# VARIOUS

## NOTES AND QUERIES, NUMBER 74, MARCH 29, 1851

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*Notes and Queries, Number 74, March 29, 1851 / A Medium of Inter-communication for Literary Men, Artists, Antiquaries, Genealogists, etc.:*

# Содержание

# Various Notes and Queries, Number 74, March 29, 1851 / A Medium of Inter-communication for Literary Men, Artists, Antiquaries, Genealogists, etc

## Notes

## ON PORTRAITS OF DISTINGUISHED ENGLISHMEN

In submitting to you the following brief observations, it is neither my wish nor intention to undervalue or disparage the labours of Horace Walpole, and Granger, and Pennant, and Lodge, and the numerous writers who have followed in their train, and to whom we are so much indebted for their notices of

a great variety of original portraits of distinguished Englishmen, which still adorn the mansions of our aristocracy, and are found in the smaller collections throughout the realm. But I may be permitted to express my surprise and regret that in this age of inquiry no general catalogue of these national treasures should ever have been published. It is true that the portraits, as well as the other objects of attraction in our royal palaces, have been described in print with tolerable accuracy, and some good accounts are to be met with of the pictures at Woburn, and Blenheim, and Althorpe, and many of the residences of the nobility which can boast their local historian. We are, however, in most cases obliged to content ourselves with the meagre information afforded by county topography, or such works as the *Beauties of England*, *Neale's Country Seats*, and unsatisfactory guide-books.

No one, then, can doubt that such a compilation as I am advocating would prove a most welcome addition to our increasing stock of historical lore, and greatly assist the biographer in those researches upon which, from no sufficient materials being at hand, too much time is frequently expended without any adequate result. A catalogue would also tend to the preservation of ancient portraits, which, by being brought into notice, would acquire more importance in the estimation of the possessors; and in the event of any old houses falling into decay, the recorded fact of certain pictures having existed there, would cause them to be inquired after, and rescue them

from destruction. Opportunities would likewise be afforded of correcting misnomers, and testing the authenticity of reputed likenesses of the same individual; further, the printed lists would survive after all the family traditions had been forgotten, and passed away with the antiquated housekeeper, and her worn-out inventory. The practice, too, of inscribing the names of the artist and person represented on the backs of the frames, would probably be better observed; and I may mention as a proof of this precaution being necessary, the instance of a baronet in our day having inherited an old house full of pictures, which were *one and all* described, in laconic and most unsatisfactory terms, as "*Portraits of Ladies and Gentlemen Unknown*." The losses of works of art and interest by the lamentable fires that have occurred so frequently within the memory of man, may furnish a further motive for using every endeavour to preserve those pictures that remain to us; but probably a far greater number have perished from damp or neglect, and a strange combination of mischief and ignorance. Let us hope that in this respect the times are improving. For one, I cannot consent to the wanton destruction of a single portrait, though Horace Walpole assures us—

> "That it is almost as necessary that the representations of men should perish and quit the scene to their successors, as it is that the human race should give place to rising generations; and, indeed, the mortality is almost as rapid. Portraits that cost twenty, thirty, sixty guineas, and that

> proudly take possession of the drawing-room, give way in the next generation to the new married couple, descending into the parlour, where they are slightly mentioned as my *father* and *mother's* pictures. When they become my *grandfather* and *grandmother*, they mount to the two pair of stairs, and then, unless dispatched to the mansion-house in the country, or crowded into the housekeeper's room, they perish among the lumber of garrets, or flutter into rags before a broker's shop at the Seven Dials."—*Lives of the Painters*, vol. iv. pp. 14, 15.

I am tempted to add, that many years ago I saw a large roll of canvass produced from under a bed at a furniture shop in "Hockley in the Hole," which, when unfolded, displayed a variety of old portraits, that had been torn out of their frames, and stowed away like worn-out sail-cloth; the place was so filthy that I was glad to make my escape without further investigation, but I noticed a whole-length of a judge in scarlet robes, and I could not help reflecting how much surprised the painter and the son of the law whom he delineated would have been, could they have anticipated the fate of the picture.

Having made these remarks, I am not unaware how much easier it is to point out a grievance than to provide a remedy; but perhaps some of your readers more conversant with such matters, may form an opinion whether it would answer to any one to undertake to compile such a catalogue as I have described. Though much would remain to be done, a great deal of information is to be gleaned from printed works, and doubtless

lists of portraits might be in many instances procured from the persons who are fortunate enough to possess them. It should also be remembered that amongst the MSS. of Sir William Musgrave in the British Museum, there are many inventories of English portraits, affording a strong presumption that he may once have meditated such a publication as I have pointed out.

But, whether we are ever to have a catalogue or not, some advantage may arise from the discussion of the subject in "Notes and Queries;" and if it should lead to the rescue of a single portrait from destruction, we shall have advanced one step in the right direction.

*Braybrooke.*

Audley End, March 18.

# STORY OF A RELIC

P. C. S. S. found, some days ago, the following curious story in a rare little Portuguese book in his possession, and he now ventures to send a translation of it to the "Notes and Queries." The work was printed at Vienna in 1717, and is an account of the embassy of Fernando Telles da Sylva, Conde de Villa Mayor, from the court of Lisbon to that of Vienna, to demand in marriage, for the eldest son of King Pedro II. of Portugal, the hand of the Archduchess Maria Anna of Austria. It was written by Father Francisco da Fonseca, a Jesuit priest, who accompanied the ambassador in quality of almoner and confessor, and is full of amusing matter, particularly in reference to the strange opinions concerning our laws, government, and religion, which the worthy padre appears to have picked up during his short stay in England.

The original of the annexed translation is to be found at pp. 318, 319, 320. § 268. of Fonseca's Narrative.

> "As we are now upon the subject of miracles wrought by Relics in Vienna, I shall proceed to relate another prodigy which happened in the said city, and which will greatly serve to confirm in us those feelings of piety with which we are wont to venerate such sacred objects. The Count Harrach, who was greatly favoured by the Duke of Saxony, begged of him, as a present, a few of the many relics which

the duke preserved in his treasury, assuredly less out of devotion than for the sake of their rarity and value. The duke, with his usual benignity, acceded to this request, and gave orders that sundry vials should be dispatched to the count, filled with most indubitable relics of Our Lord, of the Blessed Virgin, of the Apostles, of the Innocents, and of other holy persons. He directed two Lutheran ministers to pack these vials securely in a precious casket, which the duke himself sealed up with his own signet, and sent off to Vienna. On its arrival there, it was deposited in the chapel of the count, which is situated in the street called Preiner. The count immediately informed the bishop of the arrival of this treasure, and invited him to witness the opening of the casket, and to attend for the purpose of verifying its contents. Accordingly the bishop came, and on opening the casket, there proceeded from it such an abominable stench, that no man could endure it, infecting, as it did, the whole of the chapel. The bishop thereupon ordered all the vials to be taken out, and carefully examined one by one, hoping to ascertain the cause of this strange incident, which did not long remain a mystery, for they soon found the very vial from which this pestilent odour was issuing. It contained a small fragment of cloth, which was thus labelled, '*Ex caligis Divi Martini Lutheri*,' that is to say, '*A bit of the Breeches of Saint Martin Luther*,' which the aforesaid two Lutheran ministers, by way of mockery of our piety, had slily packed up with the holy relics in the casket. The bishop instantly gave orders to burn this abominable rag of the great heresiarch, and forthwith, not only the stench ceased, but

there proceeded from the true relics such a delicious and heavenly odour as perfumed the entire building."

# ILLUSTRATIONS OF CHAUCER, NO. II

## Complaint of Mars and Venus

I am not aware that the obvious astronomical allegory, which lurks in Chaucer's "Complaint of Mars and Venus," has been pointed out, or that any attempt has been made to explain it. In Tyrwhitt's slight notice of that poem, prefixed to his glossary, there is not the most remote hint that he perceived its astronomical significance, or that he looked upon it in any other light than "that it was intended to describe the situation of *some* two lovers under a veil of mystical allegory."

But, as I understand it, it plainly describes an astronomical conjunction of the planets Mars and Venus, in the last degree of Taurus, and on the 12th of April.

These three conditions are not likely to concur except at very rare intervals—it is possible they may have been only theoretical—but it is also possible that they may have really occurred under Chaucer's observation; it might therefore well repay the labour bestowed upon it if some person, possessed of time, patience, and the requisite tables, would calculate whether any conjunction, conforming in such particulars, did really take

place within the latter half of the fourteenth century: if it was considered worth while to search out a described conjunction 2500 years before Christ, in order to test the credibility of Chinese records, it would surely be not less interesting to confirm the accuracy of Chaucer's astronomy, of his fondness for which, and of his desire to bring it forward on all possible occasions, he has given so many proofs in his writings.

The data to be gathered from the little poem in question are unfortunately neither very numerous nor very definite; but I think the following points are sufficiently plain.

1st. The entrance of Mars into the sign Taurus (*domus Veneris*), wherein an assignation has been made between him and Venus:

> "That Mars shall enter as fast as he may glide,
> In to her *next palais* to abide,
> Walking his course 'till she had him ytake,
> And he prayed her to hast her for his sake."

2nd. The nearly double velocity in apparent ecliptic motion of Venus as compared with Mars:

> "Wherefore she spedded as fast in her way
> Almost in one day as he did in tway."

3d. The conjunction:

"The great joy that was betwix hem two,
When they be mette, there may no long tell.
There is no more—but into bed they go."

4th. The entrance of the Sun into Taurus, as indicated in the unceremonious intrusion of Phebus into Venus' chamber; which, as though to confirm its identity with Taurus,

"Depainted was with white *boles* grete;"

whereupon Mars complains:

"This twelve dayes of April I endure
Through jelous Phebus this misaventure."

(It is scarcely necessary to remind the reader of Chaucer, that in the poet's time the Sun would enter Taurus on the 12th of April.)

"Now flieth Venus in to Ciclinius tour,
With void corse, for fear of Phebus light."

These two lines, so obscure at first sight, afford, when properly understood, the strongest confirmation of the astronomical meaning of the whole; while, by indicating the conjunction on the last degree of Taurus, they furnish a most essential element for its identification.

I confess that this "Ciclinius" gave me a good deal of

trouble; but, taking as a guide the astronomical myth so evident throughout, I came to the conviction that "Ciclinius" is a corruption, and that Chaucer wrote, or intended to write, Cyllenius—a well-known epithet of *Mercury*, and used too in an astronomical sense by Virgil, "*ignis cœli Cyllenius.*"

Now *the sign Gemini* is also "*domus Mercurii*;" so that when Venus fled into the tour of Cyllenius, she simply slipped into the next door to her own house of Taurus—leaving poor Mars behind to halt after her as he best might.

6th. Mars is almost stationary:

> "He passeth but a sterre in daies two."

There still remain one or two baffling points in the description, one of which is the line—

> "Fro Venus Valanus might this palais see,"

which I am convinced is corrupt: I have formed a guess as to its true meaning, but it is not as yet fully confirmed.

The other doubtful points are comprised in the following lines, which have every appearance of significance; and which, I have not the least doubt, bear as close application as those already explained: but, as yet, I must acknowledge an inability to understand the allusions. After Venus has entered Gemini—

> "Within the gate she fled into a cave:

Dark was this cave and smoking as the hell;
Nat but two paas within the gate it stood,
*A natural day in darke I let her dwell*."

*A. E. B.*

Leeds, March 17.

# CHARLES THE FIRST AND BARTOLOMEO DELLA NAVE'S COLLECTION OF PICTURES

Among some miscellaneous papers in a volume of the Birch MSS. in the British Museum (Add. 4293. fol. 5.) is preserved a curious document illustrative of the love of Charles I. for the fine arts, and his anxiety to increase his collection of paintings, which, as it has escaped the notice of Walpole and his annotators, I transcribe below.

"Charles R.

"Whereas wee vnderstand that an excellent Collection of paintings are to be solde in Venice, whiche are knowen by the name of Bartolomeo della Nave his Collection, Wee are desirous that our beloved servant Mr. William Pettye, should goe thither to make the bargayne for them, Wee our selues beinge resolved to goe a fourthe share in the buyinge of them (soe it exceed not the sōme of Eight hundred powndes sterlinge), but that our Name be concealed in it. And if it shall please God that the same Collection be bought and come safelye hither, Then wee doe promise in the word of a Kinge, that they shall be divyded with all equallitye in this maner, vid$^{t}$. That, they shall be equallie divyded into fower partes by some men skillfull in paintinge, and then everie one interested in the shares,

> or some for them, shall throwe the Dice severallye, and whoesoever throwes moste, shall chose his share first, and soe in order everye one shall choose after first, as he castes most, and shal take their shares freelye to their owne vses, as they shall fall vnto them. In wittnes whereof wee haue sett our hande, this Eight daye of July, in the Tenth year of our Reigne, 1634."

The individual employed by Charles in this negotiation is the same who collected antiquities in Greece for the Earl of Arundel. He was Vicar of Thorley, in the Isle of Wight, and is believed to have been the uncle of the celebrated Sir William Petty, ancestor of the Marquis of Lansdowne. It would be curious to learn the particulars of the "bargayne" made by him, and how the pictures were disposed of after their arrival in England. Were the Warrant and Privy Seal books of the period (still remaining among the Exchequer records) easily accessible, no doubt some information on these points might be gained. That this collection of Bartolomeo della Nave was a celebrated one, we have the testimony of Simon Vouet, in a letter to Ferrante Carlo, written from Venice, August 14, 1627, in which he speaks of it as a "studio di bellissime pitture" (Bottari, *Lettere Pittoriche*, vol. i. p. 335.: Milano, 1822): and that it came over to England, is asserted repeatedly by Ridolfi, in his *Vite degli illustri Pittori Veneti*, the first edition of which appeared at Venice in 1648. He mentions in this work several paintings which were in Della Nave's collection, and which it may be interesting to refer to

here, in case they are still to be traced in England. In vol. i. p. 107. (I quote the Padua edition of 1835) is noticed a painting by Vincenzio Catena, representing Judith carrying the head of Holofernes in one hand, and a sword in the other. In the same volume, p. 182., a portrait of Zattina by Palma il Vecchio, holding in her hand "una zampina dorata;" and at p. 263. several sacred subjects by Titian among which is specified one of the Virgin surrounded by Saints, and another of the woman taken in adultery, with "multi ritratti" by the same. Again, at p. 288., a head of a lady, supposed to be the mother of the artist Nadelino da Murano, one of the most talented pupils of Titian; and at p. 328. a painting by Andrea Schiavone, and some designs of Parmigiano. In vol. ii. p. 123. are mentioned two paintings by Battista Zelotti from Ovid's Fables; and at p. 141. a picture of the good Samaritan, by Jacopo da Ponte of Bassano. For these references to Bottari and Ridolfi, I own myself indebted to Mr. William Carpenter, the keeper of the department of engravings in the British Museum; and, probably, some of your readers may contribute further illustrations of Bartolomeo della Nave's collection of pictures, and of the purchase of them by Charles I. I do not find this purchase noticed in Vanderdort's list of Charles's pictures, published by Walpole in 1757.

*F. Madden.*

# Minor Notes

*Nonsuch Palace.*—Our antiquarian friends may not be aware that traces of this old residence of Elizabeth are still to be seen near Ewell. Traditions of it exist in the neighbourhood and Hansetown, and Elizabethan coins are frequently dug up near the foundations of the "Banquetting House," now inclosed in a cherry orchard not far from the avenue that joins Ewell to Cheam. In a field at some distance is an old elm, which the villagers say once stood in the court-yard of the kitchen. Near this is a deep trench, now filled with water, and hedged by bushes, which is called "Diana's Dyke," now in the midst of a broad ploughed field, but formerly the site of a statue of the Grecian goddess, which served as a fountain in an age when water-works were found in every palace-garden, evincing in their subjects proofs of the revival of classical learning. The elm above-mentioned measures thirty feet in the girth, immediately below the parting of the branches. Its age is "frosty but kindly;" some two or three hundred summers have passed over its old head, which, as yet, is unscathed by heavens fire, and unriven by its bolt. The ground here swells unequally and artificially, and in an adjoining field, long called, no one knew why, "the Conduit Field," pipes that brought the water to the palace have lately been found, and may be seen intersected by the embankments of the Epsom railway.

The avenue itself is one of the old approaches to the palace, and was the scene of a skirmish during the civil wars.

Your readers may, perhaps, forget that this palace was the scene of the fatal disgrace of young Essex.

*George W. Thornbury.*

*Ferrar and Benlowes.*—The preface to that very singular poem, *Theophila: Love's Sacrifice*. Lond. 1652, by Edw. Benlowes, contains a passage so closely resembling the inscription "in the great parlour" at Little Gidding (Peckard's *Life of Nic. Ferrar*, p. 234), that the coincidence cannot have been accidental, and, if it has not been elsewhere pointed out, may be worth record. As the inscription, thought not dated, was set up during the life of Ferrar, who died in 1637, the imitation was evidently not *his*. Only so much of the inscription is here given as is requisite to show the parallel.

> "He who (by reproof of our errors, and remonstrance of that which is more perfect) seeks to make us better, is welcome as an Angel of God: and he who (by a cheerful participation of that which is good) confirms us in the same, is welcome as a Christian friend. But he who faults us in absence, for that which in presence he made show to approve of, doth by a double guilt of flattery and slander violate the bands both of friendship and charity."

Thus writes Benlowes:

> "He who shall contribute to the improvement of the author, either by a prudent detection of an errour, or a

sober communication of an irrefragable truth, deserves the venerable esteem and welcome of a good Angel. And he who by a candid adherence unto, and a fruitful participation of, what is good and pious, confirms him therein, merits the honourable entertainment of a faithful friend: but he who shall traduce him in absence for what in presence he would seem to applaud, incurres the double guilt of flattery and slander: and he who wounds him with ill reading and misprision, does execution on him before judgement."
*G. A. S.*

*Traditions from remote Periods through few Links* (Vol. iii., p. 206.).—The communication of H. J. B., showing how a subject of our beloved Queen Victoria can, with the intervention, as a lawyer would say, of "three lives," connect herself with one who was a liegeman of that very dissimilar monarch, Richard III., reminds me of a fact which I have long determined in some way to commit to record. It is this: My father, who is only sixty-eight years old, is connected in a similar mode with a person who had the plague during the prevalence of that awful scourge in the metropolis in the year 1665, with the intervention of *one* life only. My grandfather, John Lower of Alfriston, co. Sussex, distinctly remembered an aged woman, who died at the adjacent village of Berwick at about ninety, and who had, in her fourth year, recovered from that frightful disease. Should it please Providence to spare my father's life to see his eighty-third birthday, the recollections of three persons will thus connect events separated by a period of two centuries.

I may take this opportunity of mentioning a fact which may interest such of the readers of "Notes and Queries" as are students of natural history. My grandfather, who was born in the year 1735 (being the son of Henry Lower, born on the night of the memorable storm of November, 1703), was among the very last of those who engaged in the sport of *bustard-hunting* in the South Downs. This bird has been extinct, on at least the eastern portion of that range, for upwards of a century. The sport was carried on by means of dogs which hunted down the poor birds, and the sticks of the human (or *in*human?) pursuers did the rest. My ancestor was "in at the death" of the last of the bustards, somewhere about 1747, being then twelve years old.

*Mark Antony Lower.*

Lewes.

*Longevity.*—Some few years since I had occasion to search the parish registers of Evercreech in Somersetshire, in one of which I met with the following astounding entry:—

> "1588. 20th Dec., Jane Britton of Evercriche, a Maidden, as she afirmed of the age of 200 years, was buried."

I can scarcely believe my own note, made however, with the register before me.

*C. W. B.*

*The Thirty-nine Articles.*—The following MS. note is in a copy which I have (4to. 1683):

"Sept. 13. 1702.

"Memor. That Mr. Thomas King did then Read publickly and distinctly, in a full Congregation during the Time of Divine Service, the nine and thirty Articles of Religion, and Declare his Assent and Consent, &c., according as is Required in the Act of Uniformity, In the Parish Church of Ellesmere, In the Presence of Us, who had the said Articles printed before Us.

E. Kynaston.
Tho. Eyton.
Ar. Langford.
Will. Swanwick."

*J. O. M.*

*Emendation of a Passage in Virgil.*—Allow me to send you an emendation of the usual readings of the 513th line of the first Georgic, which occurred to me many years ago, and which still appears to me more satisfactory than any which have hitherto been suggested.

"Ut, cum carceribus sese effudere quadrigæ,
*Ac sunt in spatio*,—*en* frustra retinacula tendens,
Fertur equis auriga, neque audit currus habenas."

"When the chariots have passed the barriers,
*And are now in the open course*,—
*Lo*, the charioteer vainly pulling the
Reins, is carried along by the steeds."

The usual readings are "addunt in spatio," or "addunt in spatia," which are difficult to be explained or understood. The emendation which I suggest is, I think, simple, easy, and intelligible; and I can imagine how the word "addunt" arose from the mistake of a transcriber, by supposing that the MS. was written thus:—ac[vnt, with a long [ closely following the c, so as to resemble a d.

*Scriblerus.*

*Poems discovered among the Papers of Sir K. Digby.*—In page 18. of your current volume is a poem of which I am anxious to know the author: it is entitled the "Houre-Glasse." Among the poems of Amaltheus I have discovered one so like it, that it appears to be almost a translation. It is curious, and but little known, so that I trust you can find it a place in "Notes and Queries."

"HOROLOGIUM PULVERUM, TUMULUS ALCIPPI.

Perspicuo in vitro pulvis qui dividit horas
Dum vagus augustum sæpe recurrit iter,
Olim erat Alcippus, qui Gallæ ut vidit ocellos,
Arsit, et est cæco factus ab igne cinis.—
Irrequiete cinis, miseros testabere amantes
More tuo nulla posse quiete frui."

*H. A. B.*

*Matter-of-fact Epitaph.*—May I venture to ask a place for the

following very matter-of-fact epitaph in the English cemetery at Leghorn?

> "Amstelodamensis situs est hic Burr. Johannes,
> Quatuor è lustris qui modò cratus erat:
> Ditior anne auro, an meritis hoc nescio: tantas
> Cæca tamen Clotho non toleravit opes."

which may be thus freely rendered:

> "Here lie the remains of a Dutchman named Burr. John,
> Who baffled at twenty the skill of his surgeon;
> Whether greater his merits or wealth, I doubt which is,
> But Clotho the blind couldn't bear such great riches."

*C. W. B.*

# Queries

## ANCIENT DANISH ITINERARY: PROL IN ANGLIAM

An ancient scholiast on Adam of Bremen, "paululum Adamo ratione ætatis inferior," according to his editor, Joachim Maderus, supplies us with a curious list of the stations in the voyages from Ripa, in Denmark, to Acre, in the Holy Land. Adam of Bremen's *Ecclesiastical History* dates toward the end of the eleventh century, about 1070. His text is as follows:—

> "Alterum (episcopatum) in Ripa; quæ civitas alio tangitur alveo, qui ab oceano influit, et per quem vela torquentur in Fresiam, vel in nostram Saxoniam, vel certe in Angliam."

The scholiast has this note:—

> "De Ripa in Flandriam ad *Cuicfal* velificari potest duobus diebus, et totidem noctibus; de Cuicfal ad *Prol in Angliam* duobus diebus et una nocte. *Illud est ultimum caput Angliæ versus Austrum*, et est processus illuc de Ripa angulosus inter Austrum et Occidentem. De Prol in Britanniam ad Sanctum Matthiam, uno die,—inde ad Far, juxta Sanctum Jacobum tribus noctibus. Inde Leskebone

duobus diebus inter Austrum et Occidentem. De Leskebone ad Narvese tribus diebus et tribus noctibus, angulariter inter Orientem et Austrum. De Narvese ad Arruguen quatuor diebus et quatuor noctibus, angulariter inter Aquilonem et Orientem. De Arruguen ad Barzalun uno die, similiter inter Aquilonem et Orientem. De Barzalun ad Marsiliam uno die et una nocte, fere versus Orientem, declinando tamen parum ad plagam Australem. De Marsilia ad Mezein in Siciliam quatuor diebus et quatuor noctibus, angulariter inter Orientem et Austrum. De Mezein ad Accharon xiiii diebus et totidem noctibus, inter Orientem et Austrum, magis appropiando ad Austrum."

We may fairly consider that the stations marked in this itinerary are of great antiquity. "Prol in Angliam" is, no doubt, Prawle Point, in Devonshire; a headland which must have been well known to the Veneti long before the days of Adam of Bremen. Its mention here is one among the many proofs of the early importance of this coast, the ancient "Littus Totonesium," the scene of one of Marie's fabliaux, and of some curious passages in Layamon's *Brut*, which are not to be found in the poem of Wace. I wish to ask,—

1. Is the word "Prol" Saxon or British, and what is its probable etymology?

2. Where was "Cuicfal in Flandriam," from whence the voyage was made to Prol?

*Richard John King.*

# CHIMING, TOLLING, AND PEAL-RINGING OF BELLS

Some of your clerical readers, as well as myself, would probably be glad to have determined, what are the proper times and measures in which the bells of a church ought to be rung. There seems to be no uniformity of practice in this matter, nor any authoritative directions, by which the customs that obtain may be either improved or regulated. The terms chiming, tolling, and peal-ringing, though now generally understood, do not intelligibly apply to the few regulations about bells which occur in the canons.

I believe that *chiming* is the proper method of summoning the congregation to the services of the church: and *tolling* certainly appears to be the most appropriate use of the bell at funerals. But chiming the bells is an art that is not recognised in the older rules respecting their use. For instance, the Fifteenth Canon orders that on Wednesdays and Fridays weekly, warning shall be given to the people that litany will be said, by *tolling of a bell*. And, on the other hand, though we toll at a funeral, the Sixty-seventh Canon enjoins that—

> "After the party's death, there shall be rung no more but one short peal, and one other before the burial, and one other after the burial.

The peal here alluded to does not of course mean what Mr. Ellacombe has so clearly described to be a modern peal, in Vol. i., p. 154., of "Notes and Queries;" but it would at least amount, I suppose, to *consonantia campanarum*, a ringing together of bells, as distinguished from the *toll* or single stroke on a bell. Horne Tooke says:

> "The toll of a bell is its being *lifted up* (*tollere*, to raise), which causes that sound we call its toll."

The poet does not clear the ambiguity and confusion of terms, when he sings—

> "Faintly as *tolls* the evening *chime*!"

Peals are not heard in London on Sunday mornings, I believe; but in the country, at least hereabouts, they are commonly rung as the summons to church, ending with a few strokes on one bell; and then a smaller bell than any in the peal (the *sanctus* bell of old, perhaps, and now sometimes vulgarly called "Tom Tinkler") announces that divine service is about to begin.

# Конец ознакомительного фрагмента.