

VARIOUS

NOTES AND QUERIES,
NUMBER 63, JANUARY
11, 1851

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Various Notes and Queries, Number 63, January 11, 1851

NOTES

THE BREECHES, OR GENEVA BIBLE

Of this, the most popular edition of the Scriptures in the reign of Queen Elizabeth, we meet continually with erroneous opinions of its rarity, and also of its value, which the following brief statement may tend in a degree to correct.

The translation was undertaken by certain reformers who fled to Geneva during the reign of Queen Mary; and is attributed to W. Whittingham, Anthony Gilby, Miles Coverdale, Thomas Sampson, Christopher Goodman, Thomas Cole, John Knox, John Bodleigh, and John Pullain; but Mr. Anderson, in his *History of the English Bible*, says that the translators were Whittingham, Gilby, and Sampson: and from the facts stated, he is, no doubt, correct.

It is called the "Breeches Bible" from the rendering of Genesis, iii. 7.:

"Then the eyes of them bothe were opened, and they knewe that they were naked, and they sewed fig tree leaves together, and made themselves breeches."

The first edition of the Geneva Bible was printed at Geneva in 1562, folio, preceded by a dedication to Queen Elizabeth, and an address "To our beloved in the lord the brethren of England, Scotland, Ireland," &c.; dated from Geneva, 10th April, 1561. This edition contains two remarkable errors: Matt. v. 9. "Blessed are the *place* makers." Luke xxi. "Chris *condemneth* the poor widow." This is the first Bible divided into verses.

Second edit. 4to., printed at Geneva, 1569. To this edition is added "Certeine Tables, A Calendar, and Fairs in Fraunce and elsewhere."

The first edition printed in London is a small folio. Imprinted by Christopher Barker, 1576.

The first edition of the Scriptures printed in Scotland is the Geneva version, folio, began 1576, by Thomas Bassandyne; and finished in 1579 by Alexander Arbuthnot.

Other editions, 1577, London, sm. fol.; 1578, sm. fol.; 4to., 1579; two editions 4to., 1580, 1581; sm. fol.; 1582; 4to., 1583; lar. fol., 1583; 4to., 1585; 4to., 1586; 8vo., 1586; 4to., 1587; 4to., 1588; 4to., 1589; 8vo., Cambridge, 1591, supposed to be first printed at the university; fol., 1592; 4to., 1594; 4to., 1595; fol., 1595; 4to., 1597; sm. fol., 1597; 4to., 1598; 4to., 1599. Of this last date, said to be "Imprinted at London by the deputies of Chr. Barker," but probably printed at Dort, and other places in Holland, there were at least seven editions; and, before 1611, there were at least twenty other editions.

Between the years 1562 and 1611, there were printed at least 130 editions of the Geneva Bible, in folio, 4to., and 8vo.; each edition probably consisted of 1000 copies.

Persons who know but little of the numbers which are extant of this volume, have asked 100*l.*, 30*l.*, and other like sums, for a copy; whereas, as many shillings is about the value of the later editions.

The notes by the Reformers from the margin of the Geneva version, have been reprinted with what is usually called King James' version, the one now in use, in the editions printed at Amsterdam, at the beginning of the seventeenth century. ❧

POEMS DISCOVERED AMONG THE PAPERS OF SIR KENELM DIGBY

MR. HALLIWELL (Vol. ii., p. 238.) says that he does not believe my MS. of the "Minde of the Lady Venetia Digby" can be an autograph. I have reason to think that he is right from discovering another MS. written in the same hand as the above, and containing two poems without date or signature, neither of which (I *believe*) are Ben Jonson's. I enclose the shorter of the two, and should feel obliged if any of your correspondents could tell me the author of it, as this would throw some light upon the *writer* of the two MSS.

THE HOURGLASSE

Doe but consider this small dust running in this glasse,
By atoms moved;
Would you believe that this the body ever was
Of one that loved;
Who in his mistresse flames playing like a fly,
Burnt to cinders by her eye?
Yes! and in death as life unblest,
To have it exprest
Even ashes of lovers have no rest.

I also enclose a copy of another poem I have discovered, which appears to me very curious, and, from the date, written the very year of the visit of Prince Charles and Buckingham to the court of Spain. Has it ever been printed, and who is the author?

What sodaine change hath dark't of late
The glory of the Arcadian state?
The fleecy flocks refuse to feede
The Lambes to play, the Ewes to breede
The altars make(s) the offeringes burne
That Jack and Tom may safe returne.

The Springe neglectes his course to keepe,
The Ayre continual stormes do weepe,
The pretty Birdes disdain to singe,
The Maides to smile, the woods to springe,
The Mountaines droppe, the valleys morne
Till Jack and Tom do safe returne.

What may that be that mov'd this woe?
Whose want afflicts Arcadia so?
The hope of Greece, the proppe of artes,
Was prin^{ly} Jack, the joy of hartes.
And Tom was to his Royall Paw
His trusty swayne, his chiefest maw.

The lofty Toppes of Menalus
Did shake with winde from Hesperus,
Whose sweete delicious Ayre did fly
Through all the Boundes of Arcady,
Which mov'd a vaine in Jack and Tom
To see the coast the winde came from.

This winde was love, which Princes state
To Pages turn, but who can hate
Where equall fortune love procures,
Or equall love success assures?
So virtuous Jack shall bring from Greece
The Beautyous prize, the Golden fleece.

Love is a world of many paines,
Where coldest hills, and hottest playnes,
With barren rockes and fertill fieldes
By turne despaire and comforte yeldes;
But who can doubt of prosperous lucke
Where Love and fortune both conducte?

Thy Grandsire great, and father too,
Were thine examples thus to doe,
Whose brave attempts, in heate of love,
Both France and Denmark did approve.
For Jack and Tom do nothing newe
When Love and Fortune they pursue.

Kind shepheardes that have lov'd them long,
Be not rasfe in censuring wronge,
Correct your feares, leave of to mourne,
The Heavens will favour their returne;
Committ your cares to Royall Pan,
For Jack his sonne and Tom his man.

FINIS

From London, 31. Martii, 1623.

Prefaced to this poem is an extract from a letter of Buckingham's to his wife, containing an account of their reception: but it is hardly worth copying.

H.A.B.

WORKS OF CAMOENS

Having been requested by a foreign nobleman to furnish him with a list of the editions of the works of Camoens, and of the various translations, I have prepared one; and considering the information might be interesting to several of your readers, I send you a copy for insertion It besides affords an opportunity of asking after those editions, to which I have added the observations. The first star indicates that the works are in my private collection, as are several other works relating to that celebrated poet. Obras means the collected works.

JOAN ADAMSON.

Newcastle-upon-Tyne, Dec. 16. 1850.

EDITIONS OF THE WORKS OF LUIS DE CAMOENS

Obras.	Lusiadas.	Rimas.	Comedias.	Size.	Date.	Observations
*	--	*	--	--	4to. 1572	
*	--	*	--	--	4to. 1572	
*	--	*	--	--	8vo. 1584	The first with any commentary.
	--	--	--	*	1587	Very doubtful.
	--	*	--	--	8vo. 1591	Supposed to be a mistake for 1584.
*	--	--	*	--	4to. 1595	
*	--	*	--	--	4to. 1597	
*	--	--	*	--	4to. 1593	
	--	--	*	--	1601	Very dubious.
	--	*	--	--	1607	Dubious, but mentioned by Machado.
*	--	--	*	--	4to. 1607	
*	--	*	--	--	4to. 1609	
*	--	*	--	--	4to. 1612	
*	--	*	--	--	4to. 1613	
*	--	--	*	--	4to. 1614	
*	--	--	--	*	4to. 1615	
*	--	--	*	--	4to. 1616	
	--	*	--	--	32mo. 1620	Mentioned by Machado.
	--	--	*	--	4to. 1621	
*	--	--	*	--	32mo. 1623	
*	--	*	--	--	32mo. 1626	
*	--	--	*	--	32mo. 1629	
*	--	*	--	--	32mo. 1631	
*	--	*	--	--	32mo. 1633	
*	--	*	--	--	Folio. 1639	
*	--	*	--	--	32mo. 1644	
*	--	--	*	--	32mo. 1645	
	--	*	--	--	32mo.) 1651	{ Sold together at Bridge's
	--	--	*	--	32mo.)	{ sale. Machado mentions
						{ the edition of the
						{ <i>Lusiad</i> printed by
						{ Pedro Craerbeeck.

*	--	*	--	--	12mo. 1663	
*	--	--	*	--	12mo. 1663	
*	--	--	*	--	4to. 1666	
	--	--	*	--	4to. 1668	
	--	--	*	--	4to. 1669	
*	--	*	--	--	4to. 1669	
*	*	--	--	--	4to. 1669	
*	--	*	--	--	12mo. 1670	
*	--	--	*	--	12mo. 1670	
*	--	--	*	--	Folio.1685-9	
*	*	--	--	--	Folio.1720	
*	--	*	--	--	12mo. 1721	
*	--	--	*	--	12mo. 1721	Has no separate title.
*	--	*	--	--	4to. 1731-2	
	--	*	--	--	1749	{ Mentioned in Clarke's
						{ Progress of
						{ Discovery.* * --
<i>Maritime</i>						
	--	--			12mo. 1759	
*	*	--	--	--	12mo. 1772	
*	*	--	--	--	8vo. 1779-80	
*	*	--	--	--	8vo. 1782-83	
*	--	*	--	--	18mo. 1800	
*	--	*	--	--	18mo. 1805	
*	*	--	--	--	12mo. 1815	
	--	*	--	--	4to. 1817	
*	--	*	--	--	12mo. 1818	
*	--	*	--	--	8vo. 1819	
*	--	*	--	--	12mo. 1821	
*	--	*	--	--	18mo. 1823	
*	*	--	--	--	8vo. 1843	
	*	--	--	--	8vo. 1846	

TRANSLATIONS OF THE LUSIAD


Language.	Name.	Size.	Date.	Observations.	
*	Latin.	Faria	8vo.	1622	
*	Spanish.	Caldera	4to.	1580	
*		Tapia	4to.	1580	
*		Garces	4to.	1591	
*		Gill	8vo.	1818	He has also translated some of the Rimas.
*		Italian.	Paggi	12mo.	1658
*		Do. another edition	12mo.	1659	
*		Anonymo	12mo.	1772	
*		Nervi	12mo.	1814	
*		Do. another edition	8vo.	1821	
*		Briccolani	18mo.	1826	
*	French.	Castera	8vo.	1735	
*		La Harpe	8vo.	1776	
*		Millié	8vo.	1825	
*		Gaubier de Barault	MS.		Only part, and not known if published.
*	German.	Kuhn and Winkler	8vo.	1807	
*		Heise	12mo.		
*		Anonymo	12mo.		Only one canto.
*		Donner	8vo.	1833	
*	Danish.	Lundbye	8vo.	1828-1830	
*	English.	Fanshaw	Folio.	1655	
*		Mickle	4to.	1776	Many subsequent editions.
*		Musgrave	8vo.	1826	
*		Strangford	8vo.		Only specimen.

N.B. There are several translations of portions of the *Lusiad*, and of the smaller poems, both in French and English.

FOLK LORE

May Cats.—In Wilts, and also in Devon, it is believed that cats born in the month of May will catch no mice nor rats, but will, contrary to the wont of all other cats, bring in snakes and slow-worms. Such cats are called "May cats," and are held in contempt.

H.G.T.

Folk Lore of Wales: Shewri-while.—There is a legend connected with one of the Monmouthshire mountains (*Mynydd Llanhilleth*), that was, until very recently, implicitly believed by most of the residents in that neighbourhood. They stated that the mountain was haunted by a spirit in the form of a woman, and known by the name of "Shewri-while." Her principal employment appears to have been misleading those whose business or inclination led them across the mountain; and so powerful was her influence, that few, even of those who resided in the neighbourhood, could cross the mountain without losing their way. If some unlucky wanderer hesitated in which direction to go, Shewri would attract his attention by a loud "who-whoop," and with upraised arm beckon him on. If followed, she glided on before him: sometimes allowing him to approach so near, that the colour and arrangement of her dress could be distinguished; at other times, she would only be seen at a distance, and then she frequently repeated her call of "who-whoop." At length, after wandering over the mountain for hours in the hope of overtaking her, she would leave her weary and bewildered pursuer at the very spot from which he had first started. 

Charm for the Tooth-ache.—The following doggerel, to be written on a piece of parchment, and worn round the neck next to the skin:

"When Peter sat at Jerusalem's gate
His teeth did most sorely eake (ache)
Ask counsel of Christ and follow me
Of the tooth eake you shall be ever free
Not you a Lone but also all those
Who carry these few Laines safe under clothes
In the name of the Father Son and Holy Ghoste."
(Copied verbatim.)

G. TR.

Quinces.—In an old family memorandum-book, I find the following curious entry:

"Sept. 15. 1725. My Father Mr. — — brought my mother home to my grandfather's house, and the wedding dinner was kept there on Monday, Sept. 20., with all the family, and Mr. — and Mr. — and his wife were present.

"In the Evening my Honoured Grandfather gave all his Children a serious admonition to live in Love and Charity ... and afterwards gave his wife a present of some *Quinces*, and to his sister —, and every Son and Daughter, Son in Law and Daughter in Law, Five Guineas each."

The last-named gift consisted of gold five-guinea pieces of Charles II. and James II., some of which have been preserved in the family. The part of the record, however, which appears to me worthy of note, is that which concerns the *quinces*, which brings to one's mind the ancient Greek custom that the bridegroom and bride should eat a *quince* together, as a part of the wedding ceremonies. (See Potter's *Grecian Antiquities*.)

Can any of your readers furnish any additional information on this curious point?

H.G.T.

ELIZABETH WALKER.—SHAKSPEARE

I have before me a reprint (Blackwell, Sheffield, 1829) of *The Holy Life of Mrs. Elizabeth Walker, late Wife of A. Walker, D.D., Rector of Fyfield, in Essex*, originally published by her husband in 1690. It is a beautiful record of that sweet, simple, and earnest piety which characterised many of the professors of religion in the seventeenth century. It is not, however, the general character of the book, however excellent, but an incidental allusion in the first section of it, that suggests this communication. The good woman above named, and who was born in London in 1623, says, in her Diary:

"My dear father was John Sadler, a very eminent citizen. He was born at Stratford-upon-Avon, where his ancestors lived. My grandfather had a good estate in and about the town. He was of a free and noble spirit, which somewhat outreached his estate, but was not given to any debauchery that I ever heard of. My father's mother was a very wise, pious, and good woman, and lived and died a good Christian. My father had no brother, but three sisters who were all eminently wise and good women, especially his youngest sister."

It is, I confess, very agreeable to me, amidst the interest of association created by the world-wide fame of the "Swan of Avon," to record this pleasing tribute to the character of the *genius loci* at so interesting a period. In a passage on a subsequent page, Mrs. Walker, referring to some spiritual troubles, says:

"My father's sister, my dear aunt Quiney, a gracious good woman, taking notice of my dejected spirit, she waylaid me in my coming home from the morning exercise then in our parish."

This was in London: but it is impossible to have read attentively some of the minuter memorials of Shakspeare (*e.g.* Hunter's, Halliwell's, &c.) without recognising in "Aunt Quiney" a collateral relationship to the immortal bard himself. I am not aware that any Shakspearian reader of the "NOTES AND QUERIES" will feel the slightest interest in this remote branch of a genealogical tree, which seems to have borne "diverse manner of fruits;" but assuredly the better portion of those who most justly admire its exuberance of dramatic yield, will not disparage their taste should they equally relish the evangelical flavour of its "holier products," exemplified in the Life of Mrs. Elizabeth Walker.

J.H.

OLD ENGLISH ACTORS AND MUSICIANS IN GERMANY

(Vol. ii., pp. 184. 459.)

The following extracts furnish decisive evidence of the custom of our old English actors' and musicians' professional peregrinations on the continent at the beginning of the seventeenth century—a subject which has been ably treated by Mr. Thoms in the *Athenæum* for 1849, p. 862.

In September, 1603, King James I. despatched the Lord Spenser and Sir William Dethick, Garter King-at-arms, to Stuttgart, for the purpose of investing the Duke of Würtemberg with the ensigns of the Garter, he having been elected into the order in the 39th year of the late Queen's reign. A description of this important ceremony was published at Tübingen in 1605, in a 4to. volume of 270 pages, by Erhardus Cellius, professor of poetry and history at that University, entitled: "Eques auratus Anglo-Wirtembergicus." At page 120. we are told that among the ambassador's retinue were "four excellent musicians, with ten other assistants." (Four excellentes musici, unà cum decem ministris aliis.) These performed at a grand banquet given after the Duke's investiture, and are described at p. 229. as "the royal English music, which the illustrious royal ambassador had brought with him to enhance the magnificence of the embassy and the present ceremony; and who, though few in number, were eminently well skilled in the art. For England produces many excellent musicians, comedians, and tragedians, most skilful in the histrionic art; certain companies of whom quitting their own abodes for a time, are in the habit of visiting foreign countries at particular seasons, exhibiting and representing their art principally at the courts of princes. A few years ago, some English musicians coming over to our Germany with this view, remained for some time at the courts of great princes; their skill both in music and in the histrionic art, having procured them such favour, that they returned home beautifully rewarded, and loaded with gold and silver."

(Musica Anglicana Regiæ, quam Regius illustris Legatus secum ad Legationis et actus huius magnificentiam adduxerat: non ita multos quidem sed excellenter in hac arte versatos. Profert enim multos et præstantes Anglia musicos, comædos, tragædos, histrionicæ peritissimos, è quibus interdum aliquot consociati sedibus suis ad tempus relictis ad exterarum nationes excurrere, artemq'; suam illis præsertim Principum aulis demonstrare, ostentareq'; consueverunt. Paucis ab hinc annis in Germaniam nostram Anglicani musici dictum ob finem expaciati, et in magnorum Principum aulis aliquandiu versati, tantum ex arte musica, histrionicaq'; sibi favorem conciliârunt, ut largiter remunerati domum inde auro et argento onusti sint reversi.)

Dancing succeeded the feast and then (p. 244.) "the English players made their appearance, and represented the sacred history of *Susanna*, with so much art of histrionic action, and with such dexterity, that they obtained both praise and a most ample reward."

(Histriones Anglicani maturè prodibant, et sacram Susannæ historiam tanta actionis histrionicæ arte, tanta dexteritate representabant, ut et laudem inde et præmium amplissimum reportarent.)

W.B.R.

[See, also upon this subject, a most interesting communication from Albert Cohn in the *Athenæum* of Saturday last, January the 4th.]

MINOR NOTES

The Curse of Scotland.—In Vol. i. p. 61., is a Query why the Nine of Diamonds is called the Curse of Scotland. Reference is made to a print dated Oct. 21, 1745, entitled "Briton's Association against the Pope's Bulls," in which the young Pretender is represented attempting to lead across the Tweed a herd of bulls laden with curses, excommunications, indulgences, &c.: on the ground before them lies the Nine of Diamonds. In p. 90. it is said that the "Curse of Scotland" is a corruption of the "Cross of Scotland," and that the allusion is to St. Andrew's cross, which is supposed to resemble the Nine of Diamonds. This explanation is unsatisfactory. The *nine* resembles St. Andrew's cross less than the *five*, in a pack of cards; and, moreover, the nine of any other suit would be equally applicable. The true explanation is evidently to be found in the game of Pope Joan, in which the Nine of Diamonds is the pope. The well-known antipapal spirit of the Scottish people caused the pope to be called the Curse of Scotland.

The game of Pope Joan is stated to have been originally called Pope Julio, and to be as old as the reign of Queen Elizabeth. See Sir John Harington's "Treatise on Playe," written about 1597, *Nugæ Antiquæ*, vol. i. p. 220.

L.

George Herbert.—It is much to be desired that the suggestion thrown out by your correspondent (Vol. ii., p. 460.) may be acted upon. The admirers of George Herbert are doubtless so numerous, that the correct and complete restoration of Bemerton Church might be effected by means of a small subscription among them, as in the case of the Chaucer monument. Most gladly would I aid in the good work.

Конец ознакомительного фрагмента.

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