

# VARIOUS

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Various

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# Various The Mirror of Literature, Amusement, and Instruction / Volume 12, No. 336, October 18, 1828

## Richmond Palace

Richmond has comparatively but few antiquarian or poetical visitors, notwithstanding all its associations with the ancient splendour of the English court, and the hallowed names of Pope and Thomson. Maurice sings,

To thy sequester'd bow'rs and wooded height,  
That ever yield my soul renew'd delight,  
Richmond, I fly! with all thy beauties fir'd,  
By raptur'd poets sung, by kings admir'd!

but ninety-nine out of a hundred who visit Richmond, thank the gods they are not poetical, fly off to the *Star and Garter* hill, and content themselves with the inspirations of its well-stored cellars. All this corresponds with the turtle-feasting celebrity of the modern *Sheen*; but it ill accords with the antiquarian importance and resplendent scenery of this delightful country.

Our engraving is from a very old drawing, representing the palace at Richmond, as built by Henry VII. The manor-house at Sheen, a little east of the bridge, and close by the river side, became a *royal palace* in the time of Edward I., for he and his successor resided here. Edward III. died here in 1377. Queen Anne, the consort of his successor, died here in 1394. Deeply affected at her death, he, according to Holinshed, "caused it to be thrown down and defaced; whereas the former kings of this land, being wearie of the citie, used customarily thither to resort as to a place of pleasure, and serving highly to their recreation." Henry V., however, restored the palace to its former magnificence; and Henry VII. held, in 1492, a grand tournament here. In 1499, it was almost consumed by fire, when Henry rebuilt the palace, and gave it the name of RICHMOND.

Cardinal Wolsey frequently resided here; and Hall, in his *Chronicles*, says, that "when the common people, and especially such as had been servants of Henry VII., saw the cardinal keep house in the manor royal at Richmond, which that monarch so highly esteemed, it was a marvel to hear how they grudged, saying, 'so a butcher's dogge doth lie in the manor of Richmond!'"<sup>1</sup>

Queen Elizabeth was prisoner at Richmond during the reign of her sister Mary; after she came to the throne, the palace was her favourite residence; and here she died in 1608. Charles I. formed a large collection of pictures here; and Charles II. was educated at Richmond. On the restoration, the palace was in a very dismantled state, and having, during the commonwealth, been plundered and defaced, it never recovered its pristine splendour.

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<sup>1</sup> Mrs. A.T. Thomson, in her *Memoirs of the Court of Henry the Eighth*, says, "On the night of the Epiphany (1510), a pageant was introduced into the hall at Richmond, representing a hill studded with gold and precious stones, and having on its summit a tree of gold, from which hung roses and pomegranates. From the declivity of the hill descended a lady richly attired, who, with the gentlemen, or, as they were then called, children of honour, danced a morris before the king. On another occasion, in the presence of the court, an artificial forest was drawn in by a lion and an antelope, the hides of which were richly embroidered with golden ornaments; the animals were harnessed with chains of gold, and on each sat a fair damsel in gay apparel. In the midst of the forest, which was thus introduced, appeared a gilded tower, at the end of which stood a youth, holding in his hands a garland of roses, as the prize of valour in a tournament which succeeded the pageant!"

The survey taken by order of parliament in 1649, affords a minute description of the palace. The great hall was one hundred feet in length, and forty in breadth, having a screen at the lower end, over which was "fayr foot space in the higher end thereof, the pavement of square tile, well lighted and seated; at the north end having a turret, or clock-case, covered with lead, which is a special ornament to this building." The prince's lodgings are described as a "freestone building, three stories high, with *fourteen turrets* covered with lead," being "a very graceful ornament to the whole house, and perspicuous to the county round about." A round tower is mentioned, called the "Canted Tower," with a staircase of one hundred and twenty-four steps. The chapel was ninety-six feet long and forty broad, with cathedral-seats and pews. Adjoining the prince's garden was an open gallery, two hundred feet long, over which was a close gallery of similar length. Here was also a royal library. Three pipes supplied the palace with water, one from the white conduit in the new park, another from the conduit in the town fields, and the third from a conduit near the alms-houses in Richmond. In 1650, it was sold for 10,000*l.* to private persons.

All the accounts which have come down to us describe the furniture and decorations of the ANCIENT PALACE as very superb, exhibiting in gorgeous tapestry the deeds of kings and of heroes who had signalized themselves by their conquests throughout France in behalf of their country.

The site of Richmond Palace is now occupied by noble mansions; but AN OLD ARCHWAY, seen from *the Green*, still remains as a melancholy memorial of its regal splendour.

## EPITOME OF COMETS

(*For the Mirror.*)

"Hast thou ne'er seen the Comet's flaming flight?"

## YOUNG

Comets, according to Sir Isaac Newton, are compact, solid, fixed, and durable bodies: in one word, a kind of planets, which move in very oblique orbits, every way, with the greatest freedom, persevering in their motions even against the course and direction of the planets; and their tail is a very thin, slender vapour, emitted by the head, or nucleus of the comet, ignited or heated by the sun.

There are *bearded*, *tailed*, and *hairy* comets; thus, when the comet is eastward of the sun, and moves from it, it is said to be *bearded*, because the light precedes it in the manner of a beard. When the comet is westward of the sun, and sets after it, it is said to be *tailed*, because the train follows it in the manner of a tail. Lastly, when the comet and the sun are diametrically opposite (the earth being between them) the train is hid behind the body of the comet, excepting a little that appears around it in the form of a border of hair, or *coma*, it is called *hairy*, and whence the name of comet is derived.

For the conservation of the water and moisture of the planets, comets (says Sir Isaac Newton) seem absolutely requisite; from whose condensed vapours and exhalations all that moisture which is spent on vegetations and putrefactions, and turned into dry earth, may be resupplied and recruited; for all vegetables increase wholly from fluids, and turn by putrefaction into earth. Hence the quantity of dry earth must continually increase, and the moisture of the globe decrease, and at last be quite evaporated, if it have not a continual supply. And I suspect (adds Sir Isaac) that the spirit which makes the finest, subtilest, and best part of our air, and which is absolutely requisite for the life and being of all things, comes principally from the comets.

Another use which he conjectures comets may be designed to serve, is that of recruiting the sun with fresh fuel, and repairing the consumption of his light by the streams continually sent forth in every direction from that luminary—

"From his huge vapouring train perhaps to shake  
Reviving moisture on the numerous orbs,  
Thro' which his long ellipsis winds; perhaps  
To lend new fuel to declining suns,  
To light up worlds, and feed th' ethereal fire."

### THOMSON

Newton has computed that the sun's heat in the comet of 1680,<sup>2</sup> was, to his heat with us at Midsummer, as twenty-eight thousand to one; and that the heat of the body of the comet was near two thousand times as great as that of red-hot iron. The same great author also calculates, that a globe of red-hot iron, of the dimensions of our earth, would scarce be cool in fifty thousand years. If then the comet be supposed to cool a hundred times as fast as red-hot iron, yet, since its heat was two thousand times greater, supposing it of the bigness of the earth, it would not be cool in a million of years.

An elegant writer in the *Guardian*, says, "I cannot forbear reflecting on the insignificance of human art, when set in comparison with the designs of Providence. In pursuit of this thought, I considered a comet, or in the language of the vulgar, a blazing star, as a sky-rocket discharged by a hand that is Almighty. Many of my readers saw that in the year 1680, and if they were not mathematicians, will be amazed to hear, that it travelled with a much greater degree of swiftness than a cannon ball, and drew after it a tail of fire that was fourscore millions of miles in length. What an amazing thought is it to consider this stupendous body traversing the immensity of the creation with such a rapidity; and at the same time wheeling about in that line which the Almighty had prescribed for it! That it should move in such inconceivable fury and combustion, and at the same time with such an exact regularity! How spacious must the universe be, that gives such bodies as these their full play, without suffering the least disorder or confusion by it. What a glorious show are those beings entertained with, that can look into this great theatre of nature, and see myriads of such tremendous objects wandering through those immeasurable depths of ether, and running their appointed courses! Our eyes may hereafter be strong enough to command the magnificent prospect, and our understandings able to find out the several uses of these great parts of the universe. In the meantime, they are very proper objects for our imagination to contemplate, that we may form more extensive notions of infinite wisdom and power, and learn to think humbly of ourselves, and of all the little works of human invention." Seneca saw three comets, and says, "I am not of the common opinion, nor do I take a comet to be a sudden fire; but esteem it among the eternal works of nature."

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<sup>2</sup> The Comet which appeared in 1759, and which (says Lambert) returned the quickest of any that we have an account of, had a winter of seventy years. Its heat surpassed imagination.

**P.T.W**

**SONNETS**

**BY LEIGH CLIFFE, AUTHOR OF "PARGA,"  
"THE KNIGHTS OF RITZBERG," &c**

*(For the Mirror.)*

**TO THE SUN**

Hail to thee, fountain of eternal light,  
Streaming with dewy radiance in the sky!  
Rising like some huge giant from the night,  
While the dark shadows from thy presence fly.  
Enshrin'd in mantle of a varied dye,  
Thou hast been chambering in the topmost clouds,  
List'ning to peeping, glist'ning stars on high,  
Pillow'd upon their thin, aërial shrouds;  
But when the breeze of dawn refreshfully  
Swept the rude waters of the ocean flood,  
And the dark pines breath'd from each leaf a sigh,  
To wake the sylvan genius of the wood,  
Thou burst in glory on our dazzled sight,  
In thy resplendent charms, a flood of golden light!

**TO THE MOON**

Spirit of heaven! shadow-mantled queen,  
In mildest beauty peering in the sky,  
Radiant with light! 'Tis sweet to see thee lean,  
As if to listen, from cloud-worlds on high,  
Whilst murmuring nightingales voluptuously  
Breathe their soft melody, and dew-drops lie  
Upon the myrtle blooms and oaken leaves,  
And the winds sleep in sullen peacefulness!  
Oh! it is then that gentle Fancy weaves  
The vivid visions of the soul, which bless  
The poet's mind, and with sweet phantasies,  
Like grateful odours shed refreshfully  
From angels' wings of glistening beauty, tries  
To waken pleasure, and to stifle sighs!

## EMBLEM OF WALES

(*For the Mirror.*)

It is supposed by some of the Welsh, and in some notes to a poem the author (Mr. P. Lewellyn) says he has been confidently assured, that the leek, as is generally supposed to be, is not the original emblem of Wales, but the sive, or chive, which is common to almost every peasant's garden. It partakes of the smell and taste of the onion and leek, but is not so noxious, and is much handsomer than the latter. It grows in a wild state on the banks of the Wye, infinitely larger than when planted in gardens. According to the above-mentioned author, the manner in which it became the national emblem of Cambria was as follows:—As a prince of Wales was returning victorious from battle, he wished to have some leaf or flower to commemorate the event; but it being winter, no plant or shrub was seen until they came to the Wye, when they beheld the sive, which the prince commanded to be worn as a memorial of the victory.

*Tipton, Staffordshire.*

W.H

## HISTORY OF FAIRS

(*For the Mirror.*)

Fairs, among the old Romans, were holidays, on which there was an intermission of labour and pleadings. Among the Christians, upon any extraordinary solemnity, particularly the anniversary dedication of a church, tradesmen were wont to bring and sell their wares even in the churchyards, which continued especially upon the festivals of the dedication. This custom was kept up till the reign of Henry VI. Thus we find a great many fairs kept at these festivals of dedications, as at Westminster on St. Peter's day, at London on St. Bartholomew's, Durham on St. Cuthbert's day. But the great numbers of people being often the occasion of riots and disturbances, the privilege of holding a fair was granted by royal charter. At first they were only allowed in towns and places of strength, or where there was some bishop or governor of condition to keep them in order. In process of time there were several circumstances of favour added, people having the protection of a holiday, and being allowed freedom from arrests, upon the score of any difference not arising upon the spot. They had likewise a jurisdiction allowed them to do justice to those that came thither; and therefore the most inconsiderable fair with us has, or had, a court belonging to it, which takes cognizance of all manner of causes and disorders growing and committed upon the place, called *pye powder*, or *pedes pulverizati*. Some fairs are free, others charged with tolls and impositions. At free fairs, traders, whether natives or foreigners, are allowed to enter the kingdom, and are under the royal protection in coming and returning. They and their agents, with their goods, also their persons and goods, are exempt from all duties and impositions, tolls and servitudes; and such merchants going to or coming from the fair cannot be arrested, or their goods stopped. The prince only has the power to establish fairs of any kind. These fairs make a considerable article in the commerce of Europe, especially those of the Mediterranean, or inland parts, as Germany. The most famous are those of Frankfort and Leipsic; the fairs of Novi, in the Milanese; that of Riga, Arch-angel of St. Germain, at Paris; of Lyons; of Guibray, in Normandy; and of Beauclaire, in Languedoc: those of Porto-Bello, Vera Cruz, and the Havannah, are the most considerable in America.

## HALBERT

### THE VIRGINAL

*(For the Mirror.)*

A rare and beautiful relic of the olden time was lately presented to the museum of the Northern Institution, by William Mackintosh, Esq. of Milbank—an ancient virginal, which was in use among our ancestors prior to the invention of the spinnet and harpsichord. Mary, Queen of Scots, who delighted in music, in her moments of "joyeusitie" as John Knox phrases it, used to play finely on the virginal; and her more fortunate rival, Queen Elizabeth, was so exquisite a performer on the same instrument, that Melville says, on hearing her once play in her chamber, he was irresistibly drawn into the room. The virginal now deposited in the museum formerly belonged to a noble family in Inverness, and is considered to be the only one remaining in Scotland. It is made of oak, inlaid with cedar, and richly ornamented with gold. The cover and sides are beautifully painted with figures of birds, flowers, and leaves, the colours of which are still comparatively fresh and undecayed. On one part of the lid is a grand procession of warriors, whom a bevy of fair dames are propitiating by presents or offerings of wine and fruits. Altogether, the virginal may be regarded as a fine specimen of art, and is doubly interesting as a memorial of times long gone by.

W.G.C

### HERSCHEL'S TELESCOPE

*(To the Editor of the Mirror.)*

Your correspondent, a *Constant Reader*, in No. 330 of the MIRROR, is informed that the identical telescope which he mentions is now in the possession of Mr. J. Davies, optician, 101, High-street, Mary-le-bone, where it may be seen in a finished and perfect state. It is reckoned the best and most complete of its size in Europe.

It was ordered to be made for his late majesty George III. as a challenge against the late Dr. Herschel's; but was prevented from being completed till some time after. The metals, 9-1/4 inches in diameter, having a diagonal eye-piece, four eye tubes of different magnifying powers, and three small specula of various radii, were made by Mr. Watson.

J.D

### ANCIENT ROMAN FESTIVALS

### OCTOBER

*(For the Mirror.)*

The *Augustalia* was a festival at Rome, in commemoration of the day on which Augustus returned to Rome, after he had established peace over the different parts of the empire. It was first established in the year of Rome 735.

The *Fontinalia*, or *Fontanalia*, was a religious feast, held among the Romans in honour of the deities who presided over fountains or springs. Varro observes, that it was the custom to visit the wells on those days, and to cast crowns into fountains. This festival was observed on the 13th of October.

The *Armilustrum* was a feast held on the 19th of October, wherein they sacrificed, armed at all points, and with the sound of trumpets. The sacrifice was intended for the expiation of the armies, and the prosperity of the arms of the people of Rome. This feast may be considered as a kind of benediction of arms. It was first observed among the Athenians.

**P.T.W**

## THE ANECDOTE GALLERY

### LORD BYRON AT MISSOLONGHI

[The *Foreign Quarterly Review* gives the following sketch as a "*pendant* to Mr. Pouqueville's picture of the poet, given in a preceding page," and requoted by us in the last No. of the MIRROR. It is from a History of Greece, by Rizo, a Wallachian sentimentalist of the first order, and in enthusiasm and exuberance of style, it will perhaps compare with any previous sketches of the late Lord Byron: but the romantic interest which Rizo has thrown about these "more last words" will doubtless render them acceptable to our readers.]

For several years a man, a poet, excited the admiration of civilized people. His sublime genius towered above the atmosphere, and penetrated, with a searching look, even into the deepest abysses of the human heart. Envy, which could not reach the poet, attacked the man, and wounded him cruelly; but, too great to defend, and too generous to revenge himself, he only sought for elevated impressions, and "*vivoit de grand sensations*," (which we cannot translate), capable of the most noble devotedness, and, persuaded that excellence is comprised in justice, he embraced the cause of the Greeks. Still young, Byron had traversed Greece, *properly so called*, and described the moral picture of its inhabitants. He quitted these countries, pitying in his verses the misery of the Greeks, blaming their lethargy, and despising their stupid submission; so difficult is it to know a nation by a rapid glance. What was the astonishment of the poet, when some years later he saw these people, whom he had thought unworthy to bear the name of Greeks, rise up with simultaneous eagerness, and declare, in the face of the world, that "*they would*

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