VARIOUS

NOTES AND QUERIES, NUMBER 13, JANUARY 26, 1850

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Содержание

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NOTES

DOMINGO LOMELYN, JESTER TO HENRY VIII

Shakespeare, in the *Second Part of Henry IV*. act v. sc. 3 makes Silence sing the following scrap:—

> "Do me right,
> And dub me knight:
> *Samingo*."

And Nash, in his *Summer's Last Will and Testament*, 1600 (reprinted in the last edition of Dodsley's *Old Plays*, vol. xi. p. 47.) has

> "Monsieur Mingo for quaffing doth surpass,
> In cup, in can, or glass;

God Bacchus, do me right,
And dub me knight,
Domingo"

T. Warton, in a note in vol. xvii. of the *Variorum* Shakespeare, says, "*Samingo*, that is *San Domingo*, as some of the commentators have observed. But what is the meaning and propriety of the name here, has not yet been shown. Justice Silence is here introduced as in the midst of his cups; and I remember a black-letter ballad, in which either a *San Domingo* or a *Signior Domingo*, is celebrated for his miraculous feats in drinking. Silence, in the abundance of his festivity, touches upon some old song, in which this convivial *saint*, or *signior*, was the burden. Perhaps, too, the pronounciation in here suited to the character." I must own that I cannot see what San Domingo has to do with a drinking song. May it not be an allusion to a ballad or song on *Domingo*, one of King Henry the Eighth's jesters?

"—*Domyngo Lomelyn*,
That was wont to wyn
Moche money of the kynge,
At the cardys and haserdynge."
Skelton's *Why come ye not to Courte*,
ed. Dyce, ii. p. 63.

None of the commentators have noticed this, but I think my suggestion carries with it some weight.

In the *Privy Purse Expenses of King Henry the Eighth* (published by Sir H. Nichols, in 1827), are many entries concerning this *Domingo*, most of which relate to payments of money that he had won from the king at cards and dice. He was evidently, as Sir Harris Nichols observes, one of King Henry's "diverting vagabonds," and seems to have accompanied his majesty wherever he went, for we find that he was with him at Calais in 1532. In all these entries he is only mentioned as Domingo; his surname, and the fact of his being a Lombard, we learn from Skelton's poem, mentioned above.

The following story, told of *Domingo*, occurs in Mr. (afterwards Sir John) Harington's *Treatise on Playe*, 1597, printed in the *Nugae Antiquae*, edit. Park, vol. i. p.222.:—

> "The other tale I wold tell of a willinge and wise loss I have hearde dyversly tolde. Some tell it of Kyng Phillip and a favoryte of his; some of our worthy King Henry VIII. and *Domingo*; and I may call it a tale; becawse perhappes it is but a tale, but thus they tell it:—The kinge, 55 eldest hand, set up all restes, and discarded flush; *Domingo* or *Dundego* (call him how you will), helde it upon 49, or som such game; when all restes were up and they had discarded, the kinge threw his 55 on the boord open, with great lafter, supposing the game (as it was) in a manner sewer. *Domingo* was at his last carde incownterd flush, as the standers by saw, and tolde the day after; but seeing the king so mery, would not for a reste at primero, put him owt of that pleasawnt conceyt, and put up his cardes quietly, yielding it lost."

Park was not acquainted with any particulars of this *Domingo Lomelyn*, for he says, in a note, "Query, jester to the king?"

The first epigram in Samuel Rowland's entertaining tract, *The Letting of Humours Blood in the Head-waine*, &c. 1600, is upon "Monsieur Domingo;" but whether it relates to King Henry's jester is a matter of some question.

EDWARD F. RIMBAULT.

MARLOWE AND THE OLD "TAMING OF A SHREW."

Having only just observed an announcement of a new edition of the works of Marlowe, I take the earliest opportunity of calling the attention of the editor to a circumstance which it is important that he should know, and the knowledge of which,—should it have escaped his notice, as it has that of all other writers on the subject,—I trust may not be too late for his present purpose. Without farther preface, I will introduce the subject, by asking Mr. Dyce to compare two passages which I shall shortly point out; and, having done so, I think he will agree with me in the opinion that the internal evidence, relating to our old dramatic literature, cannot have been very much studied, while such a discovery as he will then make still remained to be made. The first passage is from the so-called *old "Taming of a Shrew"* (six old plays, 1779, p. 161.), and runs as follows:—

> "Now that the gloomy shadow of the night,
> Longing to view Orion's drisling looks,
> Leaps from th'Antarctic world unto the sky,
> And dims the welkin with her pitchy breath;"

the second is from *Doctor Faustus* (Marlowe's Works, vol. ii. p. 127.), which, however, I shall save myself the trouble

of transcribing; as, with the exception of "look" for "looks," in the second line, and "his" for "her," in the fourth, the two passages will be found identical. Being, some years ago, engaged, in connection with the first of these plays, in the pursuit of a very different object,—in which I cannot say that I altogether failed, and the result of which I may take an opportunity of communicating,—I made a note of the above; and at the same time followed it up by a general examination of the style of Marlowe. And, to make a long matter short, I may say that in this examination, besides meeting with a dozen instances of the identity of the writer of passages in the *Taming of a Shrew* and of passages in Marlowe's two plays, *Doctor Faustus* and *Tamburlaine*, I found such general resemblance in style as left no doubt upon my mind that, if one of these plays be his acknowledged work, as indisputable will be his claim to the other two. I was not aware at that time of the evidence, in Henslow's *Diary*, of Marlowe's authorship of *Tamburlaine*; but, so far from considering it inferior, I was inclined to place it, in some important respects, at the very head of his plays.

I will not take up your space now with the parallel passages which I noted; but, should you wish it, and be able to make room for them, I will furnish you with a list. It is, of course, obvious that the one I have quoted proves nothing by itself; accumulated instances, in connection with the general question of style, alone become important. I will conclude, by giving a list which I have made out of Marlowe's plays, in favour of which I conceive there

to be either internal or external evidence:—

"Locrine.
Tamburlaine the Great (two parts).
Jew of Malta.
Doctor Faustus.
Edward the Second.
Massacre of Paris.
Taming of a Shrew.
Dido, Queen of Carthage (with Nash)."

SAMUEL HICKSON

St. John's Wood, Jan. 12. 1850

[We trust our correspondent will favour us with the further communications he proposes on this very interesting point.]

BEETLE MYTHOLOGY

Mr. Editor,—I never thought of asking my Low-Norman fellow-rustics whether the ladybird had a name and a legend in the best preserved of the northern Romance dialects: on the score of a long absence (eight-and-twenty years), might not a veteran wanderer plead forgiveness? Depend upon it, Sir, nevertheless, that should any reminiscences exist among my chosen friends, the stout-hearted and industrious tenants of a soil where every croft and paddock is the leaf of a chronicle, it will be communicated without delay. There is more than usual attractiveness in the astronomical German titles of this tiny "red chafer," or *rother kaefer*, SONNEN KAEFER and VNSER FRAWEN KVHLEIN, the Sun-chafer, and our Lady's little cow. (*Isis* or *Io?*)

With regard to its provincial English name, *Barnabee*, the correct interpretation might be found in *Barn-bie*, the burning, or fire-fly, a compound word of Low-Dutch origin.

We have a small black beetle, common enough in summer, called PÂN, nearly hemispherical: you must recollect that the *â* is as broad as you can afford to make it, and the final *n* is nasal. Children never forgot, whenever they caught this beetle, to place it in the palm of their left hand, when it was invoked as follows:—

"PÂN, PÂN, mourtre mé ten sang,

Et j'te doûrai de bouan vin blianc!"

which means, being interpreted,

"PÂN, PÂN, show me thy blood,
And I will give thee good white wine!"

As he uttered the charm, the juvenile pontiff spat on poor Thammuz, till a torrent of blood, or what seemed such, "ran purple" over the urchin's fingers.

Paul-Ernest Jablonski's numerous readers need not be told that the said beetle is an Egyptian emblem of the everlasting and universal soul, and that its temple is the equinoctial circle, the upper hemisphere.[1]

As a solar emblem, it offers an instructive object of inquiry to the judicious gleaners of the old world's fascinating nursery traditions. Sicilian Diodorus tells us that the earth's lover, Attis (or Adonis), after his resuscitation, acquired the divine title of PAPAN.[2] To hazard the inoffensive query, why one of our commonest great beetles is still allowed to figure under so distinguished a name, will therefore reflect no discredit upon a cautious student of nearly threescore years. The very Welsh talked, in William Baxter's time, of "Heaven, as *bugarth* PAPAN," the sun's ox-stall or resting-place; and here you

[1] Pantheon Ægypt. tom. 1. p. 63.

[2] Diodor. Sic. Biblioth. p. 134.

likewise find his beetle-majesty, in a Low-Norman collection of insular rhymes:—

> "Sus l'bord piâsottaient, côte-à-côte,
> Les équerbots et leas PAPANS,
> Et ratte et rat laissaient leux crotte
> Sus les vieilles casses et même dedans."[3]

By the help of Horapollo, Chiflet's gnostic gems, and other repertories of the same class, one might, peradventure, make a tolerable case in favour of the mythological identity of the legend of Ladybird—that is, the *sun-chafer*, or *barn-bie*, the *fire-fly*, "whose house is burnt, and whose bairns are ten," of course the first ten days of the Egyptian year[4]—with the mystical stories of the said black or dark blue lords of radiance, *Pân* and *Papân*.

The Egyptians revere the beetle as a living and breathing image of the sun, quoth Porphyry.[5] That will account for this restless delver's extraordinary talismanic renown. I think the lady-bird is "the speckled beetle" which was flung in hot water to avert storms.[6] Pignorius gives us the figure of the beetle, crowned with the sun, and encircled with the serpent of eternity; while another, an onyx in the collection of Abraham Gorlæus, threatens

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[3] Rimes Guernesiaises, p. 4.

[4] Or the dog-days. Each sign has three Decans, or captains of ten.

[5] Porphyr. apud Euseb. Præp. iii. 4.

[6] Plin. Nat. Hist. lib. 37. cap. 10.

to gnaw at a thunderbolt.[7]

Reuven's book on the Egyptian Museum, which I have not seen, notices an invocation to "the winged beetle, the monarch ([Greek: tyrannos]) of mid-heaven," concluding with a devout wish that some poor creature "may be dashed to pieces."

Can any of your readers inform me what is meant by "the blood of the *Phuôn*?"

Yours truly,

?

St. Martin's, Guernsey, Jan. 9. 1850.

[7] Chiflet, p. 133. A genuine *cockroach*, and a formidable one. I think the English word of Spanish origin.

EXTRACTS FROM CHURCHWARDENS' ACCOUNTS OF ST. MARGARET'S, WESTMINSTER —WEIGHT OF BELLS IN ANCIENT TIMES—HISTORY OF A ROOD-LOFT

I send you a few Notes, collected out of the Churchwardens' Accounts of St. Margaret's, Westminster.

1stly. Some regarding the weight of bells in ancient days:—

"1526. The first bell weith cccc lb.
The second bell weith ccccccxxj lb.
The third bell weith ixCvj lb.
The fourthe bell weith M.x lb.
The fyfthe belonging to our grete Lady Bretherhed MvjCxiiij lb.
The sume of all the weight MMMMVIIC Li lb.

"1592. The broken Tennor waied xvjCxxj lb.
The new tennor ys. xiijC di
The greatest bell ys xxjC and di at lvjs. the C.
The iiij bell ys xvijC and di and xiiij lb.
The xiiij bell taken awaie was xiijC di.
The ij bell carried awaie was viijCiij qters.
The new bell viijC di.
Som totall of the bells, yron, tymber, and

workmanshipp lxxvl. vs. vd."

This appears to have been a sorry bargain, for soon after occur sad complaints of these bells, "very falsly and deceytfully made by Valentyne Trever." Perhaps your correspondent "CEPHAS" may explain the following entry:—

"1846. Item, paid for makying of a newe clapper to Judas bell xd."

2ndly. Some entries, which make up a little history of a rood-loft:—

"1460. Item, sol' pro le skoryng de la belles sup' le Rode lofte iiijd.

"1480. Item, paide for a doore in the rode lofte to save and kepe the people from the Orgayns xijd.
Item, paide to a carpynter for makyng of the Crucyfix and the beme He standeth upon xls.
Item, paide for kervying of Mary and John and the makyng newe xxxiij*s*. iiij*d*.
Item, for gilding of the same Mary and John and the Crosse and iiij'or Evangelysts vj*l*. vj*s*. viij*d*.

"1530. Item, payd to a labourer for helpying up the Roode Loft into the stepull viij*d*.

"1534. Payd for a present for Mr. Alford and Mr.

Herytage for ther good wyll for tymber for
the newe Rode lofte ij*s*. ij*d*."

The fickle tyrant Henry VIII. dies; a more consistent reign happily ensues.

"1548. Item, for the takying downe of the Roode, the
Tabernacle, and the Images iij*s*. vj*d*.
Also payd to Thomas Stokedale for xxxv ells
of clothe for the frunte of the Rode Lofte
whereas the x Commandements be wrytten,
price of the ell vj*d*. xxiij*s*. iiij*d*.
Also payd to hym that dyd wryght the said
x Commaundements and for ther drynking
lxvj*s*. ix*d*."

Queen Mary succeeds the boy-king Edward VI., and restores the Ritual of her Church.

"1566. Item, payed for the Roode, Mary and John x*l*.

"1557. Item, for peyntyng the Roode, Mary and John
xl*s*.
For makyng xvij candilsticks for the roode-light
xj*s*. iiij*d*."

Upon the accession of Queen Elizabeth once more, and this time for ever, the rood was destroyed, and the loft, though "reformed," did not long survive it.

"1559. Payde to John Rialle for his iij dayse work
to take downe the Roode, Mary and John

ij*s*. viij*d*.
For clevying and sawyng of the Roode, Mary and John xij*d*.

"1560. Rec'd for the beame the Roode stood on, for boords and other tymber parcell of the Roode loft xlij*s*.
For the rest of the stuf belongying to the Roode lofte ix*l*.
For the great clothe that hong before the Rode xx*s*.
Item, paide to joyners and labowrers abowt the takying downe and new reformyng of the Roode Loft, &c. xxxvij*l*. x*s*. ij*d*.
Item, paide for boordes, glew, nayles, and other neccessaries belonging to the saide loft xiiij*l*. xiij*s*. ix*d*.
Item, paide to a paynter for payntyng the same xij*d*.

"1562. For bearinge stones for the muringe up of the dore of the late rood lofte viij*d*."

The rapacious Puritans, of course, did not suffer any portion of the church-goods to escape their sacrilegious and itching palms, if convertible into money, so we read—

"1645. Received of Arthur Condall in part of 5li for the screen and Organ-loft 1*s*."

MACKENZIE WALCOTT, M.A.

S.M.W., Dec. 22. 1849.

NOTES UPON CUNNINGHAM'S HANDBOOK FOR LONDON

The Bagnio in Long Acre.—Mr. Cunningham mentions the Queen's Bagnio in Long Acre. Query, was this the same as the Duke of York's Bagnio? S. Haworth published, in a small 12mo. volume, without date, "A Description of the Duke of York's Bagnio, in Long Acre, and of the Mineral Bath and new Spaw thereunto belonging."

Tavistock Street, Covent Garden.—Richard Leveridge, the celebrated singer, after his retirement from the stage, kept a tavern in this street. Here he brought out "A Collection of Songs, with the Music, by Mr. Leveridge. In two volumes. London, Engrav'd and Printed for the Author in Tavistock Street, Covent Garden, 1727." The frontispiece was designed and engraved by Hogarth.

Duke Street, Westminster.—Miss Hawkins, in her *Anecdotes*, p. 186., speaking of Lady Lucy Meyrick, says, "On quitting her husband's family, she came to reside in Duke Street, Westminster, and lived in that house which had been *Prior's*, and which *exactly faces Charles Street*."

Richmond Buildings, Soho.—Horne Tooke resided here in 1775. He afterwards removed to Frith Street.

Clare Market, originally called *New Market*, was established about the year 1660, by Lord Clare.

"The city and my lord had a great lawsuit, which lasted many years, to the great expence of the city; but from the inequity of the times the city and my lord agreed, and gave it up to the lord; and now it is become one of the greatest markets in the adjacent parts; and from the success of this noble lord, they have got several charters for the erecting of several others since the year 1660; as that of St. James, by the Earl of St. Alban's; Bloomsbury, by the Earl of Southampton; Brook Market, by the Lord Brook; Hungerford Market; Newport Market; besides the Hay Market, New Charingcross, and that at Petty France at Westminster, with their Mayfair in the fields behind Piccadilly."—*Harl. MS.* 5900.

London House Yard.—Here was formerly the town house of the Bishop of London, which, being consumed in the great fire, the house in Aldersgate Street, formerly called *Petre House*, was rented for the town residence of the bishop, since which it obtained the title of *London House*.

EDWARD F. RIMBAULT.

OLD PAINTED GLASS

For poor ignorant people like myself pray insert the following, as perhaps some of your heraldic correspondents may afford some information for the benefit of your very humble servant,

F.E.

Newington, June 17. 1751.

To take an account of what Coats of Arms or other Paintings are in the windows of the House Mercer lives of Mr. Filmer.

Painted Glass in y' windows at Mr. Merser House is
As foloweth 5 Coote of armse in 3 windowse in y'
Kichen 2 Surkelor Coots of armse 6 Lians traveling
6 flours of Luse all Rede & a Holfe Surkel a top
With 2 flours of luce y' Glass painted Rede
Blew yoler & of a Green Shaye.

In y' Hall one ouel Pease of Painted Glass
In Chakers of yoler & Green & blew 10 yong
Hedge frougs
Two Pikse of Armse on Each Side
W.B. there was in this Rote on y'
Glass Lyfford but there is only now *ford*y' 3 fust Leters ar
Broken & Lost oute
One Pecs of y' Painted Glass in y' frount
Chamber window as foloweth

In a Surkel 6 flours of Luse 6 Red Lyans
Traveling 4 Rede Roses 2 Purpul Roses
With a Croune a tope with 2 flours of Luse &
A Crass and Beedse all Round y' Crowne.

In y' same window one more Cootse of arms
In a Surkel Devidet is as foloweth 3 yoler
Lyans *passant*[8] Set in a Silver Coler 6 flours of
Luse
blew Sete in Green, y' Seoch Coote of arms on
Each Side y' thisel & Crown & y' 3 flours coming
out of the thistle
y' Croun yoler & y' flours y'e thisal of a silver Coler
3 *Leopards*[9] Hedse Silver & Set in Silver
2 Roses of a purpul Couler one on Each Side
2 Spred Eaguls one on Each Side
& 2 Wingse of a Goos in y' midel of y' arms
of a Goold culer & a vessel like a decanter between
y'm
A croun a toupe with 2 flours of Luse on
Each side of y'e Croun on Crass in y'e middel & 2
holfe
Crasses on Each Side with white Beadse
all Round y'e Crounde a toupe.

[8] Corrections in the original.

[9] Corrections in the original.

AELFRIC'S COLLOQUY

The singular error which Messrs. Lye and Thorpe have fallen in the passage pointed out by Mr. Hampson in Aelfric's very interesting *Colloquy*, is the more remarkable as Aelfric himself afforded a complete illustration of the passage, in his *Glossary*, where we have "BULGA, *hýdig-faet*." It is possible, therefore, that *higdifatu* is a mere error of the scribe. Now Du Cange, v. *Bulga*, cites this very passage from Aelfric's *Glossary*, and adds, "i.e. *vas ex corio confectum*," but his whole article is worth consulting. That the Latin word in the *Colloquy* should be *Cassidilia* is quite clear. Thus in an old MS. English Gloss on the Bible (penes me), the passage in Tobit, viii. 2., "Protulit de *Cassidili* suo," is rendered, "brouzt forth of his *Scrippe*." Coverdale has it, "take out of his *bagge*," and Luther, "langte aus seinem *Sücklein*," which word is exchanged for *büdel* in the Saxon version. In two old Teutonic Glosses on the Bible published by Graff (*Diutiska*, ii. 178.), we have the following variations:—

de cassidi burssa, *de sacello t. sacciperio* kiula
de cassili burissa, *de sacello t. sacciperio* kiulla.

Another Gloss in Graff's 1st vol. p. 192., on the word *Cadus*, may perhaps throw some light on the subject. The philological

student need not be reminded of the wide application of the word *vas*, Lat., *fazz*, O.G., and *faet*. A.S.; but for my own part, I conclude that the shoewright intended to designate by *higdifatu* all sorts of *leathern budgets*. Every Anglo-Saxon student must be so sensible of the great obligation he is under to our distinguished scholar Mr. Thorpe, that I trust it will not be deemed invidious or ungracious to point out another passage in this *Colloquy* which seems to have hitherto baffled him, but which it appears to me may be elucidated.

To the question, "Hwilce fixas gefehst thu?" the fisherman answers, "Aelas aud hacodas, mynas, aud aelputan, sceotan aud lampredan, aud swa hwylce swa on waetere swymath, *sprote*."

Mr. Thorpe, in the 1st edition of his *Analecta*, says, "What is intended to be meant by this word [*sprote*], as well as by *salu* [the correspondent word in the Latin], I am at a loss to conjecture." In his second edition, Mr. Thorpe repeats, "I am unable to explain *salu* otherwise than by supposing it may be an error for *salice*. In his *Glossary* he has "spro't, ii. 2.? sprout, rod?" with a reference to his note. I must confess I cannot see how the substitution of *salice* for *salu* would make the passage more intelligible, and the explanation of *spro'te* in the *Glossary* does not help us. The sense required appears to me to be, *quickly, swiftly,* and this will, I think, be found to be the meaning of *sprote*. In the Moeso-Gothic Gospels the word *sprauto* occurs several times and always in the sense of *cito, subito*; and though we have hitherto, I believe, no other example in Anglo-Saxon of this adverbial use of the word,

we are warranted, I think, in concluding, from the analogy of a cognate language, that it did exist. In regard to the evidently corrupt Latin word *salu*, I have nothing better to offer than the forlorn conjecture that, in monkish Latin, "*saltu't*" may have been contractedly written for *saltuatim*."

Dr. Leo, in his *Angelsâchsiche Sprachproben*, has reprinted the *Colloquy*, but without the Latin, and, among many other capricious deviations from Mr. Thorpe's text, in the answer of the shoewright has printed *hygefata*! but does not notice the word in his *Glossary*. Herr Leo has entirely omitted the word *sprote*.

S. W. SINGER.

Jan. 14. 1850.

LOGOGRAPHIC PRINTING

[NASO has, in compliance with our request, furnished us with a facsimile of the heading of his early number of *The Times*, which is as follows:—"THE (here an engraving of the King's Arms) TIMES, OR DAILY UNIVERSAL REGISTER, PRINTED LOGOGRAPHICALLY, WEDNESDAY, MARCH 12. 1788," and informs us that it was printed "By R. Nutkins, at the Logographic Press, Printing-House Square, near Apothecaries' Hall, Blackfriars," and the height to which the Mr. Walter of that day had brought his invention, by the same energy by which his successor has raised THE TIMES to its present position, is shown by the following note from a kind and most able correspondent.]

A much more remarkable specimen of Logographic Printing than the number of the *Times* newspaper mentioned by NASO, No. 9., p. 136., is an edition of Anderson's *History of Commerce*, with a continuation, in 4 vols. 4to., printed by that method in 1787-1789, "at the Logographic Press, by J. Walter, Printing-House Square, Blackfriars." The work, which makes in all not much short of 4000 pages, is very well printed in all respects; and the following interesting note on the subject of Logographic Printing is attached to the preface heading the Continuation, or fourth volume.

"Mr. Walter cannot here omit suggesting to the Public

a few observations on his improved mode of printing LOGOGRAPHICALLY. In all projects for the general benefit, the individual who conceives that the trade in which he is engaged diminishes in its emoluments from any improvement which another may produce in it, is too much disposed to become its enemy; and, perhaps, the interest of individuals never exerted itself with more inveteracy than has been experienced by Mr. Walter from many concerned in the trade into which he had entered.

"The invention which he brought forward, promised to be of essential service to the public, by expediting the process and lessening the expense of printing. Dr. Franklin sanctioned it with his approbation, and Sir Joseph Banks encouraged him with the most decided and animated opinion of the great advantages which would arise to literature from the LOGOGRAPHIC PRESS. Nevertheless Mr. Walter was left to struggle with the interest of some, and the prejudice of others, and, though he was honoured by the protection of several persons of high rank, it happened in his predicament, as it generally happens in predicaments of a similar nature, that his foes were more active than his friends, and he still continued to struggle with every difficulty that could arise from a very determined opposition to, and the most illiberal misrepresentations of, the LOGOGRAPHIC IMPROVEMENT.

Конец ознакомительного фрагмента.