VARIOUS

NOTES AND QUERIES, NUMBER 189, JUNE 11, 1853

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Notes and Queries, Number 189, June 11, 1853 / A Medium of Inter-communication for Literary Men, Artists, Antiquaries, Genealogists, etc.:

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Various Notes and Queries, Number 189, June 11, 1853 / A Medium of Inter-communication for Literary Men, Artists, Antiquaries, Genealogists, etc

Notes

TOM MOORE'S FIRST!

It is now generally understood that the first poetic effusion of Thomas Moore was entrusted to a publication entitled *Anthologia Hibernica*, which held its monthly existence from Jan. 1793 to December 1794, and is now a repertorium of the spirited efforts made in Ireland in that day to establish periodical literature. The set is complete in four volumes: and being anxious

to see if I could trace the "fine Roman" hand of him whom his noble poetic satirist, and after fast friend, Byron, styled the "young Catullus of his day," I went to the volumes, and give you the result.

No trace of Moore appears in the volume containing the first six months of the publication; but in the "List of Subscribers" in the second, we see "*Master* Thomas Moore;" and as we find this designation changed in the fourth volume to "*Mr.* Thomas Moore, Trinity College, Dublin!" (a boy with a black ribband in his collar, being as a collegian an "*ex officio* man!"), we may take it for ascertained that we have arrived at the well-spring of those effusions which have since flowed in such sparkling volumes among the poetry of the day.

Moore's first contribution is easily identified; for it is prefaced by a note, dated "Aungier Street, Sept. 11, 1793," which contains the usual request of insertion for "*the attempts of a youthful muse*," &c., and is signed in the semi-incognito style, "Th-m-s M—re;" the writer fearing, doubtless, lest his fond mamma should fail to recognise in *his own copy* of the periodical the performance of her little precocious Apollo.

This contribution consists of two pieces, of which we have room but for the first: which is a striking exemplification (in subject at least) of Wordsworth's aphorism, that "the child is father to the man." It is a sonnet addressed to "Zelia," "*On her charging the author with writing too much on Love!*" Who *Zelia* was—whether a lineal ancestress of Dickens's "Mrs. Harris,"

or some actual grown up young lady, who was teased by, and tried to check the chirpings of the little precocious singing bird —does not appear: but we suspect the former, for this sonnet is immediately followed by "A Pastoral Ballad!" calling upon some *Celia* unknown to "pity his tears and complaint," &c., in the usual namby-pamby style of these compositions. To any one who considers the smart, *espiègle*, highly artificial style of "Tom Moore's" after compositions, his "Pastoral Ballad" will be what Coleridge called his Vision, a "psychological curiosity."

Passing on through the volumes, in the Number for February 1794 we find a paraphrase of the Fifth Ode of Anacreon, by "Thomas Moore;" another short poem in June 1794, "To the Memory of Francis Perry, Esq.," signed "T. M.," and dated "Aungier Street." These are all which can be identified by outward and visible signs, without danger of mistake: but there are a number of others scattered through the volumes which I conjecture may be his; they are under different signatures, generally T. L., which may be taken to stand for the *alias* "Thomas Little," by which Moore afterwards made himself so well known. There is an "Ode to Morning," in the Number for March 1794, above the ordinary run of magazine poetry. And in the Number for May following are "Imitations from the Greek" and Italian, all under this same signature. And this last being derived from some words in Petrarch's will, bequeathing his lute to a friend, is the more curious; and may the more probably be supposed Moore's, as it contains a thought which is not unlikely

to have suggested in after years the idea of his celebrated melody, entitled the "Bard's Legacy." The Number for Nov. 1794, last but one in the fourth volume, contains a little piece on "Variety," which independent of a T. M. signature, I would *almost swear*, from internal evidence, to be Moore's; it is the last in the series, and indicates such progress as two years might be supposed to give the youthful poet, from the lack-a-daisical style of his first attempts, towards that light, brilliant, sportive vein of humour in which he afterwards wrote "What the Bee is to the Flowret," &c., and other similar compositions. I now give Moore's first sonnet, including its footnote, reminding us of the child's usual explanatory addition to his first drawing of some amorphous animal—"This is a horse!" or "a bear!" as the case may be. Neither the *metre* nor the *matter* would prepare us for the height to which the writer afterwards scaled "the mountain's height of Parnassus:"

"To Zelia

(On her charging the Author with writing too much on Love.)

'Tis true my Muse to love inclines,
And wreaths of Cypria's myrtle twines;

Quits all aspiring, lofty views,
And chaunts what Nature's gifts infuse:
Timid to try the mountain's* height,
Beneath she strays, retir'd from sight,
Careless, culling amorous flowers;
Or quaffing mirth in Bacchus' bowers.
When first she raised her simplest lays
In Cupid's never-ceasing praise,
The God a faithful promise gave—
That never should she feel Love's stings,
Never to burning passion be a slave,
But feel the purer joy *thy* friendship brings.

* Parnassus!"

If you think this fruit of a research into a now almost forgotten work, which however contains many matters of interest (among the rest, "The Baviad of Gifford"), worth insertion, please put it among "N. & Q.;" it may incite others to look more closely, and perhaps trace other "disjecta membra poetæ."

A. B. R.

Belmont.

NOTES ON SEVERAL MISUNDERSTOOD WORDS

(*Continued from* **p. 544.**)

Let no one say that a tithe of these instances would have sufficed. Whoever thinks so, little understands the vitality of error. Most things die when the brains are out: error has no brains, though it has more heads than the hydra. Who could have believed it possible that after Steevens's heaped-up proofs in support of the authentic reading, "*carded* his state" (*King Henry IV.*, Act III. Scene 2.), Warburton's corruption, *'scarded*, i. e. *discarded*, was again to be foisted into the text on the authority of some nameless and apocryphal commentator? Let me be pardoned if I prefer Shakspeare's genuine text, backed by the masterly illustrations of his ablest glossarist, before the wishy-washy adulterations of Nobody: and as a small contribution to his abundant avouchment of the original reading, the underwritten passage may be flung in, by way of make-weight:

> "*Carded* his state (says King Henry),
> *Mingled* his royaltie with carping fooles."

> "Since which it hath been and is his daily practice, either to broach doctrinas novas et peregrinas, new imaginations never heard of before, or to revive the old and new dress them. And these—for that by themselves they will not utter —*to mingle and to card* with the Apostles' doctrine, &c., that at the least yet he may so vent them."—One of the Sermons upon the Second Commandment, preached in the Parish Church of St. Giles, Cripplegate, on the Ninth of January, a.d. mdxcii.: Andrewes' Sermons, vol. v. p. 55. *Lib. Ang.-Cath. Theol.*

Trash, to shred or lop.—So said Steevens, alleging that he had met with it in books containing directions for gardeners, published in the time of Queen Elizabeth. I fear his memory deceived him, or why should a man of his sound learning afterwards incline to vail bonnet to the dogmatist Warburton? whose knowledge of dogs, by the way, must have been marvellously small, or he could never have imagined them to overtop one another in a horizontal course. *Overrun*, *overshoot*, *overslip*, are terms in hunting, *overtop* never; except perchance in the vocabulary of the wild huntsman of the Alps. *Trash* occurs as a verb in the sense above given, Act I. Sc. 2. of the *Tempest*: "Who t'aduance, and who to *trash* for over-topping." I have never met with the *verb* in that sense elsewhere, but overtop is evermore the appropriate term in arboriculture. To quote examples of that is needless. Of it metaphorically applied, just as in Shakspeare, take the following example:

> "Of those three estates, which swayeth most, that in a manner doth overtop the rest, and like a foregrown member depriveth the other of their proportion of growth."—Andrewes' Sermons, vol. v. p. 177., *Lib. Ang.-Cath. Theol.*

Have we not the substantive *trash* in the sense of shreddings, at p. 542. book iii. of a *Discourse of Forest Trees*, by John Evelyn? The extract that contains the word is this:

> "Faggots to be every stick of three feet in length, excepting only one stick of one foot long, to harden and wedge the binding of it; this to prevent the abuse, too much practised, of filling the middle part and ends with *trash* and short sticks, which had been omitted in the former statute."

Possibly some of the statutes referred to by Evelyn may contain examples of the verb. In the meantime it will not be impertinent to remark, that what appears to be nothing more than a dialectic variety of the word, namely *trouse*, is of every-day use in this county of Hereford for trimmings of hedges; that it is given by Grose as a verb in use in Warwickshire for trimming off the superfluous branches; and lastly, that it is employed as a substantive to signify shreddings by Philemon Holland, who, if I rightly remember, was many years head master of Coventry Grammar School:

> "Prouided alwaies, that they be paued beneath with stone; and for want thereof, laid with green willow bastons, and for default of them, with vine cuttings, or such *trousse*, so that they lie halfe a foot thicke."—The Seuenteenth

Booke of Plinie's *Naturall History*, chap. xi. p. 513.: London, 1634.

Trash no one denies to be a kennel term for hampering a dog, but it does not presently follow that the word bore no other signification; indeed, there is no more fruitful mother of confusion than homonomy.

Clamor, to curb, restrain (the tongue):

> "*Clamor* your tongues, and not a word more."
>
> *The Winter's Tale, Act IV. Sc. 4.*

Most judiciously does Nares reject Gifford's corruption of this word into *charm*, nor will the suffrage of the "clever" old commentator one jot contribute to dispel their diffidence of this change, whom the severe discipline of many years' study, and the daily access of accumulating knowledge, have schooled into a wholesome sense of their extreme fallibility in such matters. Without adding any comment, I now quote, for the inspection of learned and unlearned, the two ensuing extracts:

> "For Critias manaced and thretened hym, that onelesse he *chaumbreed* his tongue in season, ther should ere lōg bee one oxe the fewer for hym."—*Apoptheymis of Erasmus*, translated by Nicolas Vdall, mcccccxlii, the First Booke, p. 10.
>
> "From no sorte of menne in the worlde did he refrein or *chaumbre* the tauntying of his tongue."—*Id.*, p. 76.

After so many Notes, one Query. In the second folio edition of Shakspeare (my first folio wants the whole play), I find in *Cymbeline*, Act V. Sc. 3., the next beautiful passage:

> "*Post.* Still going? This is a lord: Oh noble misery
> To be ith' field, and aske what newes of me:
> To-day how many would have given their honors
> To have sav'd their carkasses? Tooke heele to doo't,
> And yet dyed too. I in mine owne woe charm'd,
> Could not find death, where I did heare him groane,
> Nor feele him where he strooke. Being an ugly monster,
> 'Tis strange he hides him in fresh cups, soft beds,
> Sweet words; or hath moe ministers then we
> That draw his knives ith' war. Well I will finde him:
> For being now a favourer to the Britaine,
> No more a Britaine, I have resum'd againe
> The part I came in."

In the antepenultimate line, Britaine was more than a century ago changed by Hanmer into Roman, therefore retained by Warburton, again rejected by Steevens and Johnson, once more replaced by Knight and Collier, with one of his usual happy notes by the former of the two, without comment by the latter, finally left unnoticed by Dyce. My Query then is this. What amount of obtuseness will disqualify a criticaster who itches to be tinkering and cobbling the noblest passages of thought that ever issued from mortal brain, while at the same time he stumbles and bungles in sentences of that simplicity and grammatical

clearness, as not to tax the powers of a third-form schoolboy to explain?[1] If editors, commentators, critics, and all the countless throng who are ambitious to daub with their un-tempered mortar, or scribble their names upon the most majestic edifice of genius that the world ever saw, lack the little discernment necessary to interpret aright the above extract from *Cymbeline*, for the last hundred years racked and tortured in vain, let them at length learn henceforth to distrust their judgment altogether.

W. R. Arrowsmith.

P.S.—In article of No. 180. p. 353., a rather important misprint occurs, viz. date of 4to. *King Richard II.* with unusual title-page, which should be 1608, not 1605. Other little errors the reader may silently amend for himself.

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[1] In a passage from L. L. L., lately winnowed in the pages of "N. & Q.," divers attempts at elucidation (whereof not one, in my judgment, was successful) having been made, it was gravely, almost magisterially proposed by one of the disputants, to corrupt the concluding lines (Mr. Collier having already once before corrupted the preceding ones by substituting a plural for a singular verb, in which lay the true key to the right construction) by altering "their" the pronoun into "there" the adverb, because (shade of Murray!) the commentator could not discover of what noun "their" could possibly be the pronoun in these lines following:"When great things labouring perish in their birth,Their form confounded makes most form in mirth."And it was left to Mr. Keightley to bless the world with the information that it was "things."

VERNEY PAPERS—THE CAPUCHIN FRIARS, ETC

In the appendix to *Notes of Proceedings in the Long Parliament*, by Sir Ralph Verney, edited by Mr. Bruce for the Camden Society in 1845, are "Notes written in a Cipher," which Mr. Bruce gives in the hope that the ingenuity of some reader will discover their meaning. I venture thus to decypher the same:

> "The Capuchin's house to be dissolued.
> No extracts of letters to be aloued in this house.
> The prince is now come to Greenhich three lette.
> Three greate ships staied in France.
> Gersea a letter from Lord St Albones.
> £11 per diem Hull.
> The king's answert to our petition about the militia.
> If a king offer to kil himselfe, wee must not only advise but wrest the weapon from.
> A similitude of a depilat.
> Consciences corrupted."

I ought to state that in one or two instances the wrong cypher has evidently been used by mistake, and this has of course increased the difficulty of decyphering the notes.

With reference to the note "The Capuchins' House to be dissolued," may I be allowed to refer to the following votes in the

House of Commons, of the date 26th February, 1641-2:

> "Ordered, That Mr. Peard, Mr. Whistler, Mr. Reynolds, Mr. Pideaux, Mr. Selden, Mr. Young, Mr. Hill, do presently withdraw, to peruse the statutes now in force against priests and Jesuits.
>
> "Ordered, That Mr. Whittacre, Mr. Morley, do presently go to Denmarke House.
>
> "Resolved, That the Capuchines shall be forthwith apprehended and taken into safe custody by the Serjeant-at-Arms attending on this house; and there kept till this house take farther order."

The Capuchins were under the protection of the Queen Henrietta Maria; Denmark House was the name by which Somerset House was at the period known.

Under date 2nd March, 1641-2, are the following entries in the Commons' Journal:

> "Mr. Holles brings this answer from the French Ambassador, That the Capuchins being sent hither by Articles of Treaty between the Two Crowns, he durst not of himself send them without Order from the King his Master, or the King and Queen here: And said farther, That the Queen had left an express Command for their stay here; and that he would be ever ready to do any good Office for this House, and to keep a good Correspondency between the Two Crowns; and if this House pleased, he would undertake to keep them safe Prisoners at Somersett House; and that the chapel there shall have the doors locked, and no Mass

be said there.

"Ordered, That Mr. Hollis do acquaint the French Ambassador, that this House doth accept of his Offer in securing the Persons of the Capuchins, till this House take farther Order: and that the Doors be locked, and made fast, at the Chapel at Somersett House; and that no Mass be said there.

"Ordered, That the Lord Cramborne and Mr. Hollis shall acquaint the French Ambassador with the desires of this House, that the Capuchins be forthwith sent away; and to know if he will undertake to send them away; and, if he will, that then they be forthwith delivered unto him.

"That Mr. Hollis do go up to the Lords, to acquaint them with the Resolutions of this House, concerning the Capuchins, and desire their Lordships' concurrence therein."

Some particulars of the proceedings of the parliament against the Capuchins may be found in "Memoirs of the Mission in England of the Capuchin Friars of the Province of Paris by Father Cyprian Gamache," in *The Court and Times of Charles I.*, vol. ii. pp. 344. 354.

Thompson Cooper.

Cambridge.

EARLY SATIRICAL POEM

On the turning over the pages of an old printed copy of Durand's *Rationale Divinorum Officiorus*, edited by Bonetus de locatellis bergomensis, and printed at Lyons in 1506, by Natalis Brabam, for Jaques Huguetan, I found the following copy of verses written on the fly-leaf. They are written in a hand which I am inclined to assign to a date not much later than that of the book. There is no clue to the author. If they are thought worthy of insertion in "N. & Q.," I beg to inquire, through the medium of your columns, whether they are to be found in any collection of early English poems? and whether the author is known?

The ungallant sentiment of the first three stanzas is obvious. The fourth is not so plain; nor is its connexion with the others evident, though it is written without anything to mark separation; and the word "finis" is placed below it, as if to apply to the whole. I should be obliged if some one of your readers would give some explanation of it.

W. H. G.

Winchester.

"Wen [*sic*] nettylles in wynter bryngythe forthe rosses red,
And a thorne bryngythe figges naturally,
And grase berrythe appulles in every mede,
And lorrel cherrys on his crope so hye,

And okkys berrythe datys plentyusly,
And kykkys gyvythe hony in superfluans,
The put in women yower trust and confydenc.

"When whythynges walke forrestys hartyse for to chase,
And herrings in parkkys the hornnys boldly bloc,
And marlyons[2] … hernys in morrys doo unbrace,
And gomards shut ryllyons owght of a crose boow,
And goslyngs goo a howntyng the wolf to overthrow,
And sparlyns bere sperrys and arms for defenc,
Then put yn women yower trust and confydenc.

"When sparrowes byld chorchys and styppyllys of a hyght,
And corlewys carry tymber yn howsys for to dyght,
Wrennys bere sakkys to the myll,
And symgis[3] bryng butter to the market to sell,
And wodcokkys were wodknyffys the crane for to kyll,
And gryffyns to goslynges doo obedienc,
Then put in women yower trust and confydenc.

"O ye imps of Chynner, ye Lydgatys pene,
With the spryght of bookkas ye goodly inspyrryd,
Ye Ynglyshe poet, excydyng other men,
With musyk wyne yower tong yn syrryd,
Ye roll in yower rellatyvys as a horse immyrryd,
With Ovyddes penner ye are gretly in favor,
Ye bere boys incorne, God dyld yow for yower labor.

---

[2] Merlin's hawks.

[3] Doubtful; but perhaps for syngies, an old name for the finch.

Finis."

THE LETTERS OF ATTICUS

The editor of the *Grenville Papers* has alluded to some "very judicious and pertinent remarks in the 'N. & Q.'" respecting the Letters of Atticus, and as most of your readers will probably agree with him that the authenticity of these letters is "a curious and interesting question, and one that deserves *very particular attention*," I beg to correct an error into which he and others have fallen, as to the date when Junius ceased to write under the signature Atticus. The Atticus forwarded by Junius to George Grenville on the 19th October, 1768, was, there is every reason to believe, the *last* from the pen of that writer, who was then preparing to come before the public in a more prominent character. When another correspondent adopted the signature Atticus, Woodfall gave his readers warning by inserting the following notice into the *Public Advertiser*:

> "The Address to the Freeholders of the county of Middlesex, signed *Atticus*, in our next. The Printer thinks it his duty to acquaint his readers that this letter is not by the same hand as some letters in this paper a little time since, under the signature *Atticus*."—*Pub. Ad.*, March 19, 1769.

The printer took the like course when writers attempted to "impose upon the public" by using the signatures Lucius and C., and then freely inserted their letters; but when the same trick was tried with Junius, the printer did not scruple to alter the signature,

or reject the contribution as spurious.

The genuine Letters of Atticus have had a narrow escape lately of being laughed out of their celebrity by writers in some of our most respectable periodicals. The authenticity of these letters up to the 19th October, 1768, is now fully established. The undecided question of the authorship of Junius requires that every statement should be carefully examined, and (as far as possible) only well-authenticated facts be admitted as evidence in future.

William Cramp.

Minor Notes

Irish Bishops as English Suffragans.—In compliance with the suggestion of J. M. D. in your last volume, p. 385., I abridge from *The Record* of March 17th the following particulars:

> "At a recent meeting of the Archæolgical Society the Rev. W. Gunner stated that from a research among the archives of the bishops and of the college of Winchester, he had found that many Irish bishops, during the fourteenth and fifteenth centuries, were merely titular bishops, bearing the titles of sees in Ireland, while they acted as suffragans to bishops in England. A Bishop of Achonry, for instance, appeared to have been frequently deputed by William of Wykeham to consecrate churches, and to perform other episcopal duties, in his diocese; and the Bishops of Achonry seemed frequently to have been suffragans of those of Winchester. No see exhibits more instances of this expatriation than Dromore, lying as it did in an unsettled and tumultuous country. Richard Messing, who succeeded to Dromore bishopric in 1408, was suffragan to the Archbishop of York; and so died at York within a year after his appointment. His successor John became a suffragan to the Archbishop of Canterbury, and died such in 1420. Thomas Scrope, a divine from Leicestershire, was appointed by the Pope to this see in 1430: he could not live in peace with the Irish, and therefore became vicar-general to the Bishop of Norwich. Thomas Radcliffe, his successor,

never lived in Ireland: 'the profits of his see did not extend to 30*l.* sterling, and for its extreme poverty it is void and desolate, and almost extincted, in so much as none will own the same, or abide therein.' Dr. Radcliffe was therefore obliged to become a suffragan to the Bishop of Durham. William, who followed him in the Dromore succession in 1500, lived in York, and was suffragan to its archbishop; and it would seem his successors were also suffragans in England, until the plantation of Ulster improved the circumstances of that province."

An Oxford B. C. L.

Pope and Buchanan.—I beg to suggest as a Query, whether Pope did not borrow the opening of his *Essay on Man* from that of the second book of Buchanan's Latin poem *De Sphærâ*. Let us compare them.

Buchanan:

"Jam mihi Timoleon, animo majora capaci
Concipe; nec terras semper mirare jacentes;
Excute degeneres circum mortalia curas,
Et mecum ingentes cœli spatiare per auras."

Pope:

"Awake, my St. John, leave all meaner things
To low ambition and the pride of kings;
Let us, since life can little more supply
Than just to look about us and to die,

Expatiate free o'er all this scene of man."

I do not remember the comparison to have been made before.

Wm. Ewart.

University Club.

Scarce MSS. in the British Museum.—In Cotton MSS., Titus, B 1., will be found a curious and valuable collection of papers entitled "Cromwell's Remembrances." These comprise:

1. A period from about the death of Anne Boleyn to his attainder.

2. They are very miscellaneous, consisting of memoranda of subjects for conference with the king. Notices of persons to be remembered for offices. Sale of lands. Diplomacy, and various other particulars. Notes relative to the dissolution of monasteries; their riches, revenues, and pensions to abbots, &c. The reception of Anne Cleves, and the alteration of the royal household thereupon. Privy council and parliamentary notes. Foreign alliances. Scotch and Irish affairs, consequent on the dissolution of abbeys, &c.

These curious materials for history are in the rough and confused state in which they were left by their author, and, to render them available, would require an index to the whole.

The "Remembrances" are in some degree illustrated by Harl. MS. 604., which is a very curious volume of monastic affairs at the dissolution. Also by 605, 606, and 607. The last two belong to the reign of Philip and Mary, and contain an official account

of the lands sold by them belonging to the crown in the third and fourth years of their reign.

E. G. Ballard.

The Royal Garden at Holyrood Palace.—I cannot help noticing a disgraceful fact, which has only lately come to my knowledge. There is, adjoining the Palace of Holyrood, an ancient garden of the old kings of Scotland: in it is a curious sundial, with Queen Mary's name on it. There is a pear-tree planted by her hands, and there are many other deeply interesting traces of the royal race, who little dreamed how their old stately places were to be profaned, after they themselves were laid in the dust. The garden of the Royal Stuarts is now *let* to a market gardener! Are there no true-hearted Scotchmen left, who will redeem it from such desecration?

L. M. M. R.

The Old Ship "Royal Escape."—The following extract from the *Norwich Mercury* of Aug. 21, 1819, under the head of "Yarmouth News," will probably be gratifying to your querist Anon, Vol. vii., p. 380.:

> "On the 13th inst. put into this port (Yarmouth), having been grounded on the Barnard Sand, *The Royal Escape*, government hoy, with horses for his royal highness at Hanover. This vessel is the same that King Charles II. made his escape in from Brighthelmstone."

Joseph Davey.

Queries

"THE LIGHT OF BRITTAINE."

I should be glad, through the medium of "N. & Q.," to be favoured with some particulars regarding this work, and its author, Maister Henry Lyte, of Lytescarie, Esq. He presented the said work with his own hand to "our late soveraigne queene and matchlesse mistresse, on the day when shee came, in royall manner, to Paule's Church." I shall also be glad of any information about his son, Maister Thomas Lyte, of Lytescarie, Esq., "a true immitator and heyre to his father's vertues," and who

> "Presented to the Majestie of King James, (with) an excellent mappe or genealogicall table (contayning the bredth and circumference of twenty large sheets of paper), which he entitleth *Brittaines Monarchy*, approuing Brute's History, and the whole succession of this our nation, from the very original, with the just observation of al times, changes, and occasions therein happening. This worthy worke, having cost above seaven yeares labour, beside great charges and expense, his highnesse hath made very gracious acceptance of, and to witnesse the same, in court it hangeth in an especiall place of eminence. Pitty it is, that this phœnix

(as yet) affordeth not a fellowe, or that from privacie it might not bee made more generall; but, as his Majestie has granted him priviledge, so, that the world might be woorthie to enjoy it, whereto, if friendship may prevaile, as he hath been already, so shall he be still as earnestly sollicited."

These two works appear to have been written towards the close of the sixteenth century. Is anything more known of them, and their respective authors?

Traja-Nova.

Minor Queries

Thirteen an unlucky Number.—Is there not at Dantzic a clock, which at 12 admits, through a door, Christ and the Eleven, shutting out Judas, who is admitted at 1?

A. C.

Quotations.—

"I saw a man, who saw a man, who said he saw the king."

Whence?

"Look not mournfully into the past; it comes not back again," &c.—Motto of *Hyperion*.

Whence?

A. A. D.

"Other-some" and "Unneath."—I do not recollect having ever seen these expressions, until reading Parnell's *Fairy Tale*. They occur in the following stanzas:

"But now, to please the fairy king,
Full every deal they laugh and sing,
And antic feats devise;
Some wind and tumble like an ape,
And *other-some* transmute their shape
In Edwin's wondering eyes.

"Till one at last, that Robin hight,
Renown'd for pinching maids by night,
Has bent him up aloof;
And full against the beam he flung,
Where by the back the youth he hung
To sprawl *unneath* the roof."

As the author professes the poem to be "in the ancient English style," are these words veritable ancient English? If so, some correspondent of "N. & Q." may perhaps be able to give instances of their recurrence.

Robert Wright.

Newx, &c.—Can any of your readers give me the *unde derivatur* of the word *newx*, or *noux*, or *knoux*? It is a very old word, used for the last hundred years, as *fag* is at our public schools, for a young cadet at the Royal Military Academy, Woolwich. When I was there, some twenty-five or twenty-seven years ago, the *noux* was the youngest cadet of the four who slept in one room: and a precious life of it he led. But this, I hope, is altered now. I have often wanted to find out from whence this term is derived, and I suppose that your paper will find some among your numerous correspondents who will be able to enlighten me.

T. W. N.

Malta.

"A Joabi Alloquio."—Who can explain the following, and

point out its source? I copy from the work of a Lutheran divine, Conrad Dieteric, *Analysis Evangeliorum*, 1631, p. 188.:

> "A Joabi Alloquio,
> A Thyestis Convivio,
> Ab Iscariotis 'Ave,'
> A Diasii 'Salve'
> Ab Herodis 'Redite'
> A Gallorum 'Venite.'
> Libera nos Domine."

The fourth and sixth line I do not understand.

B. H. C.

Illuminations.—When were illuminations in cities first introduced? Is there any allusion to them in classic authors?

Cape.

Heraldic Queries.—Will some correspondent versed in heraldry answer me the following questions?

1. What is the origin and meaning of women of all ranks, except the sovereign, being now debarred from bearing their arms in shields, and having to bear them in lozenges? Formerly, all ladies of rank bore shields upon their seals, *e.g.* the seal of Margaret, Countess of Norfolk, who deceased A.D. 1399; and of Margaret, Countess of Richmond, and mother of Henry VIII., who deceased A.D. 1509. These shields are figured in the *Glossary of Heraldry*, pp. 285, 286.

2. Is it, heraldically speaking, wrong to inscribe the motto upon a circle (not a garter) or ribbon round the shield? So says the *Glossary*, p. 227. If wrong, on what principle?

3. Was it ever the custom in this country, as on the Continent to this day, for ecclesiastics to bear their arms in a circular or oval panel?—the martial form of the shield being considered inconsistent with their spiritual character. If so, when did the custom commence, and where may instances be seen either on monuments or in illustrated works?

Конец ознакомительного фрагмента.

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