne souffrent point qu'un chéif gargarie
Grossièrement travaille à la Surnate."

Coming down to recent days, we could not desire a better authority than the late Alexis Soyer, himself a Frenchman, a scholar, and a cook. In a learned, curious, and most interesting work, this amiable man, speaking of beans, says:—

"Two kinds especially attracted the attention of true connoisseurs of that class of *gourmets* elect, whose palate is ever testing, and whose sure taste detects and appreciates shades of almost imperceptible tenuity."—*The Pantropheon, or History of Food, and its Preparation from the earliest Ages of the World*. London, 1853." 8vo, page 54.

While, in another work, the two words are admirably differentiated, according to their more modern and general acceptation:—

"S. You are perfectly right, my lord; the title of 'Gourmet' belongs only to him who eats with art, science and care, and even with great care.

"LORD M. The 'Gourmand' is never entitled to the name of 'Gourmet'; the one eats without tasting, whilst the other tastes in eating."—*The Gastronomic Regenerator*, p. 611.

This is exactly the definition given to me by a French friend, a professor of his language; and such assuredly, whatever it may have been, the tyrant, use, now wills it to be.

WILLIAM BATES, B.A.

Birmingham.

WILLY.

(4th S. ix. 162.)

I will attempt an explanation of the name of this river. Your correspondent W. R. M. may perhaps be shocked when I venture to claim this name as a plain English word—*Wily*. I see in Speed's *Theatre of Great Britain* that in the description of Wilts the river is 'so spelt, whilst in the accompanying map it is called *Wily*, an error of spelling probably made by the foreigner Honduis, who engraved the maps in 1610. I feel rather nervous in not departing from mere English for the origin of this name, fearing that some enthusiastic scholar may be down upon me for spoiling some fanciful far-fetched derivation from the Celtic or Keltic, whichever this lately much-abused word really is.

The river Wily rises near Stourton, and runs a course of about thirty miles to join with the Nadder and Avon rivers near Salisbury. It gives the name of Wilton to the town, which is situated not far from its termination, and evidently by means of that town also gives name to the county

of Wilts—thus Wilyton, Wilton, Wiltonshire, Wiltshire.

The Stour river rises very near to the Wily at Stourton, and passes through Dorsetshire. Both of these rivers are alluded to by Spenser in the *Faerie Queene* (canto xi. p. 240, ed. 1617), where is described the procession of rivers to "that great banquet of the watry gods" in "Proteus hall," "Where Thames does the Medway wod":—

"And there came Stoure with terrible aspect,
Bearing his sixe deformed heads on hie,
That does his course through Blandford plains direct,
And washeth Winbourne meads in seasons drie.
Next him, went Wylbourne with passage slye,
That of his wylnesse hit name doth take,
And of himselfe doth name the shire thereby:
And Mole that like a nousing mole doth make
His way still underground, till Thamis be overtake."

The "wylnesse" of this river, which, according to Spenser, gave rise to its name, may mean either or both of two facts—1. For several miles in the upper part of its course any river is in vain looked for during several months of the year; for, in common with the Bourne and other Wiltshire streams, the channel is then quite dry. 2. The "wylnesse" may consist in the fact of the stream disappearing (like the Mole) underground for some distance, and then appearing at Deverill villages.

Sir Richard Colt Hoare, describing this river in the *History of Ancient Wiltshire* (p. 96), writes:

"The true and original source of this stream is but little known, and has not been duly noticed in our large map of the county, for it is here marked as rising in the parish of Kingston-Deverill, whereas its real source lies much farther to the westward, and in the adjoining county of Somerset. This circumstance would have escaped the observation of the most accurate geographer if he had made his survey of this district in the summer months, for during that season there is no appearance of a river till you come to the villages of the Deverills. The Wily rises from a *perennial* spring called Bratchwell, in the parish of Kilmington, adjoining to that of Stourton. . . . We now come to the first village bearing the name of Deverill—a corruption from *Diverill*, and acquired by the eccentric character of this spring, which during the summer months takes a subterraneous course, and appears as a permanent stream only at Kingston-Deverill. In the very dry autumn of 1787 it ceased to flow in this and the adjoining parish of Monkton-Deverill, and burst forth in that of Brixton-Deverill."

The river Mole, which is associated in Spenser's verse with the Wily, is in Surrey, as is doubtless well known to most readers of "N. & Q.," for it has obtained the notice of several poets besides Spenser, and foremost of all that of Milton, who, in one of his occasional poems, writes—

"The sullen Mole that runneth underneath,"

a line altered by Pope in his "Windsor Forest" into—

"And sullen Mole that hides his diving flood."

Marvellous accounts of the Mole's peculiar vagaries may be found in Camden's *Britannia*, also in Aubrey's *Surrey* (iv. 172). Aubrey describes

it as the river "Swallow," and gives some interesting particulars of a great sinking of the earth for a considerable distance near one of the "swallows" or holes in the ground wherein the water sinks. In dry summers, Aubrey writes, "one may ride in the channel as in a lane." In Salmon's *Antiquities of Surrey* (p. 97) are some interesting anecdotes about these "swallows." In Manning's *History of Surrey*, vol. i. (Introduction, p. iii.) an explanation of these river phenomena is offered, and in the article on "Surrey" of the *Penny Cyclopædia* a similar one is given. The likeness of the cases of the Wily and Mole will be apparent, and I think the origin of the name of each river may be seen without looking beyond plain English language.

A. B. MIDDLETON.

The Close, Salisbury.

Permit me to anticipate the second edition (now in the press) of my book, *Traces of History in the Names of Places*, in which W. R. M. will find the *Wyl* class of names treated at some length. Briefly, I take Wil-*ea* and Wil-*tun* (now corruptly written Wily and Wilton) to be the water and the town of the Wil, Wyl, or Wilt tribe, whose *setu* or tribe station gave name to Wilsetu-*acyre*, now Wiltshire. Parallel cases are found in Dor-*setu* and Sumor-*setu*, now Dorset and Somerset shires. Sir Thomas More gives the name as Wylshire, and Ethelward (*Chronicle*, cap. ii.) calls the district "the province of Wilsetum," and the people "Wilsetæ." Bede mentions the Wiltes as settled on the Lower Rhine. *Wyl* seems to be Saxon, not Celtic.

FLAVELL EDMUNDS.

Hereford.

"OUR KING HE WENT TO DOVER."

(4th S. ix. 179.)

I send a transcript of this old ballad from "John Gamble's Musick Book," a curious MS. of the middle of the seventeenth century, in my possession. It is found in several old poetical collections, the earliest being (as far as I know)—

"Le Prince d'Amour, or the Prince of Love: with a Collection of Songs by the Wits of the Age, 1660." 8vo. :—

"Our king he went to Dover,

And so he left the land,

And so his grace went over

And so to Callice sand;

And so he went to Bullin

With soldiers strong enough,

Like the valliant King of Cullin,

O Anthony, now, now, now!

"When he came to the city gate

Like a royal noble man,

He could not abide their prate,

But he call'd for the Lady Nan!

He swore that he would have her

In all her maiden pride, he did vow

Their strong walls should not save her,

O Anthony, now, now, now.

"Tantarra went the trumps,
And dub-adub went the guns,
The Spaniards felt their thumps,
And cry'd 'King Harry comes!'
He batter'd their percellis,
And made their bolts to bow,
He beat their men to *Acculus*,
O Anthony, now, now, now!

"King Harry laid about him
With spear, and eke with sword,
He car'd no more for a French man
Than I do now for a lord!
He burst their pallasadoes,
And bang'd them you know how;
He strap't their canvassadoes,
O Anthony, now, now, now!

"Up went the English colours,
And all the bells did ring;
We had both crowns and dollars,
And drank healths to our king
And to the Lady Nan of Bullin,
And her heavenly angel's brow;
The bonfires were seen to Flushin,
O Anthony, now, now, now!

"And then he brought her over,
And here the queen was crown'd,
And brought with joy to Dover,
And all the trumps did sound;
And so he came to London,
Whereas his grace lives now:
'Good morrow to our noble king,' quoth I,
'Good morrow,' quoth he, 'to thou';
And then he said to Anthony,
'O Anthony, now, now, now!'"

EDWARD F. RIMBAULT.

MONASTIC LIBRARIES (4th S. ix. 200).—W. W. will, I think, find some information on the subject of his inquiry in Bernard's *Librorum Manuscriptorum Academicarum Oxoniensis et Cantabrigiensis, et Celebrium per Angliam Hiberniamque Bibliothecarum Catalogus*, Oxon, 1696-7; two parts in one volume, containing upwards of one thousand pages.
E. C. HARINGTON.

The Close, Exeter.

"MY THOUGHTS ARE RACKED" (4th S. ix. 57, 167).—The verses—extending to twenty-four lines, and headed "Verses for my Tombstone, if ever I should have one"—in which the line quoted occurs, appeared on p. 7 of a pamphlet, *The Great Sin of Great Cities*, published in London by "John Chapman, 142, Strand, 1853," being the reprint of an article from the *Westminster Review* for July, 1850.
S.

DR. W. M. STRODE (4th S. ix. 77, 146).—The additional stanzas to Dr. Strode's beautiful epigram are well known. I can give an earlier authority for them than Dryden's *Miscellaneous Poems*. They are found in a rare little volume entitled—

"New Court Songs and Poems. By R. V., Gent. London: Printed for R. Paske at the Stationers' Arms and Ink-Bottle in Lombard Street, and W. Cademan in the Lower Walk of the New Exchange. 1672."

"The Kisses, with an addition," are found on p. 58.

The authorship of this collection of poetical effusions is attributed to Richard Veale, but his claim seems very doubtful, although he certainly was the publisher or editor of the volume. It is dedicated "To my ingenious Friend Mr. T. D.," from which epistle it appears that this person was the author of most of the pieces in the book. I extract the following passage:—

"But, while I design a Dedication and a return of my Thanks, I must not persist in a style so ingrate, as (I know) this is, to a Man of your Temper. All that I now beg of you is, That you will be pleased to excuse those Errors which (I fear) may be committed, either in Transcribing, or Printing those things of yours, which (I am assured) otherwise can have no fault; and to pardon me, that I expose to the World in Publick, what you write for your Private Divertisement, and in a Particular Concern."

This is followed by an address "To the Reader," and a copy of verses "To Mr. T. D. on his Ingenious Songs and Poems." T. D. may mean Thomas Duffet, or Thomas Durfey. I am inclined to think the latter.

The volume contains a number of interesting songs—some sung at the "Duke's House," the "Academy in St. Bartholomew's Lane," the "Annual Musick-Meeting," &c. I may remark that in Perry's Catalogue the authorship of this work is attributed to Robert Vaughan, certainly the very last person we could imagine to have had anything to do with its contents.

EDWARD F. RIMBAULT.

CLAWS OF SHELL-FISH (4th S. ix. 57).—On the evident authority of the superintendent of the Crystal Palace Aquarium, a writer in *All the Year Round* of March 2, 1872, p. 320, in an article intitled "Under the Sea," says—

"One noticeable point in the physical organisation of the lobster is, that should one of its legs become injured, the lobster immediately drops it off, the point of severance being at the last joint close to the body; no bleeding ensues, for a skin immediately forms over the stump, and a new limb then begins to grow."

MR. BOUCHIER would no doubt obtain all the information he requires from Mr. Lloyd, of the above aquarium.
THOS. RATCLIFFE.

UNICORNS (4th S. ix. 119).—Whatever the head exhibited in London may have been, the horn which adorned it must have been that of the sea-unicorn, or narwhal (*Monodon monoceros*), probably joined neatly to the front of the head of some kind of horse. The stuffed mer-maidens and mer-men which were carried about and exhibited by men of the pedlar type, got up as sailors, twenty or thirty years ago, were probably of the same class. The fabulous monsters which used to be taken about the country and exhibited to the unlearned hove of late years greatly diminished in number. Even the performing cana-

ries, the educated hare, and the rest have deserted us. I remember the feelings of awe with which I was taken when a child to see "the tortoiseshell woman," "the petrified man," "the sand-dogs of the desert," &c. Fat women, giants, and dwarfs, however, still visit us, but the wandering glass-blower who used to make ships and globular magnifying glasses, and who spun glass before our eyes, comes no more. However, there are to be seen in Belfast at this moment "Two sea leopards, male and female, alive, captured by the captain of a ship in the German Ocean, and brought by him into Liverpool."

Mrs. Leadletter mentions in her *Annals of Ballitore* a specimen of the "fabled mandrake," which was carried by a Jew for exhibition to Ballitore, but while the cook was giving the wanderer his dinner, one of the servants opened the case in which the mandrake was exhibited, and found that it had been manufactured by combining cleverly the skeleton of a frog with the fibrous roots of some plant. However, the Jew's secret was respected, and though his deceit was known, he was allowed to go in peace.

W. H. P.

In Dugdale's *Monasticon* there is a list of all the gold and silver plate delivered to King Henry VIII. from the stores and treasures of monastic houses. Among the plate from Glastonbury, delivered to him on May 15, 1539, a curious relic is thus entered:—

"Item, delyvered more unto his maiestie the same day of the same stuff a greate peece of a unicorn-horne, as it is supposed."—*Monasticon*, Bohn, 1846, l. 65.

W. A. S. R.

"WITH HELMET ON HIS BROW" (4th S. ix. 15, 90, 168.)—The readers of "N. & Q." may rest assured that this air was not composed by Joseph Mayseder, the popular German violinist. He simply arranged the air as a "rondo" for his instrument. The words were not written by G. W. Reeve, who was a musician, not a poet. Having devoted many years to the study of national music, I am certain that the air of "Le petit Tambour" is French. It has none of the English character about it, and, if possible, less of the German. The characteristics of national music is an interesting, but a very difficult study. I venture to think that none but scientific musicians can possibly have a voice in the matter. We want a good book upon the subject, which has been so well commenced by Mr. Carl Engel in his *Introduction to the Study of National Music*. Longmans, 1866, 8vo.

EDWARD F. RIMBAULT.

"NEC BENE FECIT, NEC," ETC. (4th S. ix. 180.)—In a little book entitled *Facetie Cantabrigienses* (London, 1825, p. 134), the story is told of Porson, and is given as a proof of his acute and extraordinary talents at an early age:—

"When at a public school the following subject for a theme was handed to Porson by the master:—

'Causare occiso, an Brutus beneficiat aut malefici?'

"A game being proposed, he joined the sports among the rest of the scholars, and the theme was forgotten. When called upon for his performance he was astonished, on reference to his writing-folio, to find it quite unprepared; the call, however, was imperative, and the moments but few and precious—indeed, so few as to preclude the possibility of a laboured article; and, snatching up a pen, he scrawled the following, which he handed to the master, and which was received with no small surprise, though with infinite satisfaction:—

'Nec bene-fecit, nec male-fecit, sed interfecit.'

As Porson was undoubtedly a wit in the highest and truest sense of the term, there is nothing improbable in the story; but as I have not Mr. Watson's book to refer to, I cannot of course say what his reasons are for not attributing the pun to one who, all through life, was remarkable for smart sayings and witty repartees.

R. W. H. NASH, B.A.

Dublin.

UMBRELLAS (4th S. viii. *passim*; ix. 97.)—The following curious account of the introduction of the umbrella amongst the uncivilized people of Papua, or New Guinea, at Katan on the South Coast, July 1871, occurs at p. 33 in the *Journal of a Missionary Voyage to New Guinea* by the Revs. A. W. Murray and S. Macfarlane just published:

"As at Saibai, the umbrellas were objects of special interest, so much so that we could not resist the temptation to leave them with the people. One was given to the chief, and the other to another man of importance, and the demonstrations that followed the small gift were amusing indeed. One grand difficulty, however, soon checked their joy, the umbrellas were opened and could not be shut again, although we had repeatedly opened and shut them amid roars of laughter. At length one fortunate fellow discovered the secret, and was rewarded by the loud acclamations of the bystanders."

JOSHUA MILLER.

Newark.

PANADE OR PAVADE (4th S. ix. 181.)—I beg to refer MR. FURNIVALL to Bailey's *Dictionary* under "Pannade," "the curvetting or prancing of a mettled horse." The root may be Anglo-Norman, for the word survives in French, as *se panader*, "to strut, to walk in a stately haughty manner." It is related to *se pavaner*, cf. *pavo*, "the strutting birds," and *pavin*, "a grave and stately dance." Here is the *v* that makes *panade* convertible into *parade*, as Tyrwhitt found it. I take it for certain that the Miller's "panade" was a large, conspicuous, flourishing sort of weapon of the sword kind. Remember the *claymore* or "big" sword that figures in the Gaelic sword-dance.

The Miller of Trumpington was well armed. There was the long *panade*, "and of a sword fall *trenchant*" was the blade"—a "jolly popper," and

* Compare *trencher* with *pan*.

a "Sheffield whittle." Further, all these articles are defined as "a panade, knife, and bodkin."

The panade was certainly a sword; the popper or bodkin was a dagger, serving also as a fork; the whittle was a knife, for a guest carried his own table-cutlery in those days. Of these three articles, the popper or bodkin would now be classed as a poniard. The word is taken directly from *pugio*, and is quite different from *panart*. The *panade* or *panart* was a cutting weapon—"grand couteau à deux taillans"; the poniard is a stabbing weapon. A. II.

O'DOHERTY'S MAXIMS (4th S. viii. 513; ix. 182.) I am at a loss to see what your correspondent means by stating that these aphorisms have been published in a separate form. Granting that they were so, and that I was unaware of it, it is not said that the separate publication contained anything additional to what the magazine bore on the subject of this discussion, or different from it.

With deference to MR. BATES, I cannot agree with him in regarding O'Doherty's rules which he quotes as so very powerful for their professed purpose. They are not like the replies which I mentioned as given by the punsters—clever, and done at once without premeditation—but require the replicant to *pretend* to be deaf, to need a little nicety as to the proper time of utterance, the co-operation of a confederate, and other devices equally clumsy and vulgar, and by no means fair. Nay, he does not scruple to designate his specific as resembling the tricks of a juggler, while it seems pretty obvious that if the answers given to my friend were made to any one using O'Doherty's shabby scheme, but not until he had said and taken credit for the whole of it, it would have told as severely as did these answers. In the reference to Swift, there is introduced a point of interrogation, which I must suppose is the Editor's of "N. & Q.,"* for it cannot surely be your correspondent's, by whom the passage is complimented. The interrogation seems to imply a doubt, and many will concur with it, whether Swift could be guilty of such puerility. G.
Edinburgh.

DANFORTH (4th S. ix. 180.)—This name is a corruption of Danford or Denford—the ford of the Dan or Den; literally, the ford of the water. Conf. Denford, co. Northampton; Danthorpe, Danby, Denby, co. York; Danbury, Essex; also, the river names Don, Danube, *Tawas*, Tawa, Ton. R. S. CHARNOCK.

Gray's Inn.

"SUGAR" (4th S. ix. 161, 189.)—The story attributed to the elder Pitt (not then Earl of Chatham) is well known. LORD LYTTLETON'S reply does not, however, deal with the essential

[* Not the Editor's.]

portion of J. L. O.'s interrogatory, "the date," namely, "of the delivery of the speech." Brougham gives no date, real or supposed, neither does he attempt to verify the circumstance as an actual occurrence. He only says, "We have the anecdote upon good *traditional* authority," and that "it was *believed* by those who had the best means of knowing Lord Chatham," a form of testimony which Lord Brougham well knew would not be received as evidence in a court of justice. It might be interesting to learn whether this story rests upon any kind of foundation, or if it be purely fictitious. J. C. ROGEE.

Temple.

My father has often told a story of Mr. Pitt (Lord Chatham), who, when speaking as I suppose on the West Indian Slave question, began his speech with "Sugar, Mr. Speaker," thereby not unnaturally eliciting a roar of laughter from the house. Nothing daunted, Mr. Pitt began again with the same words—"Sugar, Mr. Speaker." The laughter was renewed, but not so vehemently. A third time Mr. Pitt reiterated the same formula in a voice of thunder, turning round about with a look which effectually stopped any further display of risibility, and amid perfect silence continued his speech in triumph. The authorship of the speech may enable J. L. O. or any one who has more time and opportunity than I have to determine the date and occasion of it. F.

BOWS IN BONNETS (4th S. ix. 37, 184.)—It was the fashion, at any rate so far back as eighty years ago, for single ladies to wear the bows in their bonnets on the left side of the head; married ladies wore them on the right side; and widows! *they* wore a large spread-out bow in front, on the top of their bonnets, stretched out on wires to look the larger. THOS. RATCLIFFE.

THE LORD BOQUEKI (4th S. ix. 74, 169.)—The name of Dr. Bokanki (whoever he might be) was constantly used in my early days (about forty-five years ago) to frighten refractory children. I can well remember how effectual it was in my own case, and I have seen it work wonders upon others. It was used in conjunction with the devil's pick-axe—"If you are not a good boy, I'll send for Dr. Bokanki to bleed you with the devil's pick-axe"! EDWARD F. RIMBAULT.

LADY ALICE EGERTON (4th S. ix. 94, 150, 207.) Wright's picture of the lady in Milton's *Comus* is not a portrait of Lady Alice Egerton, but a fancy picture, very pretty in its way, but of no historical value. A contemporary portrait of this lady is in the collection of Earl Brownlow. It is a bust in low white dress, right hand holding a blue scarf. The canvas measures twenty-nine by twenty-four inches. It was exhibited among the national portraits at South Kensington in April, 1866. EDWARD F. RIMBAULT.

BLUE-VINID CHEESE (4th S. viii. *passim*; ix. 101.)—I copy a paragraph upon this subject from *The New Forest, its History and Scenery*, by John R. Wise. The author says:—

"Let us take the adjective *vinney*, evidently from the Old English *finie*, signifying, in the first place, mouldy; and, since mould is generally blue or purplish, having gradually attached to it the signification of colour. Thus we find the mouldy cheese not only named 'vinney,' but a roan heifer called a 'vinney heifer.'"

The most singular part, however, as exemplifying the changes of words, remains to be told. Since cheese from its colour was called "vinney," the word was applied to some particular cheese which was mouldier and bluer than others, and the adjective was thus changed into a substantive; and we now have "vinney," and the tautology "blue vinney" as the names of a particular kind of cheese, as distinguished from the other local cheeses known as "ommary" and "rammel."

ANON.

HOTCH POT (4th S. ix. 180.)—From an old book entitled *Privilegia Londini*, by W. Bohun of the Middle Temple, Esq., published in 1723, I extract the following as furnishing some reply to M^r. CHATTOCK'S query:—

"It is said to be the custom of London, that if the father advance any of his children with any part of his goods, that shall bar them to demand any further part, unless the father under his hand or in his last will do express or declare that it was but in part of advancement; and then that child so partly advanced shall put his part in hotchpot with the executrix and widow, and have a full third part of the whole, accounting that which was formerly given him as a part thereof."—*Co. Litt.* 176, b.; 12 Co. 118.

From this it would seem that hotchpot was a custom confined to the City of London, and, as custom merely, would come under the category of *lex non scripta*. I can throw no light on the date of its origin or repeal. There can be little doubt, I think, that the custom gave the name to the dish now called "hodge-podge."

EDMUND TEW, M.A.

P. S. Boyer in his *French Dictionary* gives *hochepot* as "mingle-mangle."

PERSECUTION OF THE HEATHEN (4th S. ix. 118, 187.)—The assertion of Mr. W. J. BERNHARD SMITH that "she (Hypathia) was assuredly a Pagan martyr," is, I think, open to very grave exception; for to have been this, according to the ecclesiastical acceptation of the term, she must have given up her life in defence of, or for the sake of, her religion. On the authority of Socrates (*Eccles. History*, lib. vii. cap. xv.), and of Gibbon (*Decline and Fall*, chap. xlviii.), who, in his account, closely follows Socrates, it is clear that this was in no way a religious but a political murder.

The story is too long for insertion in these pages. All that I can do, therefore, is to direct

any who would procure it to the authorities I have given. Any one who knows Gibbon knows only too well how glad he would have been of such a handle as this against Christianity; and no one who reads the account of Socrates will fail to see how utterly he abominates the whole affair, and also the principal actors in it. These were Cyril of Alexandria and his creature, Peter the reader.

EDMUND TEW, M.A.

WASHINGTON AND KENT FAMILIES (4th S. ix. 140.)—Some time ago, in Simpkinson's *Washingtons*, I wrote down a pedigree from some source, which I do not recollect, but which proved a connection with Kent.

Lawrence Washington, = Anne Pargiter.
Mayor of Northampton,
d. Feb. 19, 1583-4.

Lawrence Washington, = Anne Lewin of Kent.
M.P. for Maidstone, d.
1619.

Robert Washington = Elizabeth Light.

Lawrence Washington, = Margaret Buller.
d. 1616.

John Washington, =
emigrated to America
1657.

Lawrence Washington, =
d. 1697.

Augustus Washington = Mary Bell.

George Washington, first President of the United States,
d. 1799.

J. R. B.

P. S.—The following is an extract from *The Washingtons* by Simpkinson. 8vo, Lond. 1800, p. 316:—

"Baker makes Sir Lawrence Washington of Garston, Wilts, the second son of Lawrence, the grantee of Sulgrave. He was really his grandson; one out of four successive generations of Lawrence Washingtons having been left out by Baker. The son of the grantee, and father of Sir Lawrence, is described (*Her. Vis.* 1618) as of Maidstone in Kent; for which borough he was M.P. in 1 Jac. I. 1603. (*Parl. Hist.* vol. v.) He was register of the Court of Chancery, and the patent of his appointment (35 Eliz.) may still be seen among the Lansdowne MSS. in the British Museum (No. 163). He died in 1619, aged seventy-three, and was buried in Maidstone church, having married Ann Lewin, a Kentish lady. (*Hasted's Hist. of Kent.*)"

He was elected demy of Magdalen College,

Oxford, in 1560, and sworn July 26, 1561, aged fifteen, of Northampton.

"AS STRAIGHT AS A DIE" (4th S. ix. 119, 185.) Admitting the value of all that your several correspondents have said upon the phrase, especially MR. GEORGE WALLIS's account of the operation of stamping metal, I must with all due deference submit that one and all have mistaken its meaning. MR. C. CHATTOCK observes that "a die, according to any dictionary, is a stamp used in coining money, and must of necessity be round." There are exceptions to this, for the word "die" is not to be found at all in Bailey. But Dr. Johnson states the matter correctly, that "die," in one sense, is the singular of "dice;" so that when we say "the die is cast," it is simply a translation of the Latin phrase "*Jacta est alea.*" And so Shakespeare:—

"I have set my life upon a cast,
And I will stand the hazard of the die."

Richard III.

Well then may the comparison be made, "as straight as a die," for evidently if not shaped with the utmost exactness the dice would be false and worse than useless. It is unnecessary to observe how often recourse was had to them amongst the Romans; and Persius gives an amusing account how much, in his younger days, he preferred the study of these to that of oratory:—

"Sæpe oculos memini tingebam parvus olivo,
Grandia si nollem morituro verba Catoeni
Discere, ab insano multum laudanda magistro,
Quæ pater adductis sudans audire amicis,
Jure etenim id summum, quid dexter senio ferret,
Scire erat in voto; damnosæ canalicula quantum
Raderet; angustæ collo non fallier ora."

Sat. iii. 44.

W. (1.)

P.S. I suppose the word *dice* to be a corruption of *die*, the plural of *die*; but this seems a singular case and demands inquiry.

LONGEVITY (4th S. ix. 217.)—I submit that this is no case of longevity in any wonderful sense. It only means that the united ages of the old couple exceeded one hundred and eighty years.

LYTTELTON.

LORD-LIEUTENANT (4th S. ix. 220.)—"Lord-lieutenants" is strictly correct, but Lords Justices is not a proper parallel, because Justice is a substantive, whereas Lieutenant is really a French adjective, or rather participle, "place-holding." It is therefore in grammar like "les hommes marchans," or any similar phrase. But it is true that in its English use Lieutenant has completely become a substantive. On the other hand, "Lord-mayors" varies from the usage followed in "Lords Justices" simply because "Lord-mayor" has come to be regarded as one word.

LYTTELTON.

SAULIES (4th S. ix. 140, 186.)—Your correspondents who have addressed you on this subject will find in the *Memoir of Robert Chambers* (published within the last few weeks, and well worthy of being seen by all readers of "N. & Q."), at pp. 107-8, some information about the duties of the *saulies*, and a note on the derivation of the word which has been coupled therewith in your columns. Mr. Wm. Chambers, editor of the *Memoir*, gives the word, however, as *gunstler*, and connects it, as does your correspondent W. T. M., with *gonfalon*.

G. J. C. S.

Ayr, N.B.

CLERICAL LONGEVITY (2nd S. ix. 8, 73, 252, &c.; x. 119, 158, 315.)—Is there any foundation in fact for the statement often made of the longevity of the clergy as a body? I believe there is none whatever; and that all the cases cited of extreme age, even among incumbents, are referrible to a state of things which no longer exists. The late secretary of the Clergy Mutual Assurance Society favoured the common view, but his table of mortality was based on the lives of 5000 clergy only, who died between 1750 and 1850; and probably the far greater proportion, if not all, were in easy circumstances—dignitaries of cathedrals, or incumbents with good livings, whose lots were cast in quieter times than these. My own experience, not very extensive certainly, would lead to a very different opinion, at least as regards curates. Of all my friends and acquaintances a large proportion have died in the prime of life; some from fevers caught in visiting the sick poor, or from causes traceable to their mode of life and profession; diseases affecting the nervous system, heart complaints, paralysis, &c., or throat affections. Two have been in lunatic asylums; two committed suicide; one had brain-fever, and others have become prematurely old. While the public services are to many very trying to the nerves, the want of society, except that of the sick-room, is still more depressing; and in country parishes the curate has to be much longer at the bedside of fever patients than the doctor. I believe, then, the tenure of life of a curate in these days is not more, but less secure than that of other classes of the same status. If any readers of "N. & Q." have made observations on the longevity of curates as well as incumbents, will they oblige me and others by giving the results?

F. J. LEACHMAN, M.A.

20, Compton Terrace, Highbury.

ROUND TOWERS OF NORFOLK (4th S. ix. 136, 186.)—The round towers in Norfolk generally appear, at any rate in the lower part, to be the oldest part of the church. The upper part of many of them seems to have been repaired or restored, and in some cases made octagonal, the base however remaining round. The body of the church seems to have been built on to the tower;

this is evidently the case with two very perfect ones near Norwich—viz. at Colney and Bawburgh. The door to most of them seems to have been placed six or eight feet from the ground, so that access could only be gained to them by a ladder; moreover the windows are splayed outwards and downwards—they are in fact arrow slits. One very observant man, who knows many of them, thinks that they were intended as places of defence—in fact that, like some of the church towers on the English and Scottish border, they were peel-houses. Most of those I know are near rivers, but Norfolk is so intersected with sluggish pike-fishing streams that I think this may be only an accidental circumstance.

C. W. BARKLEY.

GRADUAL DIMINUTION OF PROVINCIAL DIALECTS (4th S. viii. *passim*; ix. 80, 171.)—N. has misunderstood me. My object was not to criticise penny readings, but to record the noteworthy fact that our people already enjoy laughing at the very dialect their fathers spoke and speak. I both understand and enjoy the broad Lancashire pieces when there is any real wit in them to enjoy, and I mourn over our vanishing dialects. P. P.

BEER-JUG INSCRIPTIONS (4th S. viii. *passim*; ix. 20, 170.)—The inscription at p. 170 is taken from one of Dibdin's nautical ballads, and is entitled "Saturday Night at Sea." It is a song in much favour with the now fast-dying-out Old Salt. Good sentiment runs throughout it, but I fear that in these days of iron turrets and other naval transformations the spirit of the composition will be lost, and Poor Jack, in the shade, will have to console himself with the homely but stirring toast, that touches a sympathetic chord in the breast of every true British seaman, of "The lass that loves a sailor." E. J. Nelson Square, S.E.

ROYAL HEADS ON BELLS (4th S. ix. 76.)—I have met with the following instances of the second type of royal heads inquired for by Mr. ELLACOMBE. The "cross" referred to below is like fig. 24 B in Raven's *Church Bells of Cambridgeshire*, which Mr. Raven has found with the same royal heads (see his book, p. 17). I think Awsten Bracyer was a predecessor of, or in some way connected with, the Nottingham Oldfields. A founder's shield containing the letters "A. B." occurs on bells, together with another shield which the Oldfields used; and these royal heads and the above cross are again common to Bracyer and the Oldfields. Thomas Hedderly of Nottingham, who used these royals as late as 1742, was a successor of the Oldfields, and used other stamps that had come down to them. (See *Yorkshire Archaeological and Topographical Journal*, i. 61, &c.; and pp. 193, 194.) The shields here referred to appear from the stamps of letters,

&c., with which they are associated, to have belonged to the same great foundry, probably before the Oldfields had it.

"A" bears an attenuated cross saltire rather spreading out at the ends, and extending to the corners and margin of the shield, intersected by a small cross pattée in the centre.

"B" contains the initials R C in black-letter, and a trade-mark with cross pattée, and flying streamer at top.

List of royals hitherto found in Lincolnshire:—
Marton, near Gainsborough (1st bell). Queen, with shield A, "Lombardic" letters.

Stow (4th bell). King, with trade-mark of h s, and a cross used by Henry Oldfield (Raven, 24 B), "Lombardic."

West Rasen* (3rd bell). King, with shield B (each twice), black-letter.

St. Peter's at Gowts, Lincoln (3rd bell). King and queen (each twice), with shield A, "Lombardic."

Waith (1st bell). King, with shield B, and cross as above, "Lombardic."

Frodingham* (3rd bell). King, with shield B, black-letter. J. T. F.

Hatfield Hall, Durham.

BROUGHAM ANECDOTES (4th S. ix. 195.)—There is another version of the lines quoted by MR. PIKE, which some years since I committed to paper from recital of a friend, who professed to give them with accuracy:—

"If bugs infest me as in bed I lie,
Shall I forsake my bed? oh no, not I.
But rout the vermin, every bug destroy,
New make my bed, and all its sweets enjoy."

My informant did not connect these lines with Brougham, but stated that they had appeared in a political publication printed about the year 1832—the *Black Dwarf*, he seemed to think. It is, however, quite possible that Brougham may be the author. A MIDDLE TEMPLAR.

GEORGE FERRERS (4th S. ix. 196.)—There is a short life of him in Wood's *Athen. Oxon.*, vol. i. col. 152, ed. 1691. There are some additions to what DR. RIMBAULT mentions. Wood says that he was born "at or near to St. Albans"; that he "became as eminent for the law as before he was for his poetry"; that "though he hath not writ much, yet he is numbered among the illustrious and learned men of the age he lived in (by Joh. Leland the antiquary, in *Illustr. in Angl. v. Encomium*, ed. Lond. 1589, p. 99); that he wrote *Miscellany of Poems*, and translated from French into Latin *The Statutes called Magna Charta*"; that there is more about him in Leland, *v. s.*; and that he may have been member for Plymouth in 1642. ED. MARSHALL.

* Have a cross often found with the same shield, quite different from Raven, 24 B.

ONE-PENNY (4th S. ix. 201).—Halliwell has "BASILINDA. The play called Questions and Commands; the choosing of King and Queen as on Twelfth Night. Phillips."

JOHN ADDIS.

DIVORCE (4th S. ix. 200).—A woman divorced retains her marriage name; but I take it there is nothing to prevent any one from assuming any name he or she may think fit.

R. S. CHARNOCK.

Gray's Inn.

"BOARD" (4th S. ix. 93, 149, 209).—How steam has superseded navigation! In these days a person may voyage 120,000 miles without making a beard, or hearing the term, which applies to sailing only. Dana's *Seaman's Manual* (American) explains board, "the stretch a vessel makes upon one tack when she is beating." W. G.

CITY STATE BARGES (4th S. ix. 190).—If M. F. C. wishes to know the present whereabouts of the ex-City state barges, he should visit Oxford, and take a stroll in Christchurch meadow, by the river side; for there many, I believe, of the barges of the different colleges, used as club-rooms by the subscribers, are the old state barges of the City companies, and may now be seen, refitted and adapted to their present purposes.

J. F. S.

"THE FOXGLOVE WHICH TOM," ETC. (4th S. ix. 181).—This couplet will be found in *The Alphabet of Flowers*, one of a series of shilling toy books published by George Routledge and Sons, London. The book came into my house three or four years ago. Why do the publishers of most children's books now not print a date upon them?

W. H. P.

Miscellaneous.

NOTES ON BOOKS, ETC.

Royal and Republican France. A Series of Essays reprinted from the "Edinburgh," "Quarterly," and "British and Foreign" Reviews. By Henry Reeve, Corresponding Member of the French Institute. In Two Volumes. (Longmans.)

Those who agree with Bolingbroke that "history is philosophy teaching by examples," and by studying the past revolutions of France would desire to learn the future destiny of that great and once all-powerful country, will find ample materials for so doing in the series of essays here reprinted from the various reviews in which they have appeared from time to time during a period of nearly thirty years. The titles of the several papers, which are—Louis XIV., Saint Simon, Mirabeau, Marie Antoinette, Bengnot, Mollien, Chateaubriand, Louis Philippe, Alexis de Tocqueville, France in 1870, and Communal France, sufficiently indicate the various phases of recent French history which our author passes under review; and the moral which he draws is one which we should all do well to lay to heart, that we may continue to maintain among us that respect for the law, which is the great security alike for individual and national liberty. "A nation," says Mr. Reeve, "may have wealth, territory,

population, genius, industry even above its fellows; but if it have not government, the result may be desolation and ruin." France has yet to learn how to make sweet the uses of adversity.

A Collection of Curious and Interesting Epitaphs, copied from the existing Monuments of Distinguished and Noted Characters in the Cemeteries and Churches of St. Pancras, Middlesex. By Frederick Teague Cansick. (J. Russell Smith.)

Another volume of nearly three hundred pages furnishes evidence of Mr. Cansick's industry in collecting and recording the monumental inscriptions in the churchyards of Middlesex. The cemeteries, graveyards, and other resting places of the departed, from which the author has derived the materials of the present volume, are—Highgate Cemetery; St. Michael's Church, Highgate; the Cemetery of St. George-the-Martyr, Brunswick Square; the Foundling Hospital Chapel; Bloomsbury Cemetery, Brunswick Square; St. Martin's Cemetery, Camden Town; St. Andrew's, Gray's Inn Road; St. Giles's Cemetery, King's Road; and St. Aloysius's Chapel, Camden Town. The utility of the volume is greatly enhanced by an Index of names. The next volume will contain upwards of five hundred ancient epitaphs from Highgate, Hornsey, Southgate, Edmonton, Enfield, Tottenham, Hadley, Friern Barnet, &c.

PARISH REGISTERS.—In the House of Lords on Tuesday, Lord Romilly moved for a paper which will possess an interest outside the walls of Parliament. It is a "Return from the rector, vicar, curate, officiating minister, or incumbent in charge of each parish, chapel, or ecclesiastical district in England and Wales, of all registers, records, books, documents, or other instruments relating to baptisms, marriages, and burials in their possession on 31st December, 1871, stating their nature, the dates from which and to which they extend, their state and condition, and how and where they are preserved"; and a similar "Return from each of the same persons, to the 31st December, 1871, whether the parchment copies of baptisms, marriages, or burials required by the Act 52 Geo. III. cap. 146, have been annually sent to the diocesan registrars, the number of times when such copies have not been sent, and the reasons for not sending them." The non-compliance with this Act, which is so generally complained of, has probably originated from a difficulty in enforcing it—a natural difficulty, it will be admitted, when it is known that while Clause xiv. inflicts transportation for seven years upon certain offences, Clause xviii. awards one-half of all fines and penalties to the informer.

THE SALT LIBRARY.—The difficulties that have hitherto presented themselves in the way of the Salt Library being permanently located in Staffordshire appear at last to have been surmounted. The premises at present tenanted by Lloyd's Banking Company (branch), in the Market-square, Stafford, have been surveyed by a gentleman appointed for that purpose by Mrs. W. Salt, and that lady has now signified her willingness to accept the offer of Mr. Thomas Salt, M.P., and purchase the property. By this arrangement the purchase money—3000*l.*—will be handed over as a gift by Mr. T. Salt to the endowment fund, which will now only want 900*l.* to complete the sum named by Mrs. W. Salt—viz. 6000*l.*

"THE LAMBETH REVIEW."—This is the title of a new Quarterly Magazine of Theology, Christian Politics, Literature, and Art, of which the first number has just been issued by Messrs. Mitchell of Parliament Street. It supports the views of High Churchmen, but is not exclusively theological. The articles on "Disestablishment and Disendowment," on "Düllinger's Fables con-

cerning the Pope," on "The Athanasian Creed," and on "Prayers for the Dead," being relieved by papers on the "Venetian Aristocracy," "The Architecture of our Civil and Domestic Buildings," and one on Lord Clermont's splendid volume "Sir John Fortescue and his Descendants." A certain portion of the number is also devoted to Notices of New Books.

"The fire which has destroyed the Luther memorials at Erfurt will be regarded as a misfortune all over the world. The orphanage and reformatory which adjoined the old Augustinian church were built upon the remains of the monastery in which Luther was a monk. Of these remains a small part at the corner of the quadrangle were supposed to be of the age before the Reformation, and to contain the very cell of the great reformer and other rooms in which he may have studied: close to them was the *salle* of the asylum in which a museum and picture-gallery had been formed. The curiosities were chiefly objects of local interest, such as specimens of the bread baked during the French campaigns of 1813-15; with the enormous prices at which it was sold; a mummy; and a painting, by Beek, of the Danse Machabre. But a world-wide interest was felt in the Bible which Luther studied, the chair in which he sat, and even the mark of the ink-bottle, which, in a fit of delirium from overwork, he flung against the wall. All these seem to be destroyed."—*Guardian*.

BOOKS AND ODD VOLUMES

WANTED TO PURCHASE.

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POLYTHEAN MYTHOLOGY, by Sir George Grey, Murray.
Wanted by Messrs. Hountham & Hollis, 5, Mount Street, Grosvenor Square, W.

Notices to Correspondents.

W. M. T.—*We withhold your reply on the Erlkönig, thinking you may wish to substitute another one after having read Professor Buchheim's paper in our present number.*

STEPHEN JACKSON will find a satisfactory etymology of clock, a beetle, in *Atkinson's Craven Glossary*—viz. CHULRICH, scarabeus.

HONESTY.—*Used postage stamps are utterly valueless.*

J. D. (Heaton Moor).—"Five and four are nine."

W. A. B. (St. Stephen's Club).—*I er-ue.*

J. P. EARWAKER (Oxford).—*The fresco paintings on the walls of the Chapel of the Trinity at Stratford-upon-Avon, from the drawings by T. Fisher, were described by John Gough Nichols, F.S.A., and published by H. G. Bohn in 1838.*

C. BEAUBAIN.—*An engraving of that interesting relic of the Norman period, the Jew's house at Lincoln, is given in Turner's Domestic Architecture of England, 1851, i. 41. There is a notice of it in The Builder of March 16, 1872.*

DR. RIBBON.—*The name of Peter Paul Rubens was sometimes spelt Rubbens, as on his great picture at Antwerp. "N. & Q." 2nd S. vii. 29.*

ENQUIRER.—*See Isaiah, v. 18.*

SIR THOMAS WINNINGTON.—*Orosius, by King Alfred, has been noticed in eight articles of the First Series of "N. & Q." vols. i. ii. vii. xii.*

THOMAS RATCLIFFE.—*The song "William and Jean-than" will be found in The Universal Songster, published by Farburn in 1825, i. 62, but without the author's name.*

ROBERT WHITE.—*In the memoir of Thomas Christopher Hofland, R.A., contributed to the Art Journal of March, 1843, by his widow, it is stated that the painter was born at Workshop on Dec. 25, 1777. Consult also the Gent. Mag. for May, 1843, p. 540.*

NOTICE.

We beg leave to state that we decline to return communications which, for any reason, we do not print; and to this rule we can make no exception.

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To all communications should be affixed the name and address of the sender, not necessarily for publication, but as a guarantee of good faith.

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