

# VARIOUS

NOTES AND QUERIES,  
NUMBER 185, MAY 14,  
1853

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*Notes and Queries, Number 185, May 14, 1853 / A Medium of Inter-communication for Literary Men, Artists, Antiquaries, Genealogists, etc.:*

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**Notes**

**ENGLISH BOOKS OF EMBLEMS**

It is a remarkable circumstance that whilst the emblems of Alciatus Vent through almost innumerable editions, and were translated into most of the continental languages, no version of these Emblems should ever have been printed in this country, although we believe that MS. translations of them are in existence. It is remarkable also that more than half century should have elapsed after their appearance, before any English publication on this subject should have been committed to the

press. Our English authors of Books of Emblems were not only late in their appearance, but are few in number, and in their embellishments not very original, the plates being for the most part mere copies of those already published abroad by Herman Hugo, Rollenhagenius, and others. The notices of the English writers on this entertaining subject are also but meagre and imperfect, and restricted to a very few works; both Dibdin, in his slight and rapid sketch on Books of Emblems in the *Bibliogr. Decam.*, vol. i. p. 254., and the writer in the *Retrosop. Rev.*, vol. ix. p. 123., having confined their remarks to some one or two of the leading writers only, Arwaker, Peacham, Quarles, Whitney, and Wither. With the exception of an occasional article in the *Bibl. Ang. Poet.*, *Cens. Liter. Restituta*, and similar bibliographical volumes, we are not aware that any other notice has been taken of this particular branch of our literature<sup>1</sup>, nor does there exist, that we know of, any complete, separate, and distinct catalogue of such works.

Being anxious, therefore, to obtain a correct account of what may be termed the English Series of Books of Emblems, I inclose

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<sup>1</sup> We must exempt from this sweeping assertion a very interesting and well-written account of works on this subject, entitled "A Sketch of that Branch of Literature called Books of Emblems, as it flourished during the 16th and 17th centuries, by Joseph Brooks Yates, Esq., F.S.A.," of West Dingle, near Liverpool, the friend of Roscoe, and the worthy and intelligent President of the Literary and Philosophical Society of Liverpool, read at their meetings, and of which two parts have already been printed in their volumes of *Proceedings*. This "Sketch" only requires to be enlarged and completed, with specimens added of the different styles of the engravings, to render it everything that is to be desired on the subject.

a list of all those in my own possession, and of the titles of such others as I have been able to collect; and I shall be glad if any of your readers can make any additions to the series, confining them at the same time strictly to Books of Emblems, and not admitting fables, heraldic works, or older publications not coming within the same category. A good comprehensive work on this subject of Books of Emblems, not confined merely to the English series, but embracing the whole foreign range, giving an account both of the writers of the verses, and also of the engravers, and the different styles of art in each, is still a great desideratum in our literary history; and if ably and artistically done, with suitable illustrations of the various engravings and other ornaments, would form a very interesting, instructive, and entertaining volume; and I sincerely hope that the time will not be far distant when such a volume will be found in our libraries.

I conclude with a Query of inquiry, whether anything is known of the present resting-place of a *Treatise on Emblems*, which the late Mr. Beloe informs us, at the close of his *Literary Anecdotes*, vol. vi. p. 406., he had written at "considerable length," from communications furnished him by the Marquis of Blandford, whose collection of Emblems was at that time one of the richest and most extensive in the kingdom, and whose treatise, if published, might perhaps prove a valuable addition to our information on this portion of our literature.

I would also inquire who was Thomas Combe, and what did he write, who is thus mentioned by Meres in his *Palladis Tamia*:

*Wits Treasury*, Lond. 1598, 8vo., as one of our English writers of Emblems: "As the Latines have those emblematisers, Andreas Alciatus, Reusnerus, and Sambucus, so we have these, Geffrey Whitney, Andrew Willet, and *Thomas Combe*." Is anything known of the latter, or of his writings?

*Thomas Corser.*

Stand Rectory.

## **List of English Writers of Books of Emblems**

A. (H.) *Parthenia Sacra*, of the Mysterious and Delicious Garden of the Sacred Parthenis: Symbolically set forth and enriched with Pious Devises and Emblems for the entertainment of devout Soules, &c. By H. A. Plates. 8vo. Printed by John Cousturier, 1633.

Abricht (John A. M.). *Divine Emblems*. Embellished with Etchings of Copper after the fashion of Master Francis Quarles. 12mo. Lond. 1838.

Arwaker (Edmund). *Pia Desideria*, or Divine Addresses in Three Books. With 47 Copper Plates by Sturt. 8vo. Lond. 1686.

Ashrea: or the Grove of Beatitudes. Represented in Emblemes: and by the Art of Memory to be read on our Blessed Saviour Crucified, &c. 12mo. Lond. 1665.

Astry (Sir James). *The Royal Politician* represented in One Hundred Emblems. Written in Spanish by Don Diego Saavedra

Faxardo, &c. Done into English from the Original. By Sir James Astry. In Two Vols. With Portrait of William Duke of Gloucester, and other Plates. 8vo. Lond. 1700. Printed for Matthew Gylliflower.

Ayres (Philip). *Emblemata Amatoria*. Emblems of Love in Four Languages. Dedicated to the Ladys. By Ph. Ayres, Esq. With 44 Plates on Copper. 8vo. Lond. 1683.

Barclay (Alexander).<sup>2</sup> *The Ship of Fooles*, wherein is shewed the folly of all States, &c. Translated out of Latin into English. With numerous Woodcuts. Imprinted by John Cawood. Folio, bl. letter, Lond. 1570.

Blount (Thomas). *The Art of making Devises: treating of Hieroglyphicks, Symboles, Emblemes, Ænigmas, &c.* Translated from the French of Henry Estienne. 4to. Lond. 1646.

Bunyan (John). *Emblems* by J. Bunyan. [I have not seen this work, but suspect it is only a common chap-book. A copy was in one of Lilly's Catalogues.]

Burton (R.). *Choice Emblems, Divine and Moral, Ancient and Modern; or Delights for the Ingenious in above Fifty Select Emblems, Curiously Ingraven upon Copper Plates.* With engraved Frontispiece, &c. 12mo. Lond. 1721. Printed for Edmund Parker.

Castanoza (John). *The Spiritual Conflict, or The Arraignment of the Spirit of Self-Love and Sensuality at the Barre of Truth*

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<sup>2</sup> Perhaps this, and the works of Colman and Heywood, are scarcely to be considered as *Books of Emblems*.

and Reason. First published in Spanish by the Reverend Father John Castanoza, afterwards put into the Latin, Italian, German, French, and English Languages. With numerous Engravings. 12mo. at Paris, 1652.

Choice Emblems, Natural, Historical, Fabulous, Moral, and Divine. 12mo. Lond. 1772.

Colman (W.). La Dance Machabre, or Death's Duell, by W. C. With engraved Frontispiece by Cecil, and Plate. 8vo. Lond. 163—.

Compendious Emblematist; or Writing and Drawing made easy. With many Plates. 4to. Lond.

Emblems Divine, Moral, Natural, and Historical, Expressed in Sculpture, and applied to the several Ages, Occasions, and Conditions of the Life of Man. By a Person of Quality. With Woodcut Engravings and Metrical Illustrations. 8vo. Lond. 1673. Printed by J. C. for Will. Miller.

Emblems for the Entertainment and Improvement of Youth, with Explanations, on 62 Copper Plates. White Knights. 8vo. n. d., Part I.

Emblems of Mortality. With Holbein's Cuts of the Dance of Death, modernized and engraved by Bewick. Three Editions. 8vo. Lond. 1789.

Farlie (Robert). Lychnocausia, sive Moralia Facum Emblemata. Lights Morall Emblems. Kalendarium Humanæ Vitæ. The Kalendar of Man's Life. With Frontispiece and numerous Woodcuts. 8vo. Lond. 1638.

Fransi (Abrahami). *Insignium Armorum Emblematum Hieroglyphicorum et Symbolorum Explicatio*. No Plates. 4to. Lond. 1588.

G. (H.). *The Mirrour of Majestie: or the Badges of Honour conceitedly emblazoned. With Emblems annexed*. 4to. 1618. [This is the rarest of the English series; only two copies known, one perfect *penes* me, and another imperfect.]

Gent (Thomas). *Divine Entertainments; of Penitential Desires, Sighs, and Groans of the Wounded Soul. In Two Books, adorned with suitable Cuts. In Verse. With numerous Woodcuts*. 12mo. Lond. 1724.

Hall (John). *Emblems, with elegant Figures newly published. Sparkles of Divine Love. Engraved Frontispiece and Plates*. 12mo. Lond. 1648.

Heywood (Thomas). *Pleasant Dialogues and Dramas, selected out of Lucian, &c. With sundry Emblems, extracted from the most elegant Iacobus Catsius, &c.* 8vo. Lond. 1637. No Plates.

Jenner (Thomas). *The Soules Solace; or Thirtie and one Spirituall Emblems. With Plates on Copper, and Verses*. 4to. Lond. 1631.

— *The Ages of Sin, of Sinnes Birth and Growth. With the Steppes and Degrees of Sin, from Thought to finall Impenitence. Nine leaves containing nine emblematical engravings, each with six metrical lines beneath*. 4to. No printer's name, place, or date.

— *A Work for none but Angels and Men, that is, to be*

able to look into, and to know themselves, &c. It contains eight Engravings emblematic of the Senses, and is in fact Sir John Davis's poem on the Immortality of the Soul turned into prose. 4to. Lond. 1650. Printed by M. S. for Thomas Jenner.

— Wonderful and Strange Punishments inflicted on the Breakers of the Ten Commandments. With curious Plates. 4to. Lond. 1650.

Montenay (Georgette de). A Booke of Armes, or Remembrance: wherein are a hundred Godly Emblemata; first invented and elaborated in the French Tongue, but now in severall Languages. With Plates. 8vo. Franckfort. 1619.

Murray (Rev. T. B.). An Alphabet of Emblems. With neatly executed Woodcuts. 12mo. Lond. 1844.

Peacham (Henry). Minerva Britannia, or, A Garden of Heroickall Devises, furnished and adorned with Emblemes and Impressas, &c. Numerous Woodcuts. 4to. Lond. n. d. (1612.)

Protestant's (The) Vade Mecum, or Popery Displayed in its proper Colours, in Thirty Emblems, lively representing all the Jesuitical Plots against this Nation. With thirty engraved Emblems on copper. 8vo. Lond. 1680. Printed for Daniel Brown.

Quarles (Francis). Emblemes by Fra. Quarles. The First Edition. With Plates by W. Marshall and others. Rare. 8vo. Lond. 1635. Printed by G. M. at John Marriott's.

— Hieroglyphickes of the Life of Man, by Fra. Quarles. In a Series of engraved Emblems on Copper by Will. Marshall. With Verses. 8vo. Lond. 1638. Printed by M. Flesher.

Richardson (George). *Iconology; or a Collection of Emblematical Figures, Moral and Instructive. In Two Volumes. With Plates.* 4to. Lond. 1777-79.

Riley (George). *Emblems for Youth.* Reprinted in 1775, and again in 1779. 12mo. Lond. 1772.

Ripa (Cæsar). *Iconologia; or Morall Emblems. Wherein are express'd various Images of Virtues, Vices, &c. Illustrated with 326 Human Figures engraved on Copper.* By the care and charge of P. Tempest. 4to. Lond. 1709.

S. (P.) *The Heroical Devises of M. Claudius Paradin, Canon of Beauvieu. Whereunto are added the Lord Gabriel Symons and others. Translated out of Latin into English by P. S. With Woodcuts.* 16mo. Lond. 1591. Imprinted by William Kearney.

Stirry (Thomas). *A Rot among the Bishops, or a terrible Tempest in the Sea of Canterbury, a Poem with lively Emblems. A Satire against Archbishop Laud. With Four Wood Engravings.* Rare. 8vo. Lond. 1641.

Thurston (J.). *Religious Emblems; being a Series of Engravings on Wood, from the Designs of J. Thurston, with Descriptions by the Rev. J. Thomas.* 4to. Lond. 1810.

Vicars (John). *A Sight of y<sup>e</sup> Transactions of these latter Yeares Emblemized with engraven Plates, which men may read without Spectacles. Collected by John Vicars. With Engravings of Copper.* 4to. Lond. n. d., are to be sould by Thomas Jenner at his shop.

— *Prodigies and Apparitions, or England's Warning Pieces.*

Being a seasonable Description by lively figures and apt illustrations of many remarkable and prodigious forerunners and apparent Predictions of God's Wrath against England, if not timely prevented by true Repentance. Written by J. V. With curious Frontispiece and six other Plates. 8vo. Lond. n. d., are to be sold by Tho. Bates.

Whitney (Geoffrey). A Choice of Emblems and other Devises. Englished and Moralized by Geoffrey Whitney. With numerous Woodcuts. 4to. Leyden, 1586. Imprinted at Leyden in the house of Christopher, by Grancis Raphalengius.

Willet (Andrew). *Sacrorum Emblematum Centuria Una quæ tam ad exemplum aptè expressa sunt, &c.* No Plates. 4to. Cantabr. n. d. (1598.)

Wither (George). A Collection of Emblems, Ancient and Moderne: Quickened with Metricall Illustrations both Morall and Divine. The Plates, 200 in number, were engraved by Crispin Pass. Folio, Lond. 1635. Printed by A. M. for Henry Taunton.

Wynne (John Huddleston). Choice Emblems for the Improvement of Youth. Plates. 12mo. Lond. 1772.

# AUTHOR OF TRACT ON "ADVANTAGES OF THE EAST INDIA TRADE, 1720, 8vo."

Of this pamphlet, originally published in 1701, 8vo., under the title of *Considerations upon the East India Trade*, and afterwards in 1720, 8vo., with a new title-page, *The Advantages of the East India Trade to England considered*, containing 128 pages, inclusive of Preface, the author never yet been ascertained.

Mr. M<sup>c</sup>Culloch accords to it, and very deservedly, the highest praise. He styles it (*Literature of Political Economy*, p. 100.) "a profound, able, and most ingenious tract;" and observes that he has "set the powerful influence of the division of labour in the most striking point of view, and has illustrated it with a skill and felicity which even Smith has not surpassed, but by which he most probably profited." Addison's admirable paper in *The Spectator* (No. 69.) on the advantages of commerce, is only an expansion of some of the paragraphs in this pamphlet. In some parts I think he has scarcely equalled the force of his original. Take, for instance, the following sentences, which admit of fair comparison:

"We taste the spices of Arabia, yet never feel the scorching sun which brings them forth; we shine in silks which our hands have never wrought; we drink of vineyards

which we never planted; the treasures of those mines are ours which we have never digged; we only plough the deep, and reap the harvest of every country in the world."—*Advantages of East India Trade*, p. 59.

"Whilst we enjoy the remotest products of the north and south, we are free from those extremities of weather which give them birth; our eyes are refreshed with the green fields of Britain, at the same time that our palates are feasted with fruits that rise between the tropics."—*Spectator*, No. 69.

Mr. McCulloch makes no conjecture as to the probable author of this very able tract; but it appears to me that it may on good grounds be ascribed to Henry Martyn, who afterwards—not certainly in accordance with the enlightened principles he lays down in this pamphlet—took an active part in opposing the treaty of commerce with France, and was rewarded by the appointment of Inspector-General of the exports and imports of the customs. (See an account of him in Ward's *Lives of Gresham Professors*, p. 332.) He was a contributor to *The Spectator*, and Nos. 180. 200. and 232. have been attributed to him; and the matter of Sir Andrew Freeport's speculations appears to have been furnished by him as Addison and Steele's oracle on trade and commerce. It will be seen that in No. 232. he makes exactly the same use of Sir William Petty's example of the watch as is done in the tract (p.69.), and the coincidence seems to point out one common author of both compositions. But, without placing too much stress on this similarity, I find, that Collins's

*Catalogue*, which was compiled with great care, and where it mentions the authors of anonymous works may always be relied upon, attributes this tract to Martyn (Collins's *Cat.* 1730-1, 8vo., Part I., No. 3130.). I have a copy of the edition of 1701, in the original binding and lettering—lettered "Martyn on the East India Trade"—and copies of the edition of 1720 in two separate collections of tracts; one of which belonged to A. Chamier, and the other to George Chalmers; in both of which the name of Martyn is written as its author on the title-page, and in the latter in Chalmers's handwriting. I think therefore we may conclude that this tract, which well deserves being more generally known than it is at present, was written by Henry Martyn.

*Jas. Crossley.*

## "AKE" AND ACHE

John Kemble, it is well known, maintained that the latter was the mode of pronouncing this word in Shakspeare's days. He was right, and he was wrong; for, as I shall show, both modes prevailed, at least in poetry, till the end of the seventeenth century. So it was with some other words, *show* and *shew*, for instance. It is, perhaps, hardly necessary to observe that the sounds *k*, *ch*, *sh*, *kh* (guttural) are commutable. Thus the letter *h* is named in Italian, *acca*; in French, *ache*, in English, *aitch*, perhaps originally *atch*: our *church* is the Scottish *kirk*, &c. Accordingly, we meet in Shakspeare *reckless* and *rechless*, *reeky* and *reechy*: "As I could *pike* (pitch) my lance." (Coriol., Act I. Sc. 1.) Hall has (*Sat.* vi. 1.) "Lucan *streaked* (stretched) on his marble bed." So also there were *like* and *liche*, and the vulgar *cham* for *I am* (*Ic eom*, A.-S.)

Having now to show that both *ake* and *ache* were in use, I commence with the former:

"Like a milch-doe, whose swelling dugs do *ake*,  
Hasting to find her fawn hid in some brake."

*Shakspeare's Venus and Adonis*

"By turns now half asleep, now half awake,  
My wounds began to smart, my hurt to *ake*."

*Fairfax, Godf. of Bull., viii, 26.*

"Yet, ere she went, her vex'd heart, which did *ake*,  
Somewhat to ease, thus to the king she spake."

*Drayton, Barons' Wars, iii. 75.*

"And cramm'd them till their guts did *ake*  
With caudle, custard, and plumcake."

*Hudibras, ii. 2.*

The following is rather dubious:

"If chance once in the spring his head should *ach*,  
It was foretold: thus says my almanack."

*Hall, Sat. ii. 7., ed. Singer.*

The *aitch*, or rather, as I think, the *atch* sound, occurs in the following places:

"*B.* Heigh ho!

*M.* For a hawk, a horse, or a husband?

*B.* For the letter that begins them all, *H.*"

*Much Ado about Nothing, Act III. Sc. 4.*

"Their fears of hostile strokes, their *aches*, losses."

*Timon of Athens, Act V. Sc. 2.*

"Yea, fright all *aches* from your bones."

*Jonson, Fox, ii. 2.*

"Wherefore with mine thou dow thy musick match,  
Or hath the crampe thy ionts benom'd with *ache*."

*Spenser, Shep. Cal., viii. 4.*

"Or Gellia wore a velvet mastic-patch  
Upon her temples, when no tooth did *ach*."

*Hall, Sat. vi. 1.*

"As no man of his own self catches  
The itch, or amorous French *aches*."

*Hudibras, ii, 2.*

"The natural effect of love,  
As other flames and *aches* prove."

*Ib., iii. 1.*

"Can by their pangs and *aches* find  
All turns and changes of the wind."

*Ib., iii. 2.*

These, in Butler, are, I believe, the latest instances of this form of the word.

*Thomas Keightley.*

# LOCALITIES MENTIONED IN ANGLO-SAXON CHARTERS

When Mr. Kemble published the index to his truly national code of Anglo-Saxon Charters, he expressly stated that there were many places of which he was in doubt, and which are indicated by Italics.

It is only by minute local knowledge that many places can be verified, and with the view of eliciting from others the result of their investigations, I send you my humble contribution of corrections of places known to myself.

Bemtún, 940. Bampton, Oxon.

Bleódon, 587, 1182. Bleadon, Somerset.

Bóclond, 1050. Buckland, Berks.

Brixges stán, 813. Brixton, Surrey.

Ceomina lacu, 714. Chimney, Oxon.

Ceommenige, 940. Idem.

Cingestún, 1268, 1276, 1277. Kingston Bagpuxe, Berks.

Cingtuninga gemære, 1221. Idem.

Colmenora, 1283. Cumnor, Berks.

Crócgelád, 1305. Cricklade, Wilts.

Dúnnestreátún, 136. Dunster, Somerset.

Esstune, 940. Aston-in-Bampton, Oxon.

Fifhidan, 546, 1206. Fyfield, Berks.

Hearge, 220. Harrow-on-the-Hill.

Hengestesige, 556. Hinksey, Berks.

Leoie, 1255. Bessil's-leigh, Berks.  
Monninghæma díc, 645. Monnington, Herefordshire.  
Osulfe's Lea, 404, is in Suffolk, or near it.  
Pipmynster, 774, &c., probably Pippingminster,  
Somerset.  
Scyppford, 714. Shifford, Oxon.  
Scuccanhláu, 161, is in Berks.  
Tubbanford, 1141, 1255. Tubney, Berks.  
Whétindún, 363. Whatindon, Surrey.  
Wenbeorg, 1053. Wenbury, Devon.  
Wænric 775, and Wenrise, 556, is the River Windrush.  
Wícham (Wítham), 116, 214, 775. Witham, Berks.  
Wyttanig, 556. Witney, Oxon.  
Wurðe, Wyrðe, Weorthe, Weorthig, 208, 1171, 1212,  
1221. Longworth, Berks.  
Worth, Wurthige, 743, 1121. Worth, Hants.

The following are omitted:

Hanlee, 310.  
Helig, 465.  
Pendyfig, 427.  
Stanford, 1301. Stanford, Kent.  
Stánlége, 1255. Standlake, Oxon.  
Destinctun, 805.  
Welingaford, 1154. Wallingford, Berks.  
Wanhæminga, 1135.

*B. Williams.*

# INEDITED LETTER

August 24th, 1690,  
Qu. Coll. Oxon.

Dear S<sup>r</sup>,

I heartily thank you for the favour of your letter, and to shew itt will not fail to write as often as anything does occur worth sending, if you think the accountt I give not troublesome. Dr. Adams, Dr. Rudston, and Delaune have promis'd to write this post: we remembred you both before and after your letters came w<sup>th</sup> S<sup>r</sup> John Matthews, who staid here 3 nights this weeke. Our militia is gone home cloath'd in Blew coates but many coxcombs of this city have refused to pay their quota towards the buying of them, railing against my L<sup>d</sup> Abington, who has smooth'd the mob by giving a brace of Bucks last Friday in Port Meed. J. M. has bin expected here this fortnight: the Lady that calls herself by his nane has bin a good while at Astrop, and has discover'd her displeasure there, that her husband as shee calls him keeps the coach so long from her at Oxford: upon hearing of w<sup>ch</sup> S<sup>r</sup> W. H. in a blunt way gave her the old name, w<sup>ch</sup> caus'd some dissatisfaction and left her smal acquaintance: I heare that the understanding between our Friend and his uncle is not so good as formerly, but I do not think it will end in Abdication.

Mr. Painter is admitted Rector of Exeter. The *Naked Gospel*<sup>3</sup> was burnt on y<sup>e</sup> 19th in the Scholes Quadrangle. The Regents first drew up a Petition to have it censured; then some others more busy than wise tooke upon them to gett it subscribed, and went to coffee houses and taverns as well as colleges for that purpose: these proceedings being ag<sup>st</sup> statute, and reflecting upon the vice ch., gave great offence; at last he call'd a meeting of y<sup>e</sup> heads of houses, who deputed 6 to examine it: they pick'd several Proposit. w<sup>ch</sup> were read. The sentence was in this form: Propositions &<sup>c</sup> tanquā falsas et impias in Chris. Relig. et in Ecc. præcipue Anglicanā contumeliosas damnamus, plerasq; insuper hæreticas esse decernimus et declaramus, &<sup>c</sup>. This was first subscribed by all y<sup>e</sup> heads of Coll. and then condemn'd unanimously in a full convocation. The Decree is printed, but is too large to send. The Author of y<sup>e</sup> Booke has sent about a soft vindication of himselfe, that he is unwilling to be accounted a Socinian, &c. If I can gett a sight of it I will send you the contents. I do not know how far you are in the right about guessing at a Bursar: Tim. seems resolv'd to act according to y<sup>e</sup> song; but I to shew good nature even w<sup>th</sup>out a tree have promis'd to make him

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<sup>3</sup> [For some account of this work, by Arthur Bury, and the controversy respecting it, see Wood's *Athenæ*, edit. Bliss, vol. i. p. 483. William Rooke, the Writer of the letter, was of Queen's College; made B.A., May 16, 1674; M.A., Oct. 30, 1677; B.D., April 12, 1690.—Ed.]

a Dial: and when that's done I will doe y<sup>e</sup> like at Astrop. I am

**Your very humble serv<sup>t</sup>,**

**W. R**

If you see Coll. Byerly, give my service to him.

Directed thus: These to George Clark, Esq., Secretary of War  
in Ireland.

By y<sup>e</sup> way of London.

Indorsed: W. Rooke, Rec<sup>d</sup> at Tipperary, Sept. 7th.

## A SHAKSPERIAN BOOK

"There exists," says Mr. John Wilson, "as it were a talismanic influence in regard to the most trivial circumstances connected with Shakspeare," and yet this enthusiast has not, in his *Shaksperiana*, alluded to the dramatic works of Mary Hornby, written under, and dated from, the *dear* old roof at Stratford-upon-Avon!

It was my late good fortune, after filling my pockets from the twopenny boxes of the suburban bookstalls, to find, on turning out the heterogeneous contents, that I had accidentally become possessed of *The Broken Vow*, a comedy by the aforesaid lady, who waits to be enrolled in that much wanted book, a new edition of the *Biographia Dramatica*. This *Broken Bow* which looks like a re-cooking of the *Merry Miller* of Thomas Sadler, 1766, bears to be "printed at Stratford-upon-Avon, for the Author, by W. Barnacle, 1820." Mary Hornby, following the example of the *preoccupier of the butcher's shop*, tries her hand at both tragedy and comedy; in the first line she stands charged with the perpetration of *The Battle of Waterloo*, which, I doubt not, rivalled its original enactment in its *sanguinary* character. I have not been lucky enough to fall in with this, which was a *hit*; our fair authoress, in her preface to the comedy under notice, modestly attributing its great success more to the kindness of her friends than to its literary merit.

Mrs. Hornby sustains the dignity of the drama by adhering to her five acts, with prologue and epilogue according to prescription. Looking to the prologue for the *who*, the *why*, and the *wherefore*, I am sorry to say I find no materials for the concoction of a biographical note; upon the second point, the *why*, she tells us:

"When women teem, be it with bad or good,  
They must bring forth—forsooth 'tis right they should,  
But to produce a bantling of the brain,  
Hard is the task, and oft the labour vain."

That her literary *accouchement* should not be a failure, she further says:

"Lord, how I've bother'd all the gods and graces,  
Who patronize *some* mortals, in such cases."

I take the expressive use of the word "some" here to indicate her predecessor, the ancient occupier of the tenement, who certainly was a *protégé* of the said parties.

Mrs. Hornby then goes on to relate how that during her *gestation* she invoked Apollo, Thalia, and Erato:

"Soon they arrived, with Hermes at their side,  
By Jove commission'd, as their friend and guide.  
But when the mirth-inspiring dames stepp'd o'er  
The sacred threshold of *great Shakspeare's door*,

The heav'nly guests, *who came to laugh with me,*  
Oppress'd with grief, wept with *Melpomene*;  
Bow'd pensive o'er the Bard of Nature's tomb,  
Dropt a sad tear, then left me to my doom!"

I leave the reader to judge for himself whether the Muses really "came to laugh" with Mary Hornby, or whether, under the belief of the immortality of our Bard, they did not rather expect a pleasant *soirée* with Gentle Will, and naturally enough went off in a huff when they found themselves inveigled into a tea-party at Mrs. Hornby's.

Mr. Wilson, in the work above quoted, does condescend to notice Mrs. Hornby,—

"Who rented the butcher's shop under the chamber in which the poet was born, and kept the *Shaksperian Album*, an interesting record of the visitors to that shrine. Some of the subscribers having given vent to original stanzas suggested by the scene, those effusions," continues the lofty bookseller, "*the female in question* caused to be inscribed and printed in a small pamphlet, which she sells to strangers."

Not a word, you will see, about the poet's mantle having descended upon the shoulders of our Mary,—which was unpolite of him, seeing that both the tragedy and comedy had the precedence of his book by some years. Not having before me the later history of Shakspeare's house, I am unable to say whether our subject deserved more consideration and gallant treatment at

the hands of Mr. Collier, when he and his colleagues came into possession.

*J. O.*

## Minor Notes

*Shakspeare's Monument.*—When I was a young man, some thirty or forty years ago, I visited the monument of Shakspeare, in the beautiful church of Stratford-upon-Avon, and there copied, from the Album which is kept for the names of visitors, the following lines:

"Stranger! to whom this monument is shown,  
Invoke the poet's curse upon Malone!  
Whose meddling zeal his barbarous taste displays,  
And smears his tombstone, as he marr'd his lays.

*R. F.*

Oct. 2, 1810."

This has just now been brought to my mind by reading, in page 155. of the second volume of Moore's Journal, the following account of a conversation at Bowood:

"Talked of Malone—a dull man—his whitewashing the statue of Shakspeare, at Leamington or Stratford (?), and General Fitzpatrick's (Lord L.'s uncle) epigram on the subject—very good—

'And smears his statue as he mars his lays.'"

I cannot but observe that the doubt expressed in the Diary of Moore—whether Shakspeare's monument is "at Leamington or Stratford (?)"—is curious, and I conceive my version of the last line, besides being more correct, is also more pithy. It is incorrect, moreover, to call it a *statue*, as it is a three-quarters bust in a niche in the wall.

The extract from *Moore's Diary*, however, satisfactorily explains the initials "R. F.," which have hitherto puzzled me.

*Senex.*

*Archbishop Leighton and Pope: Curious Coincidence of Thought and Expression.*—

"Were the true visage of sin seen at a full light, undressed and unpainted, it were impossible, while it so appeared, that any one soul could be in love with it, but would rather flee from it as hideous and abominable."—Leighton's *Works*, vol. i. p. 121.

Vice is a monster of such hideous mien,  
As to be hated, needs but to be seen."—*Pope*.

*James Cornish.*

*Grant of Slaves.*—I send you a copy of a grant of a slave with his children, by William, the Lion King of Scotland, to the monks of Dunfermline, taken from the *Cart. de Dunfermline*, fol. 13., printed by the Bannatyne Club from a MS. in the Advocates'

Library here, which you may, perhaps, think curious enough to insert in "N. & Q."

"De Servis.

"Willielmus Dei gracia Rex Scottorum. Omnibus probis hominibus tocius terre me, clericis et laicis, salutem: Sciant presentis et futuri me dedisse et concessisse et hac carta mea confirmasse, Deo et ecclesie Sancte Trinitatis de Dunfermlene et Abbati et Monachis ibidem, Deo servientibus in liberam et perpetuam elemosinam, Gillandream Macsuthen et ejus liberos et illos eis quietos clamasse, de me, et heredibus meis, in perpetuum. Testibus Waltero de Bid, Cancellario; Willielmo filio Alani, Dapifero; Roberto Aveneli Gillexio Rennerio, Willielmo Thoraldo, apud Strivelin."

*G. H. S.*

Edinburgh.

*Sealing-wax.*—The most careful persons will occasionally drop melting sealing-wax on their fingers. The first impulse of every one is to pull it off, which is followed by a blister. The proper course is to let the wax cool on the finger; the pain is much less, and there is no blister.

*Uneda.*

Philadelphia.

# Queries

## WALMER CASTLE

In Hasted's *History of Kent*, vol. iv. p. 172., folio edition, we have as follows:

"Walmer, probably so called *quasi vallum maris*, i. e. the wall or fortification made against the sea, was expressed to have been a member of the port of Sandwich time out of mind," &c.

Again, p. 165., note *m*, we find:

"Before these three castles were built, there were, between Deal and Walmer Castle, two eminences of earth, called 'The Great and Little Bulwark;' and another, between the north end of Deal and Sandwich Castle (all of which are now remaining): and there was probably one about the middle of the town, and others on the spots where the castles were erected. They had embrasures for guns, and together formed a defensive line of batteries along that part of the coast," &c.

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