VARIOUS

NOTES AND QUERIES, NUMBER 78, APRIL 26, 1851

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Содержание

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ON THE PROPOSED SUGGESTIONS FOR PRESERVING A RECORD OF EXISTING MONUMENTS

The following communications have reached us since the publication of our remarks on the proposed Monumentarium Anglicanum (No. 73. p. 217. et seq.). They serve to show how much interest the subject has excited among those best qualified to judge of the great utility of some well-organised plan for the preservation of a record of our still existing monuments.

Mr. Dunkin's letter (which was accompanied by a copy of the prospectus issued by him in 1844) claims precedence, as showing the steps which *that* gentleman has already taken. It is a communication highly creditable to his exertions in the cause, but does not alter our views as to the practicability of any successful attempt to accomplish this object by individual exertion.

In No. 73. Vol. iii. of "Notes and Queries" you have honoured me by an allusion to the *Monumenta Anglicana* I have in the press, as "a plan which would have your hearty concurrence and recommendation, if it were at all practicable; but which must fail from its very vastness." It may be so; but the motto of my family is *Essayez*. Every "gigantic scheme" must have a commencement, and this "scheme," I am perfectly aware, is one "that no individual, however varied in attainments and abilities, could without assistance hope to achieve." My father, upwards of half a century since, commenced collecting mortuary memorials; many of the monuments from which he copied the inscriptions have since been destroyed by time, and many, very many, more by the ruthless innovations of beautifying churchwardens. These "very vast" collections—the labour of a life—however, only form a portion of the materials I now posses; for since I issued my prospectus in 1844, I have received many thousands of inscriptions and rubbings of brasses from clergymen and others; and I trust I shall be favoured with still further assistance, as in all cases where information is rendered, the source whence derived

shall be most thankfully and freely acknowledged.

The plan I have adopted with regard to arrangement is to folio each page three times, viz., i. each parish by itself; ii. each county; iii. alphabetically; so that each parish can be considered complete in itself; each county can be bound up by itself; or the whole alphabetically, gazetteer-wise.

The index will be also in three divisions,—i. general; ii. names of places; iii. names of persons.

With regard to the number of volumes,—I need not say that that is entirely *in nubibus*. My impression is limited to seventy-five copies, the same as my father's *Oxfordshire*, with which it corresponds in size.

I should have preferred seeing the government performing the task of preserving manuscripts of all existing monuments; but it is the fashion in Britain for government to leave all apparently national undertakings to individual exertion. I will here conclude with a quotation from the report I have just published of the Transactions at the Congress of the British Archæological Association held in Worcester:

> "Lamentation is, however, worse than useless: the spirit of the age forbids all idle mourning. If we would awaken a sympathy and interest in our pursuits, we must gird up our loins like men, and be doing, and that right earnestly; for it is hopeless any longer waiting for the government, as a 'Deus ex machina,' to help us to rescue our antiquities from

destruction."

Alfred John Dunkin.

Our next is from a correspondent (who has favoured us with his name) who proposes a scheme almost more extensive than that advocated by Mr. Dunkin, but who differs from that gentleman by recognising the necessity of combined endeavour to carry it out.

A few years since I propounded a scheme for an *Ecclesiologicon Anglicanum*, or record of the history, not only architectural and monumental, but also local and traditional, of every parish in England. Though I had long conceived such a design, I must confess myself indebted to some excellent remarks on the subject which appeared in the *Ecclesiologist* (New Series, No. x., April 1846). Fully aware that so stupendous a work could never be accomplished by any single individual, I compiled a prospectus of my design, and invited the co-operation of all antiquaries. I proposed to publish at intervals, and in alphabetical order, the parishes of every county, and by dividing the labour among different coadjutors, and giving to each a separate branch of inquiry, thereby insuring, by successive revisions, a certainty of correctness, I hoped to succeed in the undertaking. My project was, however, laid aside by reason of other engagements; but, as I still think it worthy of consideration, I have troubled you with these "Notes" in the hope that, by publication in your pages, they may be the means of suggesting to others interested in the matter the practicability of carrying them out. Though with no definite

object in view, but with a presentiment of their after utility, I have, during many provincial campaigns, collected architectural notes, as well as genealogical memoranda, from the churches I have visited. To these, such as they are, any of your readers is welcome, for the purposes to which I have referred, and I know many who would gladly send their contributions to such an undertaking.

W. J. D. R.

Our next letter, though brief, is valuable as furnishing a case in point, to prove the practical utility which would result from the realisation of some well-considered scheme for the attainment of the great national object which we are advocating.

As an instance of the practical use of such a collection, let me inform your readers that in 1847, being engaged in an ejectment case on the home circuit, it became most important to show the identity of a young lady in the pedigree, the parish register of St. Christopher le Stocks only giving the name and date of burial. I found that when St. Christopher's was pulled down for the enlargement of the Bank of England, some kind antiquary had copied all the monuments. The book was found at the Herald's College; it contained an inscription proving the identity, and a verdict was obtained.

J. S. B.

Our last communication is, we have reason to believe, from an active and zealous Fellow of the Society of

Antiquaries, who would heartily co-operate in carrying out the practical suggestions thrown out in his letter.

In Vol. iii, p. 218., you suggest that the Society of Antiquaries is the body which should undertake the task of forming a record of existing monuments in churches. Entirely agreeing in the opinion you have expressed, I would venture to offer some remarks on the subject. The undertaking is a vast and laborious one, and can only be effected by great subdivision of labour.

That the Society of Antiquaries is the fittest agent for the work, I think admits of little doubt; its Fellows are widely spread throughout the country. In every neighbourhood may be found one or more gentlemen able and willing to give their aid, and to excite others to assist. The Archæological Institute and the British Archæological Association would doubtless add the weight of their influence, and the personal assistance of their members.

The clergy throughout the country would be able and willing labourers; and surely these conjoined forces are adequate to the occasion.

One consideration suggests itself, viz., whether the record be confined to monuments in churches, or whether it should be extended to those in churchyards? I think it should be so extended, partially—that is, that *all* the monuments in churches should be given; and such of the monuments in churchyards as, upon a careful inspection, may appear to be in any way worthy of preservation. We do not perhaps want the ten thousand

"afflictions sore" which ten thousand John Smiths are stated to have "long time bore."

The inscriptions in churches should be accompanied with rubbings of all brasses; and, as far as possible, with drawings of the most interesting monuments.

I am satisfied the thing can be done, if it be undertaken with prudence, and continued with energy. The copies should be certified by the signature of the person making them, and they should all be transcribed on paper of the same description, so that they might be bound in volumes.

The expense would probably be considerable, because in some instances paid labour might be requisite; but it would be as nothing compared with the magnitude and importance of the result; and if, as is probable, the Society of Antiquaries might hesitate at undertaking the whole charge, I doubt not that many would contribute towards it, and amongst them

Q. D.

A very slight consideration of the object which it is proposed to accomplish, and the means by which it can be attained, will show that it falls properly into three distinct operations, namely, Collection, Preservation, and Publication.

The first and most important is, the Collection of Materials. In this, it is obvious, the co-operation of individuals well qualified for the work may be secured in all parts of the country, provided some well-defined plan of operation is furnished for their guidance, by some recognised centre of union. A Committee

of the Society of Antiquaries, who should well consider and determine upon some uniform plan of recording the inscriptions, &c., is clearly the body who, from their position, could most effectually, and with the greatest propriety, issue such circulars. That the Antiquaries would in this receive the support of both the Archæological Societies, there cannot, of course, be any doubt.

And as we have in the Society of Antiquaries a machinery already established for the proper collection of the materials, so we have an existing and most appropriate place for their preservation in the British Museum, where they may be consulted at all times, by all parties, with the greatest facility, and free of charge.

These two great points, then, of Collection and Preservation, it is clear may be attained at an expense so inconsiderable, compared with the benefits to be gained from their accomplishment, that we cannot believe in their failure from want of funds.

For the accomplishment of the third great end, that of Publication, there is no existing machinery. But let the work of collection and preservation be once fairly entered upon —let it be seen how valuable a collection of materials has been gathered ready to the hand of a Society which should undertake its publication, and there need be little fear that from the supporters of the various Antiquarian, Archæological, and Publishing Societies, now spread throughout the country, there would be found plenty of good men and true ready to lend

their aid to the printings and publishing of the Monumentarium Anglicanum.

But as the first step is Collection—and that step is the one in which the Society of Antiquaries can best move, we trust that the present year, in which this Society celebrates the centenary of its chartered existence, will be signalised by its promotion of such a Record of Existing Monuments as is here proposed; which cannot be otherwise regarded—(and we use the words of the Society's Charter)—than as "good, useful, honest, and necessary for the encouragement, advancement, and furtherance of the study and knowledge of Antiquities and the History of this Country."

Notes

ILLUSTRATIONS OF CHAUCER, NO. IV

The Pilgrimage to Canterbury.

"Whanne that April with his shoures sote
The droughte of March hath perced to the rote,
And bathed every veine in swiche licour
Of which vertue engendred is the flour;
When Zephyrus eke with his sote brethe
Enspired hath in every holt and hethe
The tendre croppes—and the yonge Sonne
Hath in the Ram his halfe cours yronne;
* * * *
Than longen folk to gon on pilgrimages—
* * * *
* * * *
Befelle, that in that seson, on a day."—*Prologue.*

I quote these lines because I wish to show that Tyrwhitt, in taking them as indicative of the very day on which the journey to Canterbury was performed, committed a great mistake.

The whole of the opening of the prologue, down to the line last

quoted, is descriptive, not of any particular day, but of the usual season of pilgrimages; and Chaucer himself plainly declares, by the words "in *that* seson, on *a* day"—that the day is *as yet* indefinite.

But because Tyrwhitt, who, although an excellent literary critic, was by no means an acute reader of his author's meaning, was incapable of appreciating the admirable combination of physical facts by which Chaucer has not only identified the real day of the pilgrimage, but has placed it, as it were, beyond the danger of alteration by any possible corruption in the text, he set aside these physical facts altogether, and took in lieu of them the seventh and eighth lines of the prologue quoted above, which, I contend, Chaucer did not intend to bear any reference to the day of the journey itself, but only to the general season in which it was undertaken.

But Tyrwhitt, having seized upon a favourite idea, seems to have been determined to carry it through, at any cost, even at that of altering the text from "*the Ram*" into "*the Bull*:" and I fear that he can scarcely be acquitted of unfair and intentional misquotation of Chaucer's words, by transposing "his halfe cours" into "half his course," which is by no means an equivalent expression. Here are his own words:

> "When he (Chaucer) tells us that 'the shoures of April had *perced to the rote* the drought of March' (ver. 1, 2.), we must suppose, in order to allow due time for such an operation, that April was far advanced; while, on the

other hand, the place of the sun, 'having just run *half his course in the Ram*' (ver. 7, 8.), restrains us to some day in the very latter end of March. This difficulty may, and, I think, should, be removed by reading in ver. 8. the Bull, instead of the Ram. All the parts of the description will then be consistent with themselves, and with another passage (ver. 4425.), where, in the best MSS., the *eighte and twenty* day of April is named as the day of the journey to Canterbury."—*Introductory Discourse.*

Accordingly, Mr. Tyrwhitt did not hesitate to adopt in his text the twenty-eighth of April as the true date, without stopping to examine whether that day would, or would not, be consistent with the subsequent phenomena related by Chaucer.

Notwithstanding Tyrwhitt's assertion of a difficulty only removable by changing the Ram into the Bull, there are no less than two ways of understanding the seventh and eighth lines of the prologue so as to be perfectly in accordance with the rest of the description. One of these would be to suppose the sign Aries divided into two portions (not necessarily *equal* in the phraseology of the time), one of which would appertain to March, anal the other to April—and that Chaucer, by the "halfe cours yronne," meant the *last*, or *the April*, half of the sign Aries. But I think a more probable supposition still would be to imagine the month of April, of which Chaucer was speaking, to be divided into two "halfe cours," in one of which the sun would be in Aries, and in the other in Taurus; and that when Chaucer says that "the yonge Sonne had in the Ram his halfe

cours yronne," he meant that the *Aries half of the month of April* had been run through, thereby indicating *in general terms* some time approaching to the middle of April.

Both methods of explaining the phrase lead eventually to the same result, which is also identical with the interpretation of Chaucer's own contemporaries, as appears in its imitation by Lydgate in the opening of his "Story of Thebes:"

> "Whan bright Phebus passed was the Ram,
> Midde of Aprill, and into the Bull came."

And it is by no means the least remarkable instance of want of perception in Tyrwhitt, that he actually cites these two lines of Lydgate's *as corroborative of his own interpretation*, which places the sun *in the middle of Taurus*.

I enter into this explanation, not that I think it necessary to examine too curiously into the consistency of an expression which evidently was intended only in a general sense, but that the groundlessness of Tyrwhitt's alleged necessity for the alteration of "the Ram" into "the Bull" might more clearly appear.

I have said that Tyrwhitt was not a competent critic of Chaucer's practical science, and I may perhaps be expected to point out some other instance of his failure in that respect than is afforded by the subject itself. This I may do by reference to a passage in "The Marchante's Tale," which evinces a remarkable want of perception not only in Tyrwhitt, but in all the editors of

Chaucer that I have had an opportunity of consulting.

The morning of the garden scene is said in the text to be "er that dayes eight were passed of the month of *Juil*"—but, a little further on, the same day is thus described:

> "Bright was the day and blew the firmament,
> Phebus of gold his stremes doun hath sent
> To gladen every flour with his warmnesse;
> He was that time in Geminis, I gesse,
> But litel fro his declination
> In Cancer."

How is it possible that any person could read these lines and not be struck at once with the fact that they refer to the 8th of *June* and not to the 8th of *July*? The sun would leave Gemini and enter Cancer on the 12th of June; Chaucer was describing the 8th, and with his usual accuracy he places the sun "but litel fro" *the summer solstice*!

Since "Juil" is an error common perhaps to all previous editions, Tyrwhitt might have been excused for repeating it, if he had been satisfied with only that: but he must signalise *his edition* by inserting in the Glossary attached to it—"Juil, *the month of July*," referring, as the sole authority for the word, to this very line in question of "The Marchante's Tale!"

Nor does the proof, against him in particular, end even there; he further shows that his attention must have been especially drawn to this garden scene by his assertion that Pluto and

Proserpine were the prototypes of Oberon and Titania; and yet he failed to notice a circumstance that would have added some degree of plausibility to the comparison, namely, that Chaucer's, as well as Shakspeare's, was a *Midsummer Dream*.

It is, perhaps, only justice to Urry to state that *he* appears to have been aware of the error that would arise from attributing such a situation of the sun to the month of July. The manner in which the lines are printed in *his* edition is this:—

> "ere the dayis eight
> Were passid, er' the month July befill."

It is just possible to twist the meaning of this into *the eighth of the Kalends of July*, by which the blunder would be in some degree lessened; but such a reading would be as foreign to Chaucer's astronomy as the lines themselves are to his poetry.

A. E. B.

Leeds, April 8. 1851.

THE ACADEMIES OF SIR FRANCIS KYNASTON AND SIR BALTHAZAR GERBIER

Among the many interesting associations connected with old Covent Garden and its neighbourhood, we ought not to overlook Sir Francis Kynaston's "Museum Minervæ."

In the year 1635, King Charles the First granted his letters patent to Sir Francis Kynaston, "Esquire of the body to his Majesty," whereby a house in Covent Garden, which Sir Francis had purchased, and furnished with books, manuscripts, musical and mathematical instruments, paintings, statues, antiques, &c., was appropriated for ever as a college for the education of the young, nobility, and others, under the name of the "Museum Minervæ." Sir Francis Kynaston was made the governor with the title of "regent;" Edward May, Thomas Hunt, Nicholas Phiske, John Spidell, Walter Salter, Michael Mason, fellows and professors of philosophy and medicine, music, astronomy, geometry, languages, &c. They had power to elect professors also of horsemanship, dancing, painting, engraving, &c.; were made a body corporate, were permitted to use a common seal, and to possess goods and lands in mortmain. (Pat. 11 Car. pt. 8. No. 14.) In the following year, 1636, was published, dedicated to the "Regent and Professors," *The Constitutions of*

the Museum Minervæ; giving an Account of an Academy for teaching chiefly Navigation, Riding, Fortification, Architecture, Painting, and other useful Accomplishments.

The "Museum" seems to have been highly patronised, for we find that on the 27th February, 1635 (the year of its foundation), Prince Charles, the Duke of York, and the Lady Mary their sister, honoured it with their presence to witness a masque, entitled "Corona Minervæ," which was written and prepared for the occasion by Sir Francis Kynaston. This masque was, I believe, printed in the year of its production, but I do not find it mentioned in the last edition of the *Biographia Dramatica*.

Mr. Cunningham, in his *Handbook of London*, mentions (p. 42.) that

> "Sir Francis Kynaston, the poet, was living in Covent Garden in 1636, on the east side of the street towards Berrie" (Bedfordbury).

And again, in his notice of Bedford Street (p. 44.), he says, Sir Francis resided "on the west side in 1637." Both these entries refer to the same residence—a noble mansion, built in the year 1594, which, after being inhabited by several important families, finally passed into the possession of Sir Francis Kynaston, who altered and adapted it (rebuilding some portions) as the college of the "Museum Minervæ." The ground plan, which is now before me, exhibits a well-arranged and commodious building with two fronts, one in what is now Bedfordbury, and the other (probably added by Sir Francis) in the street now called Bedford Street. The

building, when Sir Francis Kynaston purchased it in 1634, stood in the centre of a large garden. The surrounding streets,—King Street, New Street, Bedford Street, Chandos Street, Henrietta Street, and Bedfordbury, were not commenced building until the year 1637.

The "Museum Minervæ" is not named in Mr. Cunningham's excellent *Handbook*; but when we take into consideration the enormous amount of information required for a work of the kind, we ought not to blame the author for a few trifling omissions.

Sir Balthazar Gerbier, an enterprising projector of the same century, by profession a painter and an architect, but now scarcely remembered as either, seems to have imitated the "Museum Minervæ" in an academy opened at Bethnal Green in 1649. Here, in addition to the more common branches of education, he professed to teach astronomy, navigation, architecture, perspective, drawing, limning, engraving, fortification, fireworks, military discipline, the art of well speaking and civil conversation, history, constitutions and maxims of state, and particular dispositions of nations, "riding the great horse," &c. Once in each week, at three o'clock in the afternoon, Sir Balthazar gave a public lecture gratis on the various sciences. The lectures were generally advertised in the *Perfect Diurnal*, and a few curious specimens of these advertisements may be seen in Lysons' *Environs of London*, ed. 1795, vol. ii. p. 30.

Balthazar Gerbier was born at Antwerp about 1591, came

young into England, and was a retainer of the Duke of Buckingham as early as 1613. Upon the accession of Charles the First, he was employed in Flanders to negociate privately a treaty with Spain. In 1628 he was knighted at Hampton Court; and, as he says himself in one of his books, was promised by the king the office of surveyor-general of the works, after the death of Inigo Jones. In 1637 he was employed in some private transactions of state; and on the 13th of July, 1641, he took the oaths of allegiance and supremacy, having a bill of naturalisation. In 1648 he appears to have projected the above-named academy, the failure of which very soon happened. Sir Balthazar then went to America, where he seems to have been very ill treated by the Dutch, and narrowly escaped with his life. He afterwards returned to England, and designed the triumphal arch for the reception of Charles the Second. He died at Hempsted-marshal, in 1667, whilst engaged in superintending the mansion of Lord Craven, and was buried in the chancel of that church.

In conclusion, it may be as well to mention, that, prior to the establishment of the "Museum Minervæ," a committee had been appointed in the House of Lords, consisting of the Duke of Buckingham and others, for taking into consideration the state of the public schools, and method of education. What progress was made in this inquiry is not known, but in all probability the academies of Sir Francis Kynaston and Sir Balthazar Gerbier owed their origin to the meetings of this committee.

Edward F. Rimbault.

SHAKSPEARE AND FLETCHER

I feel greatly obliged to your correspondent C. B. for the attention he has bestowed on the question of Fletcher's connexion with *Henry VIII.*, as it is only through the concurrent judgments of those who think the subject worthy of their full and impartial consideration, that we can hope to arrive at the truth. His remarks (Vol. iii., p. 190.) are the more valuable, as they coincide with a doubt in my own mind, which has, to a great extent, ripened since I last communicated with you on the subject; and, indeed, I have no need to hesitate in saying, that I had more difficulty in coming to a conclusion with regard to the scene (Act III. Sc. 2.) in which the passages occur quoted by C. B., than with any other scene in the whole play. The suggestions, that Shakspeare might have touched scenes of which the mass had been written by Fletcher, is a point which I had not overlooked, and which indeed, to some extent, might be said to follow from the view I took of the relation of Shakspeare and Fletcher as master and scholar. Yet this suggestion is especially valuable regarding this scene, and may account for that which, without it, is not so easily explained.

If, however, there be any lurking notion in your correspondent's mind, that the scene in *Antony and Cleopatra* (Act III. Sc. 1) referred to by X. Z. (Vol. iii., p. 139.) is, judging from certain coincidences of expression, an interpolation, and

not by Shakspeare, I beg at once to be allowed to express my total dissent from such a view. Whether, also, there may have been any secondary allusion to some known event of the day, as X. Z. supposes, and as is by no means improbable, I cannot say; but I protest against its being said that the scene referred to is "totally unconnected with what goes before, and what follows." Antony is the hero of the play; and this scene shows the culminating point of Antony's fortunes, when his very successes turn against him.

To return to *Henry VIII.*, the compliment to the Queen, to which your correspondent refers, is, as he very justly observes, brought in in a very forced manner. This, to my mind, is very strong evidence; otherwise I should not think it unworthy of Shakspeare. And it still has to be borne in mind, that he would have had to accommodate his characters and circumstances to the views of another writer. Shakspeare's spirit was too catholic, too universal, to have allowed, in a work entirely his own, even his Wolsey to have made use of the term "a spleeny Lutheran;" yet neither in the passage in which this expression occurs, nor in the one above referred to, is the versification characteristic of Fletcher. For my own part, however, I cannot recognise Shakspeare's spirit in this antagonism of creeds, which is, perhaps, even more strongly displayed in the prophetic speech of Cranmer's in the last scene, wherein he says, "God shall be truly known!" It may be said, that in both these instances the expressions are true to the characters of Wolsey and Cranmer. It may be so; for both are wanting in that ideal elevation which

Shakspeare never fails to give. That, with this reservation, he becomes the mouth-piece of each character, is most true; and a curious instance of the writer's utter forgetfulness of his assumed character of contemporary with the events he is relating, occurring in Act. IV. Sc. 2 where Griffiths says—

> "He was most princely: ever witness for him
> Those twins of learning, that he rais'd in you,
> Ipswich and Oxford! *one of which fell with him*,
> Unwilling to outlive the good that did it;
> The other, though unfinish'd, yet so famous,
> So excellent in art, *and still so rising*,"—

has no parallel in Shakspeare's works. To John Fletcher, indeed, at the close of the reign of Queen Elizabeth, these things were known; but scarcely to the attendant of Queen Katherine, who has but just narrated the circumstances, then newly happened, of Wolsey's fall. On maturer consideration, then, I am inclined to think that the whole of the scene (Act III. Sc. 2.) to which your correspondent refers, was originally written by Fletcher, although, as it now stands, it is strongly marked by the hand of Shakspeare. In the same category, also, I am inclined to place Scenes 3. and 4. of Act II. It will be observed that these changes are not inconsistent with the view I had previously taken; the effect being merely, that I am inclined to ascribe a little more than in the first instance to the hitherto unsuspected participator in the work. I am not sure, too, that I shall not be coming nearer

to Mr. Spedding; as, if I am not mistaken, it is in some of these scenes that he imagines he detects "a third hand;" a theory which, though I do not adopt, I certainly have not confidence enough to reject altogether. But this view affects so very small a portion of the play, that it is of very little consequence.

Samuel Hickson.

ILLUSTRATIONS OF TENNYSON

That great poets are sometimes obscure, needs no proof. That the greatest poets will necessarily be so to the ordinary reader, seems to me equally indisputable.

Not without effort can one enter into the spontaneous thought of another, or even of himself in another mood. How much more when that other is distinguished from his fellows by the *greatness* and *singularity* of his thoughts, and by the extreme subtilty of their connecting links. Obscurity is not a blemish but an excellence, if the pains of seeking are more than compensated by the pleasures of finding, the luxury of μαθησις, where the concentrated energy of a passage, when once understood, gives it a hold on the imagination and memory such as were ill sacrificed to more diluted clearness.

Grandis præfatio tenui incepto—a sort of apology to Tennyson for implying that he needs illustration. Some time ago I made a few notes on particular passages in *Locksley Hall*, which I now enclose. Some of them are, I dare say, superfluous—some, possibly, erroneous. If so, they will stand a fair chance of being corrected in your valuable publication.

By the bye, if a "Notes and Queries" had existed in the days of Æschylus, we might have been saved from many a recourse to "corrupt text" and "lacunæ admodum deflendæ."

Notes on Locksley Hall

Stanza 2. "Dreary gleams:" in apposition with "curlews." I know the construction of this line has puzzled a good many readers.

Stanza 23. "Yet it shall be." Yet "decline" thou certainly wilt.

Stanza 28. "He will answer," &c. With an oath, it may be—at the least with a coarse rebuff.

Stanza 29. "The heart's disgrace." The disgrace, the injury, and degradation the heart has suffered—its prostitution to a mercenary service by a marriage of interest.

Stanza 34. "Never." Alas! I never can.

Stanza 35. "In division of the records of the mind." In dividing my recollections of her into two groups, and erasing the one.

Stanza 38. "The poet is" (as I think has been already pointed out) Dante.

Stanza 40. "He hunts," &c. He—thy husband.

Stanza 42. "Never, never," &c. Never again! (joys never to return) sung by the ghosts of years departed.

Stanza 51. "I have but an angry fancy"—my only *qualification*.

Stanza 53. "But the jingling of the guinea," &c. But there is no fighting now: the nations get over their quarrels in another way—by the jingling of the guinea, instead of the clang of arms.

Stanzas 54. "Mother-age."; 93. "Mother-age, for mine I know not."

This mother-age is a great difficulty. At first I took it for *the past of history*, but now understand by it *the past of his own life*, at least its earliest and brightest period—that age which had been as a mother, the only mother he ever knew.

Stanza 70. "Youthful joys." The bright hopes of his youth. (?)

Stanza 75. "Blinder motions," Less rational, less well-guided emotions.

Stanza 91. "The distance." The distant future, the "good time coming."

There are some lines in *In Memoriam* (I have not the book at hand, but any reader thereof will instantly recollect them), which indicate Tennyson's acquaintance with and appreciation of Jeremy Taylor, who thus expresses the thoughts of the "wild fellow in Petronius," suggested by the sight of a floating corpse.

> "That peradventure this man's wife, in some part of the Continent, safe and warm, looks next month for the good man's return or, it may be, his son knows nothing of the tempest: or his father thinks of that affectionate kiss which is still warm upon the good old man's cheek ever since he took a kind farewell; and he weeps with joy to think how blessed he shall be when his beloved boy returns into the circle of his father's arms."—*Holy Dying.*

Compare with "Sure never moon to evening," &c., in the same poem, and I think the same place:

> "Nec nox ulla diem, neque noctem aurora secuta est,
> Quæ non audierit mistos vagitibus ægris

Ploratus mortis comites, et funeris atri."

—*Lucretius, ii. 579.*

G. P.

FOLK LORE

Sacramental Wine (Vol. iii., p. 179.).—From a note by Mr. Albert Way, on the use of sacramental wine, one would be led to infer that it was recommended on account of some superstitious belief in its superior excellency from having been used in religious worship; but I would suggest that the same reasons which recommend Teynt wine, the kind generally used for the Sacrament, are those which have established for it a reputation in cases of sickness: these are its rich red colour, and sweet and agreeable flavour.

Weakness is popularly supposed to be caused by a thinness and want of blood; if wine be recommended for this, there is a deeply rooted prejudice in favour of red wine because the blood is red, and upon no better principle than that which prescribes the yellow bark of the barberry for the yellow state of jaundice; the nettle, for the nettle-rash; and the navel-wort (*Cotyledon umbilicus*), for weakness about the umbilical region. The truth is, that rustic practice is much influenced by the doctrine of similitudes, the principle of "*similia similibus curantur*" having been more extensively recognised in the olden time than since the days of Hahnemann.

The sweetness of Teynt wine would recommend it for children, to whom a stronger wine is generally distasteful; but Port is generally prescribed as a tonic for adults.

It may further be remarked, that the recommendation to give Sacramental wine might arise from the fact, that, as in some parishes more wine is provided than is required, the remainder is put by to be given to the poor who may require it at the hands of the clergyman.

In sending these remarks, I am led to request that your correspondents would make Notes upon such old wives' remedies as are employed upon the principles I have mentioned.

James Buckman.

Cirencester, April 12.

Cure of Disease by means of Sheep.—A child in my parish has been for some time afflicted with disease of some of the respiratory organs. The mother was recommended to have it carried through a flock of sheep as they were let out of the fold in the morning. The time was considered to be of importance.

ב.

L– Rectory, Somerset.

ANCIENT INEDITED BALLADS, NO. IV

I next transcribe the following lines from the same MS. as my last. It is another epitaph on the Mr. Browne that I mentioned in No. II. It contains a curious illustration of a passage in Shakspeare, which has been often debated in the pages of "Notes and Queries," and so deserves preservation.

> "Vpon the death of that right worthye man, Mr. Browne, late of Caius and Gonville Colledge disceased. Epicedion."—(*Harl. MSS.*, No. 367. fol. 155.)

"If vowes or teares from heartes or eyes,
Could pearce the unpenitrable skyes,
Then might he live, that now heere lyes.
But teares are tonguelesse, vowes are vaine,
T' recall what fate calls; els how faine
What death hath seis'd, wold I regaine.
But sure th' immortal one belaves
This wished soule in 's blissfull waves:
Ill comes too oft, when no man craves.
Rest, therefore, vrne, rest quietlye,
And when my fates shall call on me,
So may I rest, as I wish the.

"R. Constable,
Caio-Gonvillensis."

I need hardly point out the striking similarity between the expression in Shakspeare—

"and the delighted spirit
To bathe in fiery floods,"—

and the third stanza of this poem.

Kenneth R. H. Mackenzie.

POETICAL COINCIDENCES, ETC

Byron

In the *Jealous Lovers* of Thomas Randolph, the following passage occurs, which may possibly have suggested to Lord Byron the fearful curse he has put into the mouth of Eve, in "the grand and tremendous drama of *Cain*."[1]

> "May perpetual jealousie
> Wait on their beds, and poison their embraces
> With just suspitions; may their children be
> Deform'd, and fright the mother at the birth:
> May they live long and wretched; all men's hate,
> And yet have misery enough for pity:
> May they be long a-dying—of diseases
> Painful and loathsome," &c.

That exquisite stanza in the Third Canto of *Childe Harold*, "Even as a broken mirror," &c., has been often admired. In Carew's poem, *The Spark*, I find the following lines, which contain similar image:

> "And as a looking-glass, from the aspect,

[1] Sir Walter Scott.

Whilst it is whole, doth but one face reflect,
But being crack'd, or broken, there are shown
Many half faces, which at first were one;
So Love," &c.

To the coincidences which have been already pointed out regarding that exquisite line in the *Bride of Abydos*:

"The mind, the music breathing from her face,"

the following from Carew may perhaps be added:

"The harmony of colours, features, grace,
Resulting airs (the magic of a face)
Of musical sweet tunes, all which combin'd,
To crown one sovereign beauty, lie confined
To this dark vault."—*Epitaph on the Lady S.*

All will recollect the wonderful description of the shipwreck in *Don Juan*; and more particularly the incidents so graphically related in stanzas 52 and 53 of the Second Canto: to a part of which, the following passage fro Lee's *Œdipus* bears some resemblance:

"Methought I heard a voice,
Now roaring like the ocean, when the winds
Fight with the waves; now in a still small tone
Your dying accents fell, as wrecking ships,

After the dreadful yell, sink murm'ring down,
And bubble up a noise."

I have now before me a print of John, the first Lord Byron, engraved from a painting in the collection of Lord Delaware; in which he is pourtrayed in armour, with a truncheon in the left hand, and the *right arm bare* to above the elbow. Can this have suggested to Lord Byron the idea of describing "Alp the renegade" as fighting with "the white arm bare," in the *Siege of Corinth*?

Byron refers to Smollett as an authority for "blatant beast," apparently forgetting that the figure originated with Spenser. Again, in a note to *Don Juan*

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